

# RESIDENTIAL COLLEGE COURSE GUIDE



LSA

RESIDENTIAL COLLEGE  
UNIVERSITY OF MICHIGAN

# WINTER 2022

**RESIDENTIAL COLLEGE  
COURSE DESCRIPTIONS  
WINTER 2022  
Modified 10/19/21  
LANGUAGE COURSES**

Residential College intensive language classes meet in lecture and discussion twice a day, four days a week (five days a week for Japanese). Each language program hosts lunch tables, coffee hours, and other social events. Language faculty are available for counseling and additional help. A student beginning a new language in the RC usually attains proficiency in one year.

**LANG 190 Intensive French I (Bayraktar)**

This intensive French course covers in one term what a standard first-year college course covers in two. Its goal is to help students gain a solid understanding of fundamental grammatical structures and syntax; a limited but functional vocabulary; familiarity with French sound and intonation patterns; and an introduction to French culture. Upon completion of the course, students should be able to comprehend simple, non-edited texts and oral passages of medium length; sustain a basic conversation with a native or near-native speaker; and write effectively on general topics.

**Course requirements:**

Attendance is mandatory in both lecture and discussion. Students are also required to participate in co-curricular activities at least three times a week (French Tables: every day, except Wednesday, 12:00 – 12:50; French Coffee Hour: Thursday, 3:00 – 3:50). To receive full credit for the course, students must pass the final exam, which tests reading, writing, listening, and speaking skills.

**Intended audience:**

RCLang 190 is open to all UM students, but priority is given to RC students. Students with little to no background in French may take this class in Winter only.

**Class format:**

The course meets two hours a day, four days a week.

The lecture focuses on grammar. Students are expected to come to class having studied in the textbook the grammatical concepts covered that day. Class time is devoted to clarification, review, and drilling of these concepts. In discussion, students meet in small groups to apply what they learn in lecture. In-class activities, including—but certainly not limited to—vocabulary and homework quizzes, help develop reading, writing, listening, and speaking skills.

**LANG 290 Intensive French II (Butler-Borruat)**

The goal of this course, which covers in one term the equivalent of a second year non-intensive college course, is to bring students to a level of proficiency defined as the ability to communicate with some ease, if not perfectly, with a native speaker of French, in spoken and written language, and to understand the general meaning and most details of a French text, written or spoken (lecture) of a non-technical nature and of general interest. Students will also gain knowledge and understanding of French and Francophone cultures. The lecture component of the course is devoted to a thorough review and an expansion of grammatical concepts and to the development of reading and listening skills. Exposure to primary source materials and to texts of cultural and literary value develops reading ability and vocabulary. Listening skills are trained in informal conversational exchanges and in lectures on French contemporary issues. The discussion sections, which meet in small groups, emphasize the development of speaking skills through extensive practice in analyzing and discussing current topics pertaining to contemporary France and the French-speaking world. Writing skills are refined through composition assignments that provide students the opportunity to improve the accuracy and fluidity of their written work. This course includes individual diagnosis of each student's pronunciation with a personalized prescription for exercises. Using the online

platform *TalkAbroad*, students converse with partners from the French-speaking world throughout the term; there is a \$25 laboratory fee to cover the cost of the service.

**Course Requirement:**

Attendance is required both in the lectures and in the discussions. Students must attend co-curricular activities at least three times a week, more if judged necessary (French tables: every day, except Wednesdays, 12:00 – 12:50; French Coffee Hour: Thursdays 3:00 – 3:50). To receive full credits, students must pass the *French Proficiency Exam* which tests the four skills: writing, speaking, reading, and listening.

**Intended Audience:**

RCLANG 290 is open to all UM students, but priority is given to RC students.

**Class format:**

The course meets two hours a day, four days a week. The lecture component focuses on reviewing and expanding grammatical concepts. The discussion is devoted to developing speaking skills and gaining knowledge and understanding of cultures from France and the French-speaking world.

**Lab Fee: \$25**

**CORE 205.174: Accelerated Review in French I; ARR (Bayraktar)**

**Pre-requisite: reduced credits for *Intensive French I***

The goal of this course is to bring students to the expected levels to start *Intensive French II* in the four linguistic skills: listening, reading, writing and speaking. It is designed for students who need further reinforcement in two or more skills, but do not need an intensive course to reach the expected levels. RCCORE 205 is taught on a semi-tutorial mode: students meet with RCLANG 190 as needed, attend co-curricular activities and meet once or twice a week individually with their instructor to focus on their individualized needs. This course is offered as an Independent Study.

**Course requirement:**

Students must attend some 190 lectures based on their needs, participate in co-curricular activities at least three times a week, more if needed (French Tables: every day, except Wednesday, 12:00 – 12:50; French Coffee Hour: Thursday, 3:00 – 3:50). Students with their instructor once or twice a week.

**Intended audience:**

This course is only offered to RC students who received reduced credits for *Intensive French I*.

**Class format:**

RCCORE 205 is taught on a semi-tutorial mode: students meet twice a week in class as a group and once or twice a week individually with their instructor.

**CORE 308.174 Directed Peer Tutorship; ARR (Bayraktar)**

Directed Peer Tutorship is an experiential course for students with advanced competence in the discipline. Advanced students tutor, under faculty supervision, beginning students in speaking skills. They also participate in co-curricular activities, acting as facilitators. Regular meetings with faculty are scheduled during the term to discuss discipline-specific pedagogical questions, and student progress and evaluation. Written assignments require students, among other topics, to analyze the principles underlying the Communicative Approach and to reflect on their own experience learning the language.

**Course requirement:**

To receive credits, students must fulfill their duties as tutors and co-curricular activities facilitators, meet regularly with their instructor and complete written assignments.

**Class format:**

Independent study

**Intended audience:**

RC advanced students of French

### **LANG 310.001: Accelerated Review in French II; ARR (Butler-Borruat)**

#### **Pre-requisite: partial success at Proficiency Exam**

The goal of this course is to bring students to the level of Proficiency in the four linguistic skills: listening, reading, writing and speaking. It is designed for students who need further reinforcement in two or more skills, but do not need an intensive course to reach the expected levels. RCLANG 310 is taught on a semi-tutorial mode: students meet with RCLANG 290 as needed, attend co-curricular activities and meet once or twice a week individually with their instructor to focus on their individualized needs. This course is offered as an Independent Study. Students must pass the French Proficiency Exam in order to receive credits.

#### **Course Requirements:**

Students must attend RCLANG 290 lectures based on their needs, participate in co-curricular activities at least three times a week (French Tables: every day, except Wednesday, 12:00 – 12:50; Coffee Hour: Thursday, 3:00 – 3:50. Students meet individually with their instructor once or twice a week.

#### **Intended Audience:**

This course is only offered to RC students who achieved partial success on the proficiency exam.

#### **Class Format:**

RCLANG 310 is taught on a semi-tutorial mode: students meet twice a week in class as a group and once or twice a week individually with their instructor.

### **LANG 320.001 Séminaire en français: AU COEUR DE L'AMITIE: A Multidisciplinary Study of the Concept of Friendship**

**TTh 1-2:30 (Butler-Borruat)**

**Pre-requisite:** Successful completion of the RC French Proficiency Exam.

The abundance of treatises on friendship throughout history, and the profusion of research on the subject nowadays, attest not only to the importance of this human phenomenon—present in all cultures in different forms—but also to the enduring interest in piercing its mystery.

What is friendship? What is at its fundamental core? How and why does it emerge between two or more individuals? Is it a form of love? Does it originate from or against collectivity? Does it even still exist in today's world dominated by relations based on self-interest? How does it manifest itself in other cultures? These are some of the questions which will be discussed in this seminar. We will glean answers from three different fields of investigation, namely psycho-sociology, philosophy and cultural anthropology, which we will consider each in turn.

First, we will discover how friendship manifests itself presently both in the United States and in France. Our readings in psycho-sociology will help us understand the modes through which friendship is constructed, as well as the practices in which it engages. The social dimension of friendship in both these countries will also be highlighted.

Given that any discourse on friendship opens upon the world of *philia*, of philosophy, we will then go back in time to the ancient Greek city where the Western idea of friendship was born, and we will see how this idea was transmitted and evolved through the Roman and Christian eras, the Renaissance and “l'Ancien Régime”, leading us up to today. From the philosophical tradition, we will read what represents a modest selection of the many contributors to this concept. Aristotle, Epicure and Cicero will lead our study that will then focus, with the exception of Kant, on French thinkers such as Montaigne, La Rochefoucault, La Bruyère, Vauvenargues, Saint-Exupéry and Derrida.

We will then pursue our study by taking a world tour and examining the importance of friendship and its practices in non-Western societies (India, Taiwan, Tibet, Burkina Faso).

Our investigation will close with a discussion on how social media and the COVID pandemic are impacting the very notion of friendship.

Readings will be selected from various sources: chapters of psycho-sociological and cultural anthropological studies, articles from professional journals, excerpts of philosophical treatises on friendship. Tahar Ben Jelloun's *Le dernier ami* will be read in its entirety. Our close reading of texts will be supplemented by a few songs and two films, *Mon meilleur ami* by Patrice Leconte and *Les Amitiés maléfiques* by Emmanuel Bourdieu.

**Course Requirement:**

Attendance is required. Course work will include four analytical essays, one piece of creative writing and a presentation. Students are expected to participate actively in class discussions.

**Intended Audience:**

This course is open to students who have passed the RC French Proficiency Exam, completed French 235 or received instructor permission. Priority is given to RC students.

**Class format:**

This is a seminar type course which meets twice a week for 90 minutes.

**LANG 191 Intensive German I (Cribari-Assali/Goertz)**

Intensive German I covers the first year of German language study in one semester. The goal of this course is to provide students with a basic but solid knowledge of grammatical structures and syntax, a functional vocabulary, familiarity with intonation patterns and native pronunciation, and practice in speaking and writing. At the end of German Intensive I, students can understand authentic and literary texts appropriate to the level and short spoken passages without glossed vocabulary, they can write an essay or short story without the aid of a dictionary, and they can converse on a range of general topics. This course, like all RC German language courses, is conducted in German, so students quickly become accustomed to using German for daily activities. Students in RC Lang 191 have many opportunities to gain facility with the language by speaking with more advanced learners and teachers in the program in informal settings, such as RC German lunch tables and coffee hours. In addition, they are introduced to web activities and films to help them explore aspects of German language and culture. RC Lang 191 in the Fall semester is intended for students who have had HS German, who place below German 231. In the Winter semester, the course is geared to students who have little or no prior exposure to the language.

**LANG 291 Intensive German II (Goertz/Cribari-Assali)**

Intensive German II covers all of second-year German in one semester. The goals of the course are to expand vocabulary, to improve communication skills, and to master grammatical structures and syntax to the level of competency that meets advanced intermediate standards for proficiency. One hour of class develops essay writing and oral communication skills, focusing on autobiographical and literary texts about the major events in 20th and 21st Century German cultural history. The other hour is devoted to in depth study and practice of grammar; it is aimed at developing students' ability to apply correct forms and syntax and be aware of stylistic nuances even when using the language spontaneously. Through engagement with course materials, including films and other visual and performance texts, and through interaction with teachers and classmates both in formal and informal contexts, students develop speaking, aural comprehension, and writing skills. By the end of the term, students are able to understand the content of texts and lectures of a non-technical nature and of general interest, and to communicate with some ease with a native speaker, in spoken and written language. Though training for study abroad or work abroad are not course objectives, per se, students are often well qualified to do either after completion of this course. Prerequisites: RCLANG/GERMAN 191, GERMAN 102 or 103, or placement into GERMAN 231 or 232, or permission of instructor.

**LANG 296 Intensive Japanese II; M-F 10-12 (Okuno)**

This course covers the equivalent of a second year non-intensive college course and is designed to achieve intermediate-low (or above) level Japanese language proficiency. Through extensive communication practice in classroom activities, you will develop all four skills (listening, speaking, reading, and writing)

and cultural understanding. You will also learn approximately 190 kanji (Chinese characters). You will be able to understand everyday conversation, to have the ability to handle various topics and speech styles when you talk, to understand written materials on non-technical subjects, to write non-technical topics with ease and precision, and to understand Japanese culture and perspectives. You will learn to acquire a sentence/paragraph-level command in various topics around everyday life for college students and beyond.

**Course Requirement:**

Successful completion of RCLANG196/ASIANLAN129 (Intensive Japanese I) or its equivalent is a prerequisite. Daily attendance to class is required. In addition, students must attend co-curricular activities at least three hours a week. In order to receive full credits and to undertake ASIANLAN325 (Third Year Japanese), students must pass the Proficiency Exam which tests the four skills: writing, speaking, reading, and listening.

Class format:

The course meets two hours a day, five days a week. There is no clear distinction between lecture and recitation. However, the lecture component focuses on reviewing grammatical concepts and expanding cultural concepts, and the recitation focuses on developing speaking accuracy and fluency in a culturally appropriate manner.

**Instruction Mode:**

All aspects of this course will be taught in-person.

**Learning Mode:**

All aspects of this course will require in-person participation

**Course Testing/Assessment:**

All the testing and assessments will be conducted in-person.

**Intended Audience:**

RCLANG 296 is open to all UM students, but priority is given to RC students. This course requires you to be on campus and present in-person.

**LANG 293 Intensive Russian II; MTThF 11-1 (Makin)**

The goal of this course is to expand vocabulary and to master grammatical structures and syntax to the level of competency required to pass a proficiency exam. This entails developing the ability to communicate with some ease with a native speaker, in spoken and written language. Students must be able to understand the content of texts and lectures of a non-technical nature, and of a general (non-literary) interest.

**LANG 194 Intensive Spanish I (Tashian)**

The goal of this course is to provide students with a basic but comprehensive knowledge of Spanish morphology and syntax, functional vocabulary, and practice in speaking and writing. The lecture gives a thorough introduction to Spanish grammatical structures as used in cultural contexts. Students also meet in small daily discussion groups for intensive practice of the material. Upon completion of this course students are able to understand non-edited journalistic texts without the aid of a dictionary, and oral passages of medium length, and can also initiate and sustain a general conversation with a native speaker.

**Course requirement:**

Attendance is required both in the lectures and the discussions. Students must attend co-curricular activities (lunch tables and coffee hours) at least three times a week, more if judged necessary. In order to receive credits for the course, students must pass the final exam, which tests the four skills: writing, speaking, reading, and listening.

**Intended audience:**

RCLang 194 is open to all UM students, but priority is given to RC students. Students with no prior or very little background in Spanish can only take this class in Winter.

**Class format:**

The course meets two hours a day, four days a week. The lecture component introduces vocabulary and grammatical structures in a situational context with a cultural perspective. In the discussions, students meet in small groups for intensive practice of the material with a strong emphasis on speaking.

**LANG 294 Intensive Spanish II (Nuñez)**

LANG 294 is a second-year intensive course designed to achieve proficiency in Spanish. The lecture component emphasizes understanding of advanced grammatical structures and syntax, whereas the discussion is devoted to the critical analysis of authentic texts addressing issues relevant to Latino experiences in the United States. Through their interaction with the text and instructors, both in formal and informal contexts, students develop their speaking, aural comprehension, and writing skills. By the end of the term, students are able to read journalistic or academic prose with ease as well as write essays of an academic nature with a minimum of English interference.

**Course requirement:**

Attendance is required both in the lectures and the discussions. Students must attend co-curricular activities at least three times a week, more if judged necessary. In order to receive credits for the course, students must pass the *Spanish Proficiency Exam*, which tests the four skills: writing, speaking, reading, and listening.

**Intended audience:**

RCLang 294 is open to all UM students, but priority is given to RC students.

**LANG 324.001 Spanish Readings: Narratives of Memory, Oblivion and National Identity in Spain; TTh 10-11:30 (Lopez-Cotin)**

How do societies deal with the trauma of civil war, dictatorships and terrorism? How do they attain political and emotional closure? How do they remember and forget? In this seminar we will use the 2007 Historical Memory Law and the 2021 Law of Democratic Memory to explore some of the most significant social and cultural processes in Spain as it contends with the memory of the divisive past rooted in the Civil War and Franco's dictatorial regime and contests the official narrative of a successful political transition to democracy. We will also delve in the terrorist violence perpetrated afterwards in the democratic years by the Basque group ETA and the peace process initiated in 2011 with its cessation of violence. We will focus on how the negotiations between the national desire to forget a painful history and the need to preserve its memory manifest themselves in music, films and other artistic expressions. Special emphasis will be given to the experience of exile, silence and displacement of the older generations, and the controversial burial sites of victims and perpetrators; the interplay of fear and power counterbalanced by movements of peaceful resistance. We will debate the role of monuments, memorials and public spaces as sites to preserve, forget or write alternative narratives that shed light on the contradictory experiences of collective trauma as well as the possible paths to reconciliation. Students will collaborate in a group presentation, write three essays and maintain active participation in class discussions.

**Course requirement:**

Daily class attendance is required. Students write three academic essays and weekly entries in journals or blogs, and prepare at least one formal presentation. Active participation in daily discussion is expected.

**Intended audience:**

RCLANG 324 is open to all UM students but priority is given to RC students who have successfully passed the *Spanish Proficiency Exam* the previous term and RC students who take a second or third Readings. Students who have completed SPA 277 by permission of instructor.

**Class format:**

The course meets two times a week and is structured as a seminar with ample discussion among its participants.

**LANG 324.002 Spanish Readings: Bilingualism: Linguistic competence vs. Linguistic Culture; WF11:30-1 (Rodriguez)**

The aim of this course is to examine bilingualism not only as the acquisition of linguistic competence, but also to recognize bilingualism as a means for the development of linguistic culture. Initial exploration into the topic will focus on linguistic aspects of bilingualism, such as bilingual types, patterns of language acquisition, features of bilingual speech. Afterwards, the course addresses the sociocultural and educational values associated with bilingualism, exploring questions such as: What is the relevance of bilingual education in our society? What myths and beliefs are associated with bilingual education? How do these beliefs reflect the relationship between the majority language and national identity? How do they affect language policy? How do they affect the education of linguistic-minority students? How do they affect the development of a linguistic cultural identity? We will be reading articles from linguistics, bilingual books for children, as well as short stories and poems by bilingual speakers reflecting on their personal experiences. Depending on COVID restrictions there is a possibility of attending bilingual programs in the area for observation

**Course requirement:**

Daily class attendance is required. Interactive group presentation; biweekly creative journals; one take-home exam; and two essays. Active participation in daily discussion is expected.

**Intended audience:**

RCLANG 324 is open to all UM students but priority is given to RC students who have successfully passed the *Spanish Proficiency Exam* the previous term and RC students who take a second or third Readings. Students who have completed SPA 277 by permission of instructor.

**Class format:**

The course meets two times a week and is structured as a seminar with ample discussion among its participants.

**LANG 324.003 Spanish Readings: Travel and Movement: Exploring Cultural Landscapes and the Self; TTh 1-2:30 (Lopez-Cotin)**

Why are we seduced by the idea of travelling to other places? What do we discover about others and about ourselves in the process? What does the encounter with new landscapes, contexts and societies evoke in us? Journeys have been an intrinsic part of human history: a desire or a need for movement that takes us to new spaces by crossing geopolitical and psychological borders, and allows us to translate ideas and experiences throughout different societies, communities and languages. This course explores sociological, literary and visual narratives from Spain and Latin America that inquiry into the meaning of the journey in its search for and encounter with differences, similarities and reciprocity or ‘contamination’ among cultures. The course also delves into the processes of adaptation, rootedness, and displacement generated by immigration and exile as well as adventure and curiosity. We will eventually aim to discuss the power of journeys to facilitate our understanding of the places we inhabit and ourselves. Students will collaborate in a group presentation, write three essays and maintain active participation in class discussions.

**Course requirement:**

Daily class attendance is required. Students write three academic essays and weekly entries in journals or blogs, and prepare at least one formal presentation. Active participation in daily discussion is expected.

**Intended audience:**

RCLANG 324 is open to all UM students but priority is given to RC students who have successfully passed the *Spanish Proficiency Exam* the previous term and RC students who take a second or third Readings. Students who have completed SPA 277 by permission of instructor.

**Class format:**

The course meets two times a week and is structured as a seminar with ample discussion among its participants.

**LANG 324.004 Spanish Readings: Indigenous Activism in the Age of Globalization; MW 1-2:30 (Espinoza-Pino)**

There is a general consensus that the process of Globalization is the most important social, political and economic tool in current times. According to the most powerful organizations in the world, Globalization is the best and only option for rich and poor countries to improve societies and solve a number of problems like poverty, social inequality and environmental depletion. Globalization was also considered the most effective model to provide new forms of economic progress and social inclusion for communities usually suffering from ostracism, like indigenous communities. However, after 20 years of radical changes oriented for free market ideology (privatizations, trade agreements, market consolidation, etc.) around the world, a number of social movements have emerged with a common goal: to diminish or change the effects of globalization in their societies. The present course is focused on understanding the process of Globalization, its benefits and downsides in Latin America, with special focus of the effects on indigenous communities. Thus, social movements and organizations from Chile, Bolivia, Peru, Mexico and Colombia will be analyzed in order to estimate the new situation faced by indigenous populations. At the same time, the class will review literature on different forms of political participation in the Globalization and its effects. Documentaries will complement readings and final evaluation will be based on student participation, three academic papers and a class presentation.

**Course requirement:**

Daily class attendance is required. Students write three academic essays and weekly entries in journals or blogs, and prepare at least one formal presentation. Active participation in daily discussion is expected.

**Intended audience:**

RCLANG 324 is open to all UM students but priority is given to RC students who have successfully passed the *Spanish Proficiency Exam* the previous term and RC students who take a second or third Readings. Students who have completed SPA 277 by permission of instructor.

**Class format:**

The course meets two times a week and is structured as a seminar with ample discussion among its participants.

**LANG 334 Tutoring Bilingual Children; Working with the Latino Community in Ann Arbor; W 11:30-1 and tutoring times; (Espinoza) (Excl)**

Currently, Latinos are the largest minority group in the US. Historically, they have been an intrinsic part of the United States' history making up an important part of the work force, military, education, entertainment and government. Despite their successful contributions to US society, Latinos have been portrayed as second-class citizens, and as a threat to the country's identity and development. The Latino community has been fighting against these prejudgments and has been able to organize, create and develop strong organizations attracting allies from a wide spectrum of social, political, religious and educational institutions. **PALMA** (Proyecto Avance: Latino Mentoring Association) is a student organization created in the Spanish program at the Residential College with the objective of connecting Spanish learning students with Latino families. Students in this class become PALMA tutors and learn pedagogical methods and theories with emphasis on intercultural teaching. A significant part of course is dedicated to review and analyze academic literature on race and ethnicity, racism and discrimination and their effects on the Latino community.

**ASL 102 Elementary American Sign Language II; TTh 9-11 (Berwanger)**

This course is a continuation of RCASL 101. Students will continue to learn to use and recognize selected grammatical structures of American Sign Language (ASL) for use in short spontaneous conversations involving everyday topics. Additional vocabulary is introduced to expand students' communicative skills in ASL conversations. Students also will learn additional ways of forming questions in ASL to enhance skills in using and recognizing a variety of ASL structures. Upon completion of ASL 102, students will be

able to observe basic courtesies while making introductions, giving directions, and conversing about past, present, and future events in ASL. Regular attendance is essential. Participation in class includes role playing in selected situational activities. ASL 100 and ASL 101 (or placement) are prerequisites to this course.

### **ASL 202 Intermediate American Sign Language II; TTh 12-2 (Berwanger)**

Students will continue to learn communicative structures of American Sign Language (ASL) and develop further skills in the use of physical space to recognize and express various meanings. Vocabulary and idiomatic expressions will be expanded to cover increasingly varied settings. Students completing ASL 202 will be able to communicate in ASL in a range of conversational interactions. Regular attendance is essential. Participation in class includes situational role-playing and class presentations ASL 100, ASL 101, ASL 102, and ASL 201 (or placement) are prerequisites to this course.

## **THE CREATIVE ARTS**

### **STUDIO ARTS**

#### **ARTS 250.001/002 Printmaking I; MW 1-4, 5-8 (Millman) (CE)**

**RCARTS 250** focuses on printmaking as a means of visual inquiry and self-expression. Students will begin the semester exploring relief printing, silkscreen and monotype/monoprinting, using linoleum blocks, paper stencils, found objects and hand-drawn images. After completing a series of exercises in each process, students will work on four more projects, choosing one technique to focus on in depth employing more advanced tools and processes. The goals of the course are for students to demonstrate a strong working knowledge of basic tools and materials common to these various printmaking methods, think independently and critically as it pertains to developing ideas, concepts and themes that drive their own artwork and ultimately develop proficiency in at least one area of printmaking. Meeting times will be devoted to lectures and technical demonstrations, studio projects, critiques, and field trips to view various print resources on campus. Students are expected to work at least 6 hours a week outside of class in the printmaking studio. Class has a studio lab fee.

#### **ARTS 350.001/002 Printmaking II; MW 1-4, 5-8 (Millman) (CE)**

**RCARTS 350** meets with Printmaking 1: RCARTS 250 and requires a basic understanding of relief, silkscreen and monotype/monoprinting with demonstrated proficiency in at least one of these three processes. In Printmaking 2, students will develop proficiency in an additional process while deepening their prior experience through a series of print projects. They will be encouraged to combine traditional print processes or integrate digital processes into their work at the stage of matrix development. They will also be required to identify themes or concepts to guide their work and develop their projects around that common theme throughout the semester while developing a vocabulary surrounding concepts central to printmaking. Meeting times will be devoted to lectures and technical demonstrations, studio projects, critiques, and field trips to view various print resources on campus. Students are expected to work at least 6 hours a week outside of class in the printmaking studio. Class has a studio lab fee.

**Prerequisite:** Printmaking 1: RCARTS 287, RCARTS 250 or permission of the instructor.

#### **ARTS 260 Photography I; TTh 9-12 (Wingfield) (CE)**

**RCARTS 260 (Photography I)** is a studio lab course that meets the LSA creative expression and the RC arts practicum requirements. It is an introduction to the medium of film-based photography from the perspective of the artist. It includes an overview of photography's role in the arts, the development of an understanding of visual literacy and self-expression as they relate to fine art photography, and the development of basic technical skills in both the black and white darkroom and the digital studio. Students

will maintain a visual emphasis in both presentation and course work, and they will work with the medium towards the goal of creative expression.

**Course requirement:**

Attendance is required for lectures and lab times. Students who do not attend the first class will be dropped from the course. Students are required to provide their own 35mm film camera with manual controls. A lab fee will be assessed.

**Intended audience:**

RCARTS 260 is open to all UM students, but priority is given to RC students.

**Class format:**

The course meets three hours a day, two days a week. Lectures and demonstrations will cover technical aspects, from camera usage to tools in the darkroom or Photoshop. Peer-based critiques are a regular part of the course

**ARTS 360 Photography II; TTh 9-12 (Wingfield) (CE)**

This course will provide students with an advanced investigation of the photographic medium through individually designed projects. Students will build on the skills established in lower levels, and refine their ability and understanding of the field of photography.

**ARTS 369 Photography III; TTh 9-12 (Wingfield) (CE)**

This course will provide students with an advanced investigation of the photographic medium building on skills from Photography I and II through the development of an individually designed portfolio. Students will refine their understanding and skills in the field of photography, and their individual photographic vision.

**Class format:**

The course meets in person three hours a day, two days a week. Demonstrations may cover advanced photographic techniques or concepts. Peer-based critiques are a regular part of the course.

**ARTS 265 Socially Engaged Prison Photography; MW 1-4 (Wingfield) (CE)**

Socially Engaged Prison Photography is a special photography lab-based course. The course is built around a collaborative project between the members of the course and inmates at a local prison. Students will visit the prison to facilitate workshops with prisoners, making photographs as one of the products of the workshops. Students will develop skills in photographic tools, including cameras, Photoshop, and digital printing. The course will also provide opportunity to integrate artistic production into a community-based setting.

This course will serve as an introduction to socially engaged arts practice, with collaborative photography at its center. We will be establishing the basics of collaborative projects, through weekly workshops at Thumb Correctional Facility (Lapeer, MI). We will cover the building blocks of photography in the classroom. Then we will transition to teaching these basic principles in the prison workshop setting. In addition to the technical elements of photography, students will be introduced to basic theory and approaches of socially engaged community-based creative practice. Readings, accompanied by class discussions, will be used to integrate a more informed approach to the collaborative creative work.

Students will be evaluated on their participation and leadership for weekly workshops at Thumb CF, photographic work throughout the semester, and class participation. Students are required to participate in the PCAP training at the start of the term and should also account for travel time to Lapeer when considering their schedule.

### **ARTS 270 Sculpture I: Mixed Media Sculpture; TTh 1-4 (Wetzel) (CE)**

This course will work with wood, cement, canvas, and paper as basic materials for creating an essential groundwork for mixed-media art works. Techniques will be covered in demonstrations and short projects that build the vocabulary for creating self-expression through sculptural constructions, casting, and assemblage.

The final assignment will be of the student artists' own design, incorporating and expanding the earlier techniques, concepts, and ideations. Projects are individualized, self-actualized, and meaningful, personally and globally.

Studio time is available outside of the class time for maintaining assignments and meeting project due dates. Evaluation will be through class critiques, in class participation and instruction, completion of assignments and attendance.

The studio is equipped with hand tools, power tools and workspace for many different materials and applications. Subtractive and additive techniques as well as mold making and cold assembly techniques will be covered.

Course assignments will revolve around the concept of home and a world in transition as people move across the globe by choice or necessity. A UMS performance may be included as part of the class.

### **ARTS 370 Sculpture II: Mixed Media Sculpture; TTh 1-4 (Wetzel) (CE)**

Working with casting materials, found objects, and other necessary resources chosen by the student, the RC ARTS 370 sculpture student will begin developing work that seeks to advance their knowledge and understanding of material intelligence, processes and conceptual thinking in the making of sculpture. Students from all areas of the University are invited to pursue sculpture in diverse, rich and individual expressions of the issues they find important and durable. Wood, fabrics, and earth friendly materials are encouraged as well as the inclusion of two-dimensional components, (drawing, printmaking, photography) in the formation of sculptural presentations. Students will create works of art that align with the individuals' experience, research, and interpretation of the sculptural assignments. Mixed-media art constructions allow for the exploration of numerous possibilities by combining disparate materials and interests that incorporate the students own perspective and world view. Projects for 370 will include the Human Form and Multiples as focus concentrations within the large theme for the year . 370 Students will research materials and processes for all projects as they develop their ideas and concepts. Ideas and projects will be presented to the class for comment and consideration. Projects are designed to be individualized, self-actualized, and meaningful, personally and globally

\*Students enrolled as 370 level students in sculpture will pursue themes associated with 270 level subjects in the classroom.

### **ARTS 379 Sculpture III: Mixed Media Sculpture; TTh 1-4 (Wetzel) (CE)**

This is an advanced section of sculpture that meets with RCARTS 270 and RCARTS 370, Sculpture I and II.

This is an advanced section of sculpture that meets with 270 and 370 sculpture.

Students enrolled as 379 students are expected to be ready to work on projects and bodies of work that reflect their experience and advanced thinking concerning mixed and multi-media works of three-dimensional art. Assignments will challenge the advanced student to incorporate the themes as assigned to the 270 and 370 class group.

Individuals in this class will be directed to work independently as they develop detailed and inclusive plans and conceptual renderings of proposed projects. The instructor will supervise the continued investigation of new materials and techniques for assembling and producing the proposed projects. Students will be encouraged to seek intersections and create interdisciplinary connections throughout the U of M campus especially with technologies that enhance design opportunities for conceptual purposes.

The course will require two major sculptural compositions/objects, plus studies and evidence of research pertaining to subject matter, concepts, and support technologies.

Creative play will not be discouraged.

### **ARTS 290 Ceramics I; TTh 9-12 (Crowell) (CE)**

RC Ceramics 290 is a beginning ceramics class that introduces students to a variety of forming and finishing techniques in the ceramic process. Students are expected spend a minimum of 6 hours a week in outside-of-class studio involvement and are responsible for 9-10 clay projects, as well as for the readings which coordinate with lectures, films and discussions. The course also includes critiques of student work, a final evaluation, a written test on the lectures and readings, and ongoing studio maintenance. There will be a studio fee.

### **ARTS 334.002 Special Topics in the Creative Arts: Ceramics Theory and Criticism; TTh 2-4:15 (Crowell) (CE)**

This upper-level ceramics course addresses advanced problems in studio practice. The course goes beyond the technical skills of throwing and hand building, to create both form and content-driven ceramic sculpture and installations. In comparison to introductory ceramics, this course entails more sophisticated levels of execution, invention, expression, and content. The course aims to develop the quality of students' work by addressing matters of form, technique, originality, concept, and audience. Classes are organized around four extended assignments that address specific kinds of molds and thematic problems: with the completion of each assigned problem, the class and instructor will critique the solutions, addressing their intelligence, creativity, and thoroughness of inquiry, as well as the effectiveness of the overall work. At least one 3-credit college-level course is prerequisite for this course.

## **MUSIC**

### **HUMS 201 How to Think (Humanities): Race, Gender, and Meaning in Popular Music; TTh 1-3 (Goltz-Taylor) (HU)**

Popular music is the soundtrack of our adolescence and young adulthood. It contextualizes our loves, our friendships, and our break ups, it animates our choices, and it helps us discover who we are. This vast collection of subgenres spans more than seventy years, thousands of artists, and countless perspectives on love, power, and the politics of gender, race, and class. And any given song can feel as personal to us as our own skin.

This course goes far beyond the lyrics for its deep dive into American popular music, beginning in the decades leading up to the birth of rock and roll. Participants build skills in “by ear” musical analysis of melody and harmony -- no note-reading required! – in order to better perceive and explore the ways the music itself constructs, contributes to, and communicates meaning. This loosely chronological study traces American popular music’s marginalization and exploitation of Black artists as well as its position as a crucial and contentious space for the negotiation of gender and sexuality. The course topics incorporate participants’ interests and draw on media such as documentary film, podcasts, and a variety of styles of writing for context. Students expand their capacity to listen deeply and, using a growing lexicon of technically precise language, discuss the genre(s) in a respectful, supportive seminar and in multiple writing assignments of varying degrees of formality.

Topics in popular music are sometimes sexual -- they don’t refer to “sex, drugs, and rock n’ roll” for nothing -- and discussions will invariably address this and other sensitive issues. If you anticipate this causing you discomfort, the course may not be right for you.

**HUMS 251 Music Topics: Popular Music of the Sinophone World; TTh 4-5:30; (Zhu) (HU)**

This course provides an introduction to the major popular music cultures of the Sinophone world, starting with the Shanghai “modern era” of the 1920s and continuing until the present. This course focuses on the issues of Chinese popular music as a dynamic, trans-local, and multifaceted phenomenon by examining the sociocultural and economic-political dimensions of popular music cultures ranging from Shanghainese *shidaiqu*, mainland Chinese rock, Taiwan campus folk, Cantopop, to *karaoke*, singing contest, Internet culture, and the Tik Tok trend in the digital age. We will ask questions like how does popular music work in the formation of identities for artists and audiences? How did the popular music sound, why did it sound that way, what can it tell us about the history of the period, and how did it change as the nation transformed? We will encounter theories on intercultural exchange, *musicking*, globalization, and explore popular music’s relationships with emotion, memory, identity, and politics in our discussion and analysis. The course includes a diverse array of source materials, including primary and secondary documents, sound recordings, music videos, films, and online multimedia. No formal musical training is necessary to enroll in the course.

**MUSIC 254 The Human Voice; TTh 10-12 (Goltz-Taylor) (CE)**

Human Voice develops the student's voice for singing and speaking, expands the student's comfort performing in public, and teaches the principles of vocal health and good technique. This flexible course is appropriate for singers with or without previous training. It meets the student at their entry level, fostering growth using repertoire from the Western classical canon, popular styles, and diverse global influences. Teaching is done predominantly in a group setting, with periodic private meetings throughout the semester.

**MUSIC 320 Chamber Music; MW 6-9, F 10-5, Times Arranged (Ervamaa) (CE)**

Chamber music ensembles are small performing ensembles of 2-6 instrumentalists, with one person per part. You can enroll for one or two credit hours (at the discretion of the instructor). Audition is required for placement in ensembles in your first term in the class. You are encouraged but not required to suggest repertoire and instrumentation for your ensemble.

You should initially register for section 001 for one group assignment; those interested in two ensembles will be enrolled for section 002 after the audition process has been completed. Scheduling is flexible depending on the commonalities of all the schedules involved (yours, your teammates', the instructor's and the rehearsal spaces'). Responsibilities include one weekly coaching, one rehearsal and individual practicing for each group; attendance, punctuality and commitment are mandatory. The mid-term performance class and the end-of-the-year performance are required for all ensembles. Course may be used to fulfill the RC Arts Practicum Requirement. Students are advised to sign up early in order to facilitate a timely audition.

**MUSIC 321 Topics in Musical Performance: Chinese Instrumental Music Performance; T 6-9 PM (Hottman) (CE)**

The RC Chinese Music ensemble course explores all opportunities to introduce music performance experiences, enhance music appreciation, and encourage cultural exchange in an open manner among the students and the extended community. A great variety of instruments are offered in the course, such as Erhu, Pipa, Guzheng, Dizi, Xiao, and so on. Students will be able to play one instrument, as well as at least six musical pieces throughout the semester. Moreover, through musical practice and extensive team collaboration in the ensemble form, students are also expected to form an understanding of the cultural content behind each piece. In the meanwhile, the course also encourages and rewards students for attending guest lectures, concerts, and seminars offered by other campus Chinese units, like the Confucius Institute, as an introduction to other diverse topics of their own interests.

**HUMS 350 Creative Musicianship; MW 3-5 (Kirschenmann) (CE)**

Creative Musicianship (RCHUMS 350) is a class where students focus on creating their own original music. Students enter the class from divergent backgrounds, i.e. singer/songwriters, composers, producers, or no prior background at all. Each student will create and present original pieces of music focusing on rhythm,

melody, harmony and structure/form. These projects are not style specific; students are free to explore and create music in any style or genre they wish. All levels of musical experience are welcome, from beginning to advanced. There will also be collaborative creative work in class. It is recommended that students taking Creative Musicianship (RCHUMS 350) also simultaneously take the Creative Musicianship Theory Lab (RCHUMS 351). True beginners should consider taking the Foundations of Music (RCHUMS 249) class (Fall term only) as a precursor.

**HUMS 351.001/002 Creative Musicianship Lab; MW 10-11:30** (Kirschenmann/Ervamaa) (CE)  
Creative Musicianship Theory Lab (RCHUMS 351) focuses on learning concepts of music theory through music making (application) as well as written (notated) music theory and ear training. This class is designed to work together with RCHUMS 350, but can be taken separately. Students self-select their entering course section based upon prior training and experience: Beginning/Intermediate (section 001) or Advanced (002). Topics include the understanding of standard, Western music notation, fluency in scales, intervals, keys, and chords, etc. and the sharpening of these skills in a performative environment. True beginners should consider taking the Foundation of Music (RCHUMS 249) class (Fall term only) as a precursor.

**HUMS 352 Found Instruments: Building, Design and Performance; MW 1-3** (Gould) (CE)  
Found instruments are everyday objects that are utilized or repurposed as musical instruments. This class identifies not only these everyday objects with which to perform and reconstruct, but also seeks hybrid instruments that combine found objects with instruments of old. The semester will commence with an overview of instrument categories, tunings, and some of the guiding physics behind instruments. This includes important composers and artists from the early 20th century to current artists and emerging technologies (such as using the iPhone as an instrument). The class goes as a group (and individually) to seek materials for designing and building instruments. The class also covers the basics of musicianship, composition, form, improvisation and playing as an ensemble. The culmination of the class is a presentation of our instruments and a performance in the East Quad Auditorium.

**HUMS 303 Indonesian Orchestra; TTh 4:30-7** (Appleton) (Excl)  
Learn to play the dynamic and transcendent music of the Javanese gamelan! These classes are open to all students at U-M. The gamelan is an ensemble of gongs, metallophones, drums, xylophone, and singers. No previous knowledge is expected, and beginners are welcome.

## **DRAMA (an RC Major)**

**HUMS 280 Introduction to Drama; MW 11:30-1** (Hooker) (HU)  
The course aims to introduce students to the power and variety of theatre, and to help them understand the processes which go toward making a production. Seven to nine plays will be subjects of special study, chosen to cover a wide range of style and content, but interest will not be confined to these. Each student will attend two lectures weekly, plus a two-hour meeting in section each week; the latter will be used for questions, discussions, exploration of texts, and other exercises. Students will be required to attend two or more theatre performances, chosen from those available in Ann Arbor. Two papers, a midterm, and a final will be assigned.

**HUMS 281 Introduction to Comedy & Tragedy: Inside the Dramatic Process; MW 2-4** (Becker) (CE)  
This is an introductory or intermediate level course in theater-making, with an emphasis on performance. The student actors will work in conjunction with the upper-level drama course HUMS 482: Director and Text on a series of acting exercises and theater games leading to a midterm performance project based on short dialogues from *Love and Information* by the contemporary British playwright Caryl Churchill. The second half of the semester will involve work on various one-act plays from the contemporary American

comic and surrealistic playwright David Ives. In addition to acting assignments, students will research and report on aspects of their respective roles and, as informed audience members, will critique two play performances in the Ann Arbor area (contingent upon the COVID-related status of live productions during the semester). Final performance projects will be chosen by the student directors individually, with the advice and consent of the instructors

### **HUMS 381 Shakespeare on Stage TTh 1-3 (Becker) (HU)**

This course adopts a "text-to-performance" approach to Shakespeare's plays, recognizing the Bard's dramatic works as great literature as well as dynamic scripts meant to be acted in front of rapt — and sometimes rowdy — audiences. In this course, we will read Shakespeare's plays as literary scholars (examining plot, language, poetics, imagery, characterization, and historical context) while developing the actor's craft of making the works come to life (exploring vocal delivery, movement, motivation, observation, and interpretation). Our in-depth study of four select plays, one from each of the major genres — comedy, tragedy, history, and romance — will include engaging in practical acting work on monologues and scenes in addition to "de-coding" Shakespeare's 450-year-old English. Abridged video screenings (and, if local opportunities arise, attending live theater) will supplement our study of performance and production choices. Written work will include short character and scene studies, close-readings, critiques, and a paper on staging a Shakespeare play. The course will culminate in a public performance of monologues and scenes prepared during the semester.

### **HUMS 481 Play Production Seminar: Wangari's Dream; MWF 11-1 (Mendeloff) (Excl)**

This upcoming seminar is focused on the creation of a new play by guest artist Arogi Otieno from Nairobi, Kenya. He and the course instructor Kate Mendeloff have collaborated on the initial development of his play "Wangari's Dream" and the class will produce it in the Matthai Botanical Gardens the weekend of April 8-10, 2022.

Wangari Maathi was awarded the Nobel Peace Prize for her work in environmental justice. She initiated the Greenbelt Movement in Kenya, with rural women planting a million new trees. She was also a progressive feminist who was elected to the government and pushed issues relating to women and children's education and health.

Our play is a dream play, a non-linear exploration of her life, which will incorporate music and movement that evoke her cultural roots. Dancers and musicians are encouraged to join us, but the class is open to all interested students. Admission is by permission of instructor, so please contact Kate Mendeloff for more information.

### **HUMS 482 Director and Text; MWF 1-3 (Mendeloff) (Excl)**

In this course, student directors will have the opportunity to stage three projects, using the acting students of RC Hums 281 as their casting pool. After creating exercises on tableau and choreography, work will focus on a collaborative production of Caryl Churchill's "Love and Information". Then, directors will work on farces by David Ives and finish with a play of their own choosing. The course is structured as a hybrid, and rehearsals take place in person in the Keene Theater. Enrollment is limited and is by interview with the instructor. Contact Kate Mendeloff at [mendelof@umich.edu](mailto:mendelof@umich.edu) to set up an appointment.

### **HUMS 423 Out of the Blue Chior; T 5:30-7:30 (Guaghan) (Excl)**

Out of the Blue is an auditioned outreach choral ensemble that partners with the Prison Creative Arts Project (PCAP), UM alumni and the Office of Diversity, Equity and Inclusion to bring choral concerts and workshops to prisons, juvenile detention centers and re-entry homes across Southeast, Michigan. Comprised of UM students (music and non-music majors), alumni and community members, the singers receive training from the PCAP Office and Office of Diversity, Equity and Inclusion on how to thoughtfully perform music in non-traditional settings as well as enhance their knowledge about the history of the Michigan prison system.

## **CREATIVE WRITING (an RC Major)**

### **HUMS 220 Narration; MW 4-5:30 (Matthews) (CE)**

What does it mean to make (up) a story? How do you figure out what stories you have to tell, and how do you make them comprehensible and powerful for a reader? In this introductory seminar, we'll think about the choices we make as writers, invent and build stories, discuss each other's work, and revise. We'll also pay close attention to short stories, and some other forms of storytelling, by a variety of modern masters. Some of our key artistic goals will be: achieving psychological realism, conveying emotion through detail and action, dramatizing rather than explaining, and persuasive world building. Requirements will include active participation, thoughtful drafting and revision of your own original stories, and openness to critical feedback.

### **HUMS 221 Writing Poetry; TTh 2:30-4 (Messer) (CE)**

This semester we will read and discuss poetry of all kinds, focusing on the elements of the craft that will help us to write our own poetry. The main focus of the class will be on this: the writing of your own, new poetry. This will include the exploration of subject matter, the development of a style, and the writing of poems in received forms. You will be asked to bring in poems to share with the class, and to read and comment on the poetry of other class members. You will also meet with me in conferences, and read a great deal of contemporary poetry. Please come with a passion for and interest in poetry, and we'll have a lively, productive, and poetic semester.

### **HUMS 320 Advanced Narration: TTh 4-5:30 (Thomas) (CE)**

The writer Katherine Anne Porter said, "Human life itself may be almost pure chaos, but the work of the artist—the only thing he's good for—is to take these handfuls of confusion and disparate things, things that seem to be irreconcilable, and put them together in a frame to give them some kind of shape and meaning." As a writer of short fiction, how do you craft your unique and original "frame"? How do professional writers learn to take risks in order to spot problems and possibilities in their work? How do writers portray Porter's "confusion and disparate things" through a deliberate composition and revision process? In this fiction writing seminar, we'll critique each other's short stories in a class workshop devoted to the art and craft of the next draft. Class discussion and required written comments will explore fiction writing techniques to help shape what's on the page while inviting the writer to bring more to her pages. We'll also read short stories by a variety of contemporary authors doing what we all hope to do: write art. Open to students who have taken a previous fiction writing class.

### **HUMS 321 Advanced Poetry Writing TTh 2:30-4 (Kasischke) (CE)**

This is a course for students with a serious interest in, and some experience with, the writing of poetry. We will read and discuss poetry of all kinds, focusing on the elements of the craft that help us write and improve our own poetry. The main focus of the class will be on the writing of new poems, and the completion of a chapbook length collection of poetry by the end of the semester. We will explore subject matter, the development of style, and the traditions of the art form. You will be asked to bring in your own poetry to share with the class, and to read and comment on the poetry of other class members. Please come with a passion for poetry, and we'll have a lively, productive, and poetic semester.

### **HUMS 325, 326, 425, 426 Creative Writing Tutorials; Arr (Matthews, Messer, Kasischke, Thomas, Rosegrant) (CE for 325)**

Tutorials provide an opportunity for students who want to write, no matter how sophisticated their work, to have their efforts recognized with constructive criticism and academic credit. Reading may or may not be assigned, depending upon the background needs of the individual student. Tutorial students meet privately with the instructor each week. Permission of instructor is required.

**HUMS 334.006 Topics in the Humanities: Exploring Hybrid Forms: Fables, Lyric Essays, Prose Poems, and Flash Fiction; MW 4-5:30 (Messer) (HU)**

In honor of the hybrid theme, this class will be both a reading course and a workshop. Each week we will read examples of writing that falls between the genres of poetry, fiction, and nonfiction, or blends two together in an experimental fashion; we will then write our own imitation of the form and share them with the group. How has the hybrid been used by writers historically to represent experiences and identities that fall between categories? How can the hybrid be used as a process to create something larger in collage, mosaic, or kaleidoscopic form? Everyone will be expected to write something new every week, and participate in peer workshops and class discussion. Each student will also complete a final project of linked pieces in your chosen sub-genre or multi-genres. We will explore historical work as well as recent publications, including writers like Claudia Rankine, Gertrude Stein, Victoria Chang, John D'Agata, Jenny Boully, Danez Smith, Maggie Nelson, Kazim Ali, Tung-Hui Hu, Sabrina Orah Mark, Western and Daoist Fables, and more. Students with any background in Creative Writing (or none at all) are welcome.

**HUMS 334.007 Topics in the Humanities: Literary Monsters: Power, Culture and the Meanings of Monstrosity; TTh 11:30-1 (Matthews) (HU)**

What is a “monster”? How have stories about monsters become cultural touchstones that seem to express the concerns of particular historical moments? What kinds of social, psychological, or political anxieties do monster stories help us explore? How do such stories challenge us to reconsider our definitions of normalcy, naturalness, selfhood, citizenship, family, or the nature of good and evil?

We will develop our monster-expertise and open new lines of inquiry by studying European folkloric traditions, key texts that remain central to ideas of monstrosity in British and American cultural imagination (Mary Shelley's *Frankenstein*, Bram Stoker's *Dracula*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, and others), as well as modern reconsiderations and revisions of such monstrous traditions — all the while considering how these tropes and trends speak to current issues related to race, gender, class, sexuality, immigration, disability, and more.

A hybrid literature and creative-writing course, our primary methods will be rooted in critical analysis of assigned texts, combined with our own storytelling efforts — as yet another tool for deepening our understanding of the contours and implications of monster-based traditions. (Students need not be advanced or experienced in both analytical and creative writing, merely open to working in both formats.) The primary tasks of the course will be excellent preparation (by reading assigned texts with curiosity and care), active class participation, and thoughtful attention to major assignments (analytical essays, creative-writing assignments, discussion leadership, concept mapping, and related work).

SPECIAL NOTE: A related course, **RCIDIV 351: Literary Monsters in London**, gives students the option of earning an additional 2 credits by travelling to London, United Kingdom, in May 2022, and extending our winter-term studies into a short-term, writing-intensive, study-abroad experience. More details, and a required application for 351, can be found on M-Compass ([mcompass.umich.edu](http://mcompass.umich.edu)). Please note: Accepted students will enroll in 351 for Winter, not Spring, term.

**HUMS 334.008 Topics in the Humanities: On Collage; W 10-1 (Sloan) (HU)**

In this class, we will look at collages, read about the history of that artform, read about collage artists, and make collages. We will consider how visual elements such as juxtaposition, texture, color, and depth are usefully employed to make a true story come alive on the page. We will think about the work of artists like Joseph Cornell, Robert Rauschenberg, Nancy Spero, Kara Walker, Jacob Lawrence, and others. We will also read a selection of essays that employ a collage-like structure, by authors like Lidia Yuknavitch, Eula Biss, and David Shields, and write collage essays of our own.

**IDIV 351.004 Special Topics: Memoir: Writing from Within; W 3-5 (Rosegrant) (Excl)**

Almost every month, a new tell-all memoir hits the racks: a woman looks back on how she survived her rotten mother; a man remembers his struggles with drinking and drugs. Such books have their place, but memoir can embrace a much broader palette of experiences—positive and negative—and take readers beyond the purely personal to a greater understanding of a place, a time, an event, and even themselves. For the writer, creating a memoir should be a way not only to relate and confront personal stories, but also to illuminate a part of the world.

In this writing- and reading-intensive minicourse, we'll read essays and memoirs by such acclaimed writers as Alison Bechdel, James Baldwin, Ann Patchett, and Tobias Wolff. We'll discuss the importance of "truth" in capturing a life, and study how some of the best writers tackle hard topics without self-pity and often with a good deal of humor. You will write every week, learning how to incorporate memories, research, and observation into compelling anecdotes and stories. Students will critique each other's work in class; rewriting will be the norm. By the end of the course, you will produce a 7- to 15-page memoir, in addition to several shorter pieces.

**ARTS AND IDEAS IN THE HUMANITIES (an RC Major)****HUMS 150 Introduction to FTVM; MW 2:30-4 plus screening and discussion (Rivero) (HU)**

This course introduces students to different ways of engaging critically with audiovisual media. Students will learn to analyze key aspects of film, television, and digital media, and to develop critical arguments about them that draw on different kinds of evidence.

By the end of the semester, you will know...

- How to recognize and analyze formal features of film, drawing on the appropriate terminology
  - How to understand the developments and forms of television in relation to social, cultural, technological, and industrial developments
  - How to engage critically with digital culture by viewing online content and video games within frameworks of technology, culture, and ideology
  - How to think about the interaction between media forms and their audiences, spectators, and users
  - How to develop critical arguments about film, television, and media both in writing and in audiovisual form
- In short, FTVM 150 is designed to enhance your critical literacy in film, television, and digital media, and your ability to create well-supported analyses and arguments about media and other cultural forms.

**Course Requirements:**

Three unit tests, short written and audiovisual essays, participation.

**Intended Audience:**

Any undergraduate student with an interest in developing a better critical understanding of audiovisual cultures.

**Class Format:**

Two 1.5-hour interactive lecture sessions, one 50-minute discussion section, and one screening session per week.

**HUMS 201 How to Think (Humanities): Race, Gender, and Meaning in Popular Music; TTh 1-3 (Goltz-Taylor) (HU)**

Popular music is the soundtrack of our adolescence and young adulthood. It contextualizes our loves, our friendships, and our break ups, it animates our choices, and it helps us discover who we are. This vast collection of subgenres spans more than seventy years, thousands of artists, and countless perspectives on

love, power, and the politics of gender, race, and class. And any given song can feel as personal to us as our own skin.

This course goes far beyond the lyrics for its deep dive into American popular music, beginning in the decades leading up to the birth of rock and roll. Participants build skills in “by ear” musical analysis of melody and harmony -- no note-reading required! – in order to better perceive and explore the ways the music itself constructs, contributes to, and communicates meaning. This loosely chronological study traces American popular music’s marginalization and exploitation of Black artists as well as its position as a crucial and contentious space for the negotiation of gender and sexuality. The course topics incorporate participants’ interests and draw on media such as documentary film, podcasts, and a variety of styles of writing for context. Students expand their capacity to listen deeply and, using a growing lexicon of technically precise language, discuss the genre(s) in a respectful, supportive seminar and in multiple writing assignments of varying degrees of formality.

Topics in popular music are sometimes sexual -- they don’t refer to “sex, drugs, and rock n’ roll” for nothing -- and discussions will invariably address this and other sensitive issues. If you anticipate this causing you discomfort, the course may not be right for you.

### **HUMS 202 How to Think (Arts): Art and the Environment: Environmental Alchemy; TTh 10-12 (Wetzel) (CE)**

In this course we will create projects about and discuss the environmental issues that are important to the members of the class. We will create images, actions, and propaganda that help the public understand their importance in the eco-system as both members and guardians of the planet through the creation of positive and insightful artwork. Through the use of new language and images can we change the dialog from a confrontational to an inclusive argument that shifts the emphasis to one of personal responsibility for the health of the world we live in.

Students will lead the conversations and determine the direction for the class discussions.

The class will create art images using various means of digital processes and handmade constructed artworks. The course will use various methods of observation and recording of images such as drawing, photography, digital manipulation, land art, and printed processes.

Beginning with the conceptual concerns of land art artists of the 1970’s we will move forward to the present concerns of expressing the environment as an important and meaningful topic in art. Discussion about topics will be accompanied by readings from various resources. These preparatory investigations and resource gathering ventures will provide the class with the means to create assemblages, posters and other visual communication propaganda including possible on campus actions and outdoor environmental works of art. Is it possible through positive actions and art images to create an **environmental alchemy** that takes our common everyday language and views of the world and create a new and vibrant attitude towards how we engage our stewardship of the planet? By inserting new perspectives into the everyday language of our culture we can shift the balance away from disposable to one of respect for our environment and therefore the overall health of the planet and all its organic wonders?

In-person meetings and projects.

### **HUMS 217 Fathers and Sons; MW 2:30-4 (Cohen) (HU)**

Throughout the ages, from Odysseus and Telemachus ([The Odyssey](#)) to Willie Loman and Biff ([Death of a Salesman](#)), stories about complex and passionate relationships between fathers and sons have been the stuff of great literature. In the case of [Antigone's](#) narcissistic Creon who demands that his son obey him totally, tragedy is the result. Because sons want their fathers to be models of behavior and beliefs they can respect and emulate, when the father satisfies these expectations--and we shall encounter a number who do--the father often becomes a hero. In instances in which a father fails to live up to these expectations or offers the wrong goals, as in the case of Willie Loman, the result is often a series of torturous confrontations. We will examine novels, short stories, plays, poems and films that chronicle both harmonious and troubled

relationships: novels such as Ingmar Bergman's Sunday's Children, Saul Bellow's Seize the Day, Richard Russo's The Risk Pool, Art Spiegelman's ("comic" book) Maus: A Survivor's Tale; short stories such as Ernest Hemingway's "Indian Camp," "The Doctor and the Doctor's Wife"; plays such as Arthur Miller's Death of a Salesman, Eugene O'Neill's A Long Days Journey into Night, or Athol Fugard's Master Harold...and the boys; poems such as Ken Mikolowski's "michael/alternatives"; autobiographies such as Philip Roth's Patrimony; and films such as Pat Conroy's The Great Santini, Elia Kazan's East of Eden, or Chris Eyre's Smoke Signals. Students will write three papers plus a mid-semester and final exam.

**HUMS 235 Topics in World Dance: Embodied Contemplations: Expression and Understanding through World Dance; MW 10-11:30 (Schwartz) (HU)**

Throughout the world, dance is often how people express their deepest cultural and spiritual values. Dance can mark life events, including birth, adolescence, marriage, and even death. It can affirm group solidarity or be a political statement. It can be introspective or warlike. In *Embodied Contemplations: Expression and Understanding through World Dance* we will explore ethnic, recreational, and theatrical examples to learn to look at dance with an informed aesthetic perspective and a deeper cultural understanding. Dances from India, New Zealand, Cambodia, Turkey, Mexico, South Africa, and the United States are among the movement styles we will study. Considerations range from what performers do with their bodies and how their movements relate to music to what has been the significance of these dances in their cultures and how they are changing in the digital age. Coursework will include a midterm and a final exam, a paper, and questions to ponder. No experience or knowledge of dance is needed for this course; all students from all fields are welcome and encouraged to attend.

**HUMS 272 Art in the Modern World; Avant-garde to the Contemporary; TTh 11:30-1 and Discussion (Ward) (HU)**

To quote Craig Damrauer: "Modern Art = I could do that + yeah, but you didn't." The course will survey twentieth-century art from Europe and the U.S. and investigate its novelty, profundity, and humor. We will cover the names you know (Picasso, Matisse, O'Keefe, Pollock) as well as works that you might not be so sure about (drip paintings, urinals, a woman hanging from the ceiling by a rope), all while developing a series of questions about the nature of art and its relationship to the social and political context from which it emerged. Not only will this course provide an overview of the twentieth-century, Western art, it will equip you with the background necessary to begin to understand the art of the twenty-first.

HISTART category for concentration distribution categories: 4. Modern and Contemporary, D. Europe and the U.S.

Textbooks/Other Materials: Available through the Fine Arts Library and Canvas.

**Course Requirements:**

Engagement		20%
Mid-term	test	20%
Essay		30%
Final exam		30%

**Intended Audience:**

All are welcome!

**Class Format:**

Two one-and-a-half-hour lectures and a one-hour discussion section

**HUMS 273 North Korea: Real and Imagined; TTh 10-11:30 and Discussion (Oh) (ID)**

This course is designed to explore the visual cultures of North Korea. Why do we concern ourselves with the visual aspects of North Korean Culture? While North Korea has notoriously gained a reputation as the most isolated country in the world, there are many images inundating the media and popular culture.

Images are the most prominent ways through which we gain knowledge about North Korea, but they are not transparent mediums and are in need of interpretation.

Throughout the semester, we will explore various ways through which North Korea uses visual mediums to showcase its state power and ideology, write history, and represent memory to the people of North Korea and to the world. We will also examine the perspectives of the defectors as well as the Western spectators and tourists. We will examine different mediums such as art, architecture, murals, posters, stamps, illustrations, animation, photography, film, opera, mass games, museum, cemetery, and processions/parades. Students are expected to develop a critical perspective on the current affairs of North Korea and the politics of representation and to think critically and creatively about how to engage with North Korea.

**Class Format:**

The lecture portion of this course will be fully online and synchronous. Discussion sections will require fully online and synchronous participation.

**HUMS 303 Indonesian Orchestra; TTh 4:30-7 (Appleton) (Excl)**

Learn to play the dynamic and transcendent music of the Javanese gamelan! These classes are open to all students at U-M. The gamelan is an ensemble of gongs, metallophones, drums, xylophone, and singers. No previous knowledge is expected, and beginners are welcome.

**HUMS 304 Time, History, Arts, and Culture: It's About Time: Lived Experience in a Time of Crisis; TTh 10-11:30 (Brown) (HU)**

All of our lives have been upended by the events of the past eighteen months. When “normal” suddenly becomes impossible, we can see it with new eyes. One of the many things we are seeing with new eyes during this crisis is time.

Crisis itself is a time-bound concept: a crisis is a crucial period. Ancient Greek had words for two very different kinds of time. There's kronos, which refers to time understood as duration. And then there's kairos, which refers to a crucial point in time, a crisis. Under pressure of kairos, we might rethink kronos, too. This class will help us do that by putting us in dialogue with religious thinkers, philosophers, artists, and storytellers who have engaged with time—not as an abstraction, but as a lived experience. Like us, they struggled through their own lived experience to understand what it means to be a finite being in a world that goes on after they're gone.

**CORE 334.001 Special Topics: Lettered Worlds & Literary Imagination; TTh 1-2:30 (Brown) (Excl)**

One way to define literature—and it's as good a way as any—is to call it a carefully crafted thing made from language by imaginative people. And, if you believe centuries of writers, “literature” means written language, not spoken. The word “literature” itself is built on the Latin word for letter.

This class will study what carefully crafted works of written language across time and around the world have to say about the letters that make them. Even as we critique the default association of “literature” with writing, these works will help us think about big issues: about orality and literacy as knowledge systems, about power and oppression, about religious revelation. Although our focus will be on language, we will engage with the visual arts (the alphabet is a graphic design, after all) and with theater (we'll attend a stage adaptation of Octavia Butler's prophetic novel The Parable of the Sower).

Major readings will range from one of the earliest known works of “literature” (the ancient Mesopotamian epic of Gilgamesh), selections from the Hebrew and Christian Bibles, medieval French poems about poetry, love, and writing, to recent novels from the Creole Caribbean and the United States.

**Course Requirements:**

This is a seminar, and as such depends on consistent attendance, active and committed engagement in class discussions, and timely completion of reading and writing assignments. Students will write a series of short response papers (2-3 pages) working toward a final project of 10-15 pages (or equivalent).

**Intended Audience:**

An advanced seminar studying literature and cultures in a globalizing world, this course is aimed at students with Junior or Senior standing or special interest in its topic.

**Class Format:**

This will be a discussion-based seminar, with all participants contributing to discussion. We will supplement our classwork with attendance at a performance of a musical theater adaptation of one of our novels, Octavia Butler's Parable of the Sower on March 25, 2022. If you would like to register but have accessibility concerns, please reach out and we can discuss possibilities for accommodations.

**HUMS 312 Central European Cinema: Race, Ethnicity and Gender Issues; TTh 2-3, W 7-9 and Discussion (Eagle) (HU) (R&E) (ULWR)**

During four decades of Communist Party rule, the film industries of Poland, Hungary, Czechoslovakia, and Yugoslavia were under state control. One positive result of this was ample funding for serious films about social and political topics; one serious drawback was the existence of a censorship apparatus that made criticism of the policies of the existing regimes very difficult (though not impossible). Nonetheless, in certain thematic areas, particularly those dealing with racial and ethnic intolerance and with the plight of women in patriarchal societies, filmmakers in East Central Europe were able to be more incisive, frank, and provocative than is generally possible within the profit-driven, entertainment-oriented Hollywood film industry. This is not to say that the Communist regimes themselves gave priority to ameliorating the living conditions of their ethnic minorities or of women. But talented and committed filmmakers were able to take advantage of the progressive official pronouncements of these regimes with regard to ethnic and gender issues in order to craft powerful films, films which the regimes had no grounds to suppress or censor.

This course will study some of the most important films made in four thematic categories: (1) the Holocaust—the reactions of people in East Central Europe to the genocidal plans of the Nazis, from indifference and collaboration to heroic acts of altruism; (2) ethnic discrimination and its consequences in more recent years—the depressed economic status of the Roma (Gypsies); animosity among Croats, Serbs, Moslem Bosnians and Albanians, leading to Yugoslavia's past and present civil wars—as well as the countervailing examples of a commonality of humanistic values and peaceful coexistence among people of these ethnicities; (3) women's lives under state socialism—women in the work force in large numbers, but plagued by a “double” or “triple” burden, with continued primary responsibility for domestic work and child care, as well as by persistent patriarchal attitudes toward sex and marriage in society as a whole; (4) the response of Central Europe's leading women filmmakers, who, in different contexts and with different stylistic approaches, have presented heroines who rebel and struggle against the patriarchal order.

We will view and discuss films from Poland, Hungary, Czechoslovakia, the former Yugoslavia, Bosnia, and Macedonia dealing with the above issues. We also will give attention to the artistic structure of the films — how they go about transmitting their themes with power and emotion. Evaluation will be based on class participation and three short (5-6 page) papers; all students must write a paper for Unit I, and then for two of the remaining three units (the course is divided into four units).

**Course Requirements:**

Three papers.

**HUMS 334.001 Topics in the Humanities: Advanced Practice in Community Engagement Through the Arts; Th 10-1 (Gordon-Gurfinkel) (HU)**

This course is dedicated to deepening knowledge, practice and leadership techniques in expressive arts modalities serving young people in the community and young people who are incarcerated. Focusing on healing-centered (trauma-informed) practices, direct experience (internship with Telling It or Youth Arts Alliance), workshop curriculum development and facilitation skills.

**HUMS 334.003 Topics in the Humanities; Notre-Dame, Paris, Gothic Cathedrals, and Us; TTh 2:30-4 (Burde) (HU)**

On April 15, 2019, severe fire nearly brought down the thirteenth-century Gothic cathedral that sits in the heart of Paris. In the following days, to the surprise of many and dismay of some, news coverage and monetary pledges devoted to the event and its aftermath surpassed those being given to urgent humanitarian and political problems. In this highly interdisciplinary course, students will be given the tools with which to understand the architectural, cultural, religious, and historical significance of the Notre-Dame cathedral within the larger context of medieval religious architecture and of French literature and history. They will also be invited to think more broadly about such varied topics as sacred space, urbanization, the birth of the university, medieval revivals in the modern era, and the enduring allure of Gothic architecture (as represented on this campus by the Law School quadrangle). In the final course unit, students will be invited to reflect on and assess the varied rebuilding proposals that were proposed in the months following the fire. The course will have substantial historical, art historical, medieval studies, literary, architectural, and religious studies components.

**HUMS 334.004 Topics in the Humanities; Contemporary Film From the Islamic World; MW 11:30-1; (Crasnow) (HU)**

In Jack Shaheen's book, *Reel Bad Arabs: How Hollywood Vilifies a People* (originally published 2001), he painstakingly analyzes the history of Hollywood films' depictions of Arabs and Muslims. He noted the persistent conflation of Muslims and Arabs (despite the fact that only about 20% of the world's Muslims are Arab), and depiction of these individuals as lascivious sheikhs, terrorists, seductive belly dancing harem girls, and oppressed people in need of a savior. This course does not seek to find redemption in Hollywood (as Evelyn Alsultany has noted in the introduction to her book *Arabs and Muslims in the Media: Race and Representation After 9/11* the representation problem in Hollywood has persisted since the publication of Shaheen's book), but rather turns to the Islamic world itself to find alternative self-representation in its contemporary cinema. This course will look at contemporary films from throughout the Islamic World including the Arab World, Iran, Turkey, and South and Southeast Asia, as well as those that address the Muslim experience in America. We will examine not only how these films challenge those conceptions of Muslims portrayed by Hollywood and mass media, but also how they respond to their particular socio-cultural contexts. We will also investigate how elements like cinematography, editing, and music work together to create and articulate meaning in these various films. Students will develop skills in visual analysis, critical thinking, and academic writing. These skills will be honed and demonstrated through group work, in-class participation, serving as discussion lead for one class, an in-class presentation, and two writing assignments (an analysis of one film, and an argumentative paper about a topic in Contemporary film from the Islamic world of the student's choice). No prior knowledge of the Islamic world or Film Studies required.

**HUMS 334.005 Topics in the Humanities; Art and Music of the Islamic World; MW 2:30-4; (Crasnow) (HU)**

Representations of Muslims that dominate in the West typically present two monolithic images—that of the terrorist and that of the victim (of either Islamist fundamentalism or Western warfare). It is rare that representations of Muslims *by Muslims* rise to prominence within the West that are not either framed as a “humanizing project” aimed at making Muslims more sympathetic or derided for reaffirming Islamophobic stereotypes in order to appeal to a Western audience. These flawed or incomplete representations can have real-life societal and political consequences—from interpersonal misunderstandings to impacting the formation of legislation and international policy. In this course, we will complicate and critique these depictions of Islam and Muslims by examining representations of Islam by Muslims and individuals from the Islamic world across diverse forms of contemporary cultural expression and consider the impact that more diverse representation can have on a local and global scale.

Readings will include scholarly discussions of representations of Muslims in cultural production and address questions including: How has 9/11 and the rise of the global “war on terror” altered these representations? What is the effect of the conflation of Muslims and individuals from the so-called Islamic World (which includes parts of West, South, and Southeast Asia)? How are cultural producers challenging assumptions about *hijabi* (veiled) women? How have representations of Islam translated to real-world impacts on a social and political scale? We’ll examine works across media including the visual arts, film, literature, graphic novels, and even video games. Examples of what we’ll be looking at include Sharif Waked’s video *To Be Continued*, Ayad Akhtar’s play *Disgraced*, and Marjane Satrapi’s graphic novel *Persepolis* to name a few. Writing assignments will include critical analysis of a work, a film review, and a final argumentative research paper about an artist or work and its place in scholarly conversations about representations of Islam. These essays will examine the potential and/or observed impacts of these depictions on our contemporary lives. No prior knowledge of Islam or the Islamic World required.

**HUMS 334.009 Topics in the Humanities; Palestinian Art; MW 4-5:30; (Crasnow) (HU)**

How has art developed in Palestine since the formation of the state of Israel? How do artists produce work under occupation? How has a notion of Palestinian art developed in a society that lacks statehood and is divided geographically both regionally and in diaspora? This course aims to explore these and related questions through an examination of Palestinian art production from 1948 to the present. Beginning with an overview of Palestinian art prior to 1948, the course then traces Palestinian art production within historic Palestine (present-day Israel, the West Bank, and Gaza) and the diaspora. We will look both chronologically and thematically at how artists have addressed issues such as exile, occupation, diaspora, and resistance over the last 70 years. Students will develop skills in visual analysis, critical thinking, and academic writing. These skills will be honed and demonstrated through group work, in-class participation, serving as discussion lead for one class, an in-class presentation, and two writing assignments (an analysis of one work, and an argumentative paper about a topic in Palestinian art of the student’s choice). No prior knowledge of art history or Palestinian history required.

**HUMS 334.010 Topics in the Humanities; Literature and Empire: Nineteenth-Century Russian Prose; MW 11:30-1 (Maiorova) (HU) (ULWR)**

This is an interdisciplinary course that uncovers the deep connection between politics and art while discussing Russian imperialism in historical and literary contexts.

When we think of Russia, past or present, we associate it with imperialist ambition, forceful projections of power, and abrupt annexations. But in terms of its contributions to the world, we think of Russia as home to a unique culture— rich in music, the fine arts, and especially literature, universally acclaimed for its humanistic ethos, empathy, and psychological depth. The purpose of this course is to explore the connection between these two aspects of Russian culture and to probe the ways in which the imperial drive influenced – and was artistically mediated by – literature, especially nineteenth-century prose.

This course examines major social and political developments in nineteenth-century Russia and considers them from the differing perspectives of history and literary studies. It introduces students to methodologies used in each of these disciplines and encourages them to pursue their own scholarly interests in the intersections between multiple fields. Focusing on ethnic, religious, socio-economic, and cultural diversity in the Russian Empire we will explore those issues in broad historical context and analyze their treatment in nineteenth-century literature. Looking comparatively at diverse developments in nineteenth-century Russia, we will think about both the actual history of the Russian empire and the literary representations of it, with the requirement that students’ projects also explore both. In this course students will learn how to use multiple perspectives and integrate knowledge in order to approach complex problems.

**Course Requirements:**

Attendance at lectures and participation in class discussions (20%) Two papers (10-12 pages in length) (30% each) Final exam (20%)

**Intended Audience:**

Undergraduate students in multiple fields

**HUMS 334.012 Topics in the Humanities; African American History through Film and Literature; W 4-7(Wells) (HU)**

This course will focus on novels and films that reflect the African American experience from the colonial era to the early twentieth century. We will cover the history of resistance to oppression, enslavement, emancipation, the push for civil rights, the experiences of women and young people, and other important aspects of the Black experience. Students will be expected to read a number of books and to view films outside of regular class meetings.

**HUMS 341 Community Empowerment Through the Arts: an Introduction to Theory and Practice; T 10-1 (Gordon-Gurfinkel) (HU)**

How can the expressive arts triage the effects of the COVID-19 pandemic and police brutality on Black children and teens living in systemically under-served communities in Washtenaw County? This Engaged Learning course will focus on how the expressive arts are applied as a healing tool in response to the traumas that may have been experienced by school-age youth, whilst recognizing their resilience and strength. Students are offered opportunities to engage with children and youth in Ypsilanti and Ann Arbor through an internship with the community-based program, Telling It.

In class and in community, students will learn how expressive art forms and artists apply their disciplines using racially and culturally respectful and sensitive pedagogies. They will examine the impact of traumatic circumstances and events on the healthy development of the brain and body and their amelioration using age-appropriate methods that are playful, creative and pay attention to healing and social emotional learning.

**IDIV 351.002 Special Topics; Refugee Narratives W 6-8 (Goertz) (Excl)**

According to the UN Refugee Agency, 1 in every 110 people globally is either an asylum-seeker or a refugee. Many are fleeing violence and persecution, but increasingly, they are forced to leave due to the effects of climate change. Displacement and statelessness are pressing realities in our world today and how we respond to them is a measure of our humanity. By international law, everyone has the right to seek and enjoy asylum from persecution (Universal Declaration of Human Rights), and yet many world leaders are backpedaling on this legal commitment. Once this country prided itself on welcoming the “tired, poor, huddled masses yearning to breathe free.” Too often, we declare the arrival of those in need to be a “national emergency” and want to build a wall to ward off the alleged invasion. We see threat instead of opportunity, “criminal aliens” instead of fellow human beings. Words and images matter: they influence hearts, minds, and policies. The refugees are not the crisis, but rather, the narratives we tell about them.

In this mini-course, we will explore the ability of literature and art to present powerful counter- narratives to anti-immigrant rhetoric and politics. These narratives by and about refugees reject gross generalizations and dehumanization. We will contrast media representations with more personal and nuanced perspectives in non-fictional and fictional texts, films, graphic novels and the visual arts.

**IDIV 350.001 Special Topics; Refugee Narratives Volunteer Class; ARR (Goertz) (Excl)**

In conjunction with the RCIDIV 351.002 Refugee Narratives mini-course, students will gain hands-on experience with refugees as their volunteer with Jewish Family Services, the local refugee resettlement agency. There will also be other opportunities to meet via zoom with people who are working with refugees internationally, including the Berlin-based Academy in Exile and others who have used art therapy in refugee camps.

### **HUMS 373 Performing Arts of South and Southeast Asia ; MW 4-5:30 ( ) (HU)**

This course is a broad introduction to traditional and contemporary performing arts practices in Indonesia. We will engage in close viewings/listenings/translated readings of several representative performances throughout the semester, using these as points of entry in learning about particular genres and their cultural contexts and histories. Special attention will be paid to the ways in which musical, kinetic, dramatic, visual, and literary idioms intertwine in performance. This complex interplay of techniques and meanings serves both to define particular genres and to establish a broad palette of expressive conventions that are frequently referenced and reinterpreted in contemporary artistic works across a wide range of media.

Students will gain hands-on experience through a series of in-class workshops and conversations with accomplished guest artists. Likely workshop themes include: gamelan music; Javanese dance; pencak silat martial arts; shadow puppetry; adapting the dramaturgical conventions of Indonesian popular theater to write and rehearse our own semi-improvisational dramatic scenarios.

We will also learn about the colonial and postcolonial history of ethnographic and artistic fascinations with many Indonesian performance forms—particularly the iconic shadow puppetry and musical theater traditions of Java and Bali—and we will ask how our own engagements with these arts may fit into this complex legacy of cultural representation, exchange, appropriation, and enrichment.

There are no prerequisites for this class. Students will propose and develop final projects to fit their own interests—these could take the form of research papers, creative writing, performances, documentary videos, or multimedia blogs.

### **HUMS 410 Advanced Arts & Ideas Seminar: Living Art: The Everyday Life of Artists and the Things They Make; TTh 3-5 (Bayraktar) (Excl)**

What does it mean to live out every day as an artist, i.e. as a painter, sculptor, photographer, digital artist, actor, writer, musician...? What did it mean in the past? How does this commitment vary across cultures? To what extent are our ideas about the life of an artist shaped by Hollywood? In the first half of “Living Art,” we will study self-portraits and profiles of artists in film, literature, and other media, with attention to the everyday intrusions—e.g. bias, material needs, physical limitations—onto the artist’s life. In the second half of the course, we will look at works of art (e.g. paintings, photographs, pottery, poetry) that engage with everyday life. Among other inquiries, we will consider how some everyday objects have become art while some works of art have been reproduced and commodified so often as to become everyday objects. What is at stake in these transformations?

This course satisfies the LSA Upper-Level Writing Requirement. Writing essays, artist profiles, and in-class reflections will help students reach a deeper understanding of what it means to lead an artful life and what can get in its way. There is no final exam.

## **SOCIAL THEORY AND PRACTICE (an RC Major)**

### **SSCI 260 Theorizing Knowledge in the Social Sciences; MW 11:30-1 (Krinitzky) (SS)**

This course explores methods of inquiry that scholars and practitioners employ to answer both historical and contemporary questions about the connections between power and knowledge in the social sciences. Using both a broad thematic focus and a series of “real world” questions to structure readings and activities, the key concern is with how knowledge is acquired and produced, stored and disseminated. Students will be introduced to four broad strategies used by social scientists: *archival research*; *ethnography & fieldwork*; *survey research & quantitative methods*, and *oral histories*. We will address both the theory and application of particular methodologies with a focus on finding effective approaches to explore pressing

questions. Specifically, we will examine and utilize these methodologies to investigate the topic of the *Social Crises of Labor*. Examples considered in class will offer insights into the conditions of labor in the United States and around the globe and the ways that political conflicts and structural inequalities have produced multiple intersecting crises for labor and workers. We will also examine critical vantages revealed by interdisciplinary research as well as scholarship that foregrounds the inclusion of underrepresented voices and perspectives. Working collaboratively with the instructor, students will develop strategies that help to frame and guide future research projects and questions.

**SSCI 290 Social Science Basic Seminar; W 11:30-1 (Murphy) (Excl)**

This one-credit seminar (elected in conjunction with RCSSCI 260) is designed for students who are considering the Social Theory and Practice (STP) major. The seminar is a requirement in the STP program; its purpose is to prepare students to pursue a major in STP. Discussions will center on how to turn general interests into problems that can be investigated systematically through subsequent coursework and possible research projects. The principal goal of the seminar is to design a coherent, individualized program of study for the STP major with an emphasis on how their course of study will culminate in a senior capstone project. **Enrollment by instructor approval.**

**SSCI 275 Science, Technology, Medicine, and Society; MW 11:30-1 and Discussion (Carson) (SS)**

From iPhones to intelligence testing to immunizations, technology, science, and medicine permeate our modern lives. In this course, students will learn to think critically about technology, science, and medicine and analyze how they have transformed the world in spectacular and mundane ways. We explore questions such as: How have debates between doctors and activists shaped policy over vaccination mandates and the AIDS epidemic? How has the Internet changed how we think and influenced grassroots political movements? What are the effects of the tests experts use to categorize people? How have culture and politics affected the goals and designs of such technologies as guns, washing machines, and electrical systems? How have science, technology, and politics interacted in debates over climate change? And, ultimately, how should we manage the tension between popular democracy and technical expertise?

**SSCI 307 Spanish Language Internship Project II; Th 4-5:30; (Sanchez-Snell)**

The Spanish Language Internship Program (SLIP) connects Spanish-speaking students with partnered community-based organizations and schools to provide unique service-learning opportunities with the Latino Community. This engaged learning course exposes students to a broad study of Latino experiences in the U.S. and focuses on crossing borders, fair labor practices, citizenship, Racism, Latino history in the United States, Comparisons of discrimination and inequality, along with current political and community issues. Through volunteering efforts, students will gain insight into the culture, economic needs and gain a better understanding of the Latino experience. SLIP offers this unique opportunity for students to engage in experiential learning related to community service work as well as improve and apply their Spanish speaking and writing skills. Placements are available for all levels of Spanish proficiency. Contact faculty advisor, [tssnell@umich.edu](mailto:tssnell@umich.edu), for placement listing and to schedule a virtual appointment.

**Course Requirements:**

Students will dedicate 3 hours per week volunteering with their site, attend weekly discussion sessions, and submit weekly reflection journals. Readings and written assignments are assigned along with an Autobiography & Family History Research Paper and Final Reflection Paper

**RCCORE 205.165 Spanish Language Internship Project I; (Sanchez-Snell)**

This section is a one-credit Independent Study available to students who have already completed RCSSCI 307, have volunteered a previous semester, and would like to continue volunteering at their site.

The Spanish Language Internship Program (SLIP) connects Spanish-speaking students with partnered community-based organizations to provide unique service-learning opportunities with the Latino Community. Placements are available for all levels of Spanish proficiency.

**Course Requirements:**

For this one-credit section, students are required to volunteer 3 hours per week at their site, meet with the instructor, and submit weekly journals. Readings will be assigned to highlight Latino issues and current events. At the end of the semester, students submit a written Reflection Paper, revisiting overall experience. Permission is required to enroll. Please email Teresa Sanchez-Snell, [tssnell@umich.edu](mailto:tssnell@umich.edu), for more information.

**HUMS 334.002 Topics in the Humanities; Visual Art and Incarceration; TTh 10-11:30 (Holmes) (HU)**

This course looks at visual art made under the conditions of confinement and imprisonment, principally in the context of the criminal justice system. Prisons have become dynamic sites of artistic activity, with incarcerated artists engaged in drawing, painting, 3D construction, and tattoo designs, using materials that are readily available. We will explore the relationship between the restrictive conditions of incarceration, on the one hand, and the expression of creativity and a visual imaginary, a “carceral aesthetic,” and the socio-economic and cultural dimensions of prison art within and outside of carceral institutions, on the other hand. While the focus will be on mass incarceration within the United States, there will also be a historical and cross-cultural consideration of other contexts in which visual art has been produced by enclosed populations within institutions of confinement (like early modern European nunneries and plague hospitals, and modern internment camps). A critical component of this seminar will be involvement in the University of Michigan Prison Creative Arts Program (PCAP)—with students facilitating a PCAP visual arts “correspondence workshop” with participants in a Michigan prison facility, and by engaging with the PCAP Annual Exhibition of Art by Michigan Prisoners.

**HUMS 335 Theater and Incarceration TTh 4-5:30 (Lucas) (Excl)**

Artistic practice in prisons has occurred since the inception of prisons themselves, though popular thought tends not to connect the idea of the arts with that of criminal justice systems. In this course, students will learn about and participate in this long-standing practice of arts in carceral settings, as they facilitate their own weekly creative arts workshops in prisons and juvenile detention centers. Simultaneously, the class will read about, practice, and analyze various strategies for creating performances in prisons, questioning the utility and goals of each process of creation and seeking to identify those which are most sustainable and which best serve participants in the process.

**SSCI 350 The Built Environment; MW 11:30-1 (D’Anieri) (ID) (ULWR)**

This course provides a forum for the critical examination of human-built spaces and their relationship to the natural environment.

It facilitates an inquiry around two basic sets of questions:

For any given site, what are its features, functions, and history; how does it act on its natural surroundings, and with what natural constraints?

At a broader level, how do we understand the boundary between the "built" and "natural"; in what ways does this line blur, and how have these meanings changed over time?

Over the course of the academic term, students will develop a conceptual vocabulary for tackling these questions — a language for examining and expressing with precision and subtlety what is happening in our built environment. Ultimately, students should gain a richer understanding of the term "environment" itself. We will take a multi-faceted approach to this work.

**Course Requirements:**

The core work of the course is students' reading, reflecting, and sharing their insights in a variety of formats. Students are expected to:

- engage in class discussion in an informed and thoughtful way;
- write five brief essays (about 2 pages each) reflecting on a particular day's assigned reading;
- edit, revise, and expand the short essays into a single 10- to 12-page final paper;

- make a 10-minute oral presentation to the class on a site of the student's choosing (some students will substitute a paper for this assignment);
- prepare an illustrated analysis of a built environment on campus, using photos and/or drawings and short passages of text.

**Intended Audience:**

Sophomores and Juniors in the Program in the Environment, or elsewhere in LSA. The course should appeal both to students interested in environmental literacy generally, and to those following specific environmental career tracks.

**Class Format:**

Class sessions will include lively discussion, small-group exercises, student presentations, and brief lectures.

**SSCI 360.003 Social Science Junior Seminar: Egalitarian Metropolis: Urban Studies, Urban Design & Social Justice in Detroit; TTh 2:30-4 (Dillard) (SS)**

What does/can/should an egalitarian metropolis look like? And how does a focus on Detroit allow us to ask and answer these conceptual -- and practical -- questions in ways that draw on a variety of disciplines including architecture, history, urban planning, and the urban humanities? This course offers an interdisciplinary perspective on urban studies, urban design and the ways that concerns around social justice and equity can influence how we think about cities in the past, present and future. Drawing on a range of faculty expertise in LSA and Taubman, this team-taught course also incorporates the voices of practitioners and community members involved in current attempts to revitalize Detroit and “Detroit-like” cities in the United States and elsewhere. By “Detroit-like cities” we mean urban areas that have experienced negative population growth, deindustrialization, economic disinvestment, racial stratification, environmental injustices and concomitant crises in housing, health care, policing, criminalization, and education. At the same time, Detroit and Detroit-like cities offer opportunities to conjoin critical humanistic inquiry, urban design, and policy solutions for building more equitable and sustainable cities.

This course is co-designed and co-taught as part of the Egalitarian Metropolis Project, which is a partnership between the Taubman College of Architecture and Urban Planning and the College of Literature, Science and the Arts. It combines traditional course materials with a team-based orientation to teaching and learning. Seminar participants are expected to complete regular short written reflections, two 3-5 page essays and a final project that you will complete as a member of an assigned team.

The learning goals for this course include an understanding of the unique challenges and opportunities facing Detroit and Detroit-like cities; and an appreciation for and knowledge of the ways that the built environment can influence the nature of lived reality. Most centrally this course begins -- and ends -- with the future. Throughout the semester you'll be working in assigned teams to create your own distinctive, creative and well-informed vision of the future of Detroit that embodies the principles of egalitarianism, sustainability and inclusion.

**SSCI 360.004 Social Science Junior Seminar: Histories of Race and Law; MW 2:30-4; (Krinitsky) (SS)**

The United States is a deeply unequal society divided and segregated along lines of race despite supposed guarantees to legal equality and appeals to colorblindness. This course will take a critical look at this tension in American law and society and consider the active role of law in constructing and maintaining racial categories, inequality, and segregation in the late nineteenth- and twentieth-century United States. We will examine major developments in the relationship between race and law since the end of the Civil War, placing contemporary crises of criminalization, incarceration, immigration enforcement, and disenfranchisement in deep historical context. These major developments include the transformation of criminal justice and law enforcement during Reconstruction, the construction of the Jim Crow regime, the

role of racism in transforming ideas about criminality in the late nineteenth and early twentieth centuries, the roles of criminalization, policing, and incarceration in US colonialism and imperial expansion, immigration restriction and control, the criminalization of social movements and other forms of protest, and the racialization of the Wars on Crime and Drugs. We will use theoretical frameworks from multiple disciplines to understand these developments, including Critical Race Theory, racial formation, and relational racialization. We will also consider the roles of race and law in shaping various other axes of power over time, including gender, labor, citizenship, and empire. Over the course of the term, we will aim to excavate a usable past that can inform and shape current movements for justice, restoration, and equality.

**SSCI 360.010 Social Science Junior Seminar: Interfaith Organizing and Social Justice;  
TTh 4-5:30 () (SS)**

As rallies and vigils to protest systemic racism swept across the United States in the summer of 2020, cities like Chicago, Oakland, Philadelphia, and Washington D.C. saw a surge in interfaith demonstrations. Wearing hijabs, crucifixes, clerical collars, and prayer shawls, groups of participants from different religious traditions prayed and marched together for an end to racist acts of violence and disenfranchisement against Black Americans. One young demonstrator at a June protest in Chicago held a sign aloft reading “Justice, justice shall you pursue! Deuteronomy 16:18-20,” written in English and Hebrew. These demonstrations are not surprising, as interfaith organizing is a powerful yet underestimated force for social justice within communities in the United States. For the past century, interfaith groups have organized for causes like LGBTQ+ liberation, climate and economic justice, the #MeToo movement, abolition of capital punishment, and an end to the U.S.’s armed conflicts abroad. Even though religion is so often assumed to divide people into separate, isolated groups, in this class we will explore how interfaith groups have influenced collective organizing around deeply-important issues like antiracism, police reform, mass incarceration, and responses to the COVID-19 pandemic.

This course takes a community-based approach to explore how religion and social justice combine, as people various faith backgrounds organize around issues which get them fired up to make change happen. We will also consider how interfaith movements often teach intersectionality, that our social identities are intersections of race, socioeconomic class, gender identity, sexuality, age, and ability. Through work with a community partner, the Interfaith Roundtable of Washtenaw County, we will gain firsthand experience with interfaith social justice work and community organizing. We will work together to foster community-wide dialogues over issues which have tangible impacts on Washtenaw County and its municipalities. In doing so, both we and our community partner will be taking on an active role in visioning and actualizing what we want the future relationship between the University of Michigan and the Ann Arbor/Washtenaw County community to look like.

During this semester, we will address the following questions:

- What does it mean to be part of an “interfaith” group?
- Who gets involved in an interfaith movement and why?
- How and why do people who have different religious traditions share a common desire for positive change?
- What impacts have interfaith movements had on social justice initiatives?
- What impacts are interfaith groups making here on social justice organizing in Ann Arbor and Washtenaw County? What are their most pressing concerns?

To answer these questions, we will combine theory and practice by pairing our in-class discussions and analysis of sources with experiential learning: hands-on work with a community partner. While we will primarily use the tools from the discipline of anthropology – and anthropological methods of research, collaboration, and analysis – our sources and discussions will touch on a variety of academic disciplines, including history, religious studies, sociology, and political science.

**SSCI 371 Natural Disasters in East Asia MW 2:30-4 (Ahn) (SS)**

In recent years, the world has come to witness what appears to be an unprecedented level of destruction caused by a series of devastating natural disasters that have leveled entire cities, taken the lives of hundreds of thousands of people, and displaced even more. Stoking the popular imagination with dramatic images, the global media has come to depict hurricane Katrina, the 2004 Indian ocean tsunami, the 2005 Kashmir earthquake, the 2008 Wenchuan earthquake, the 2010 Haiti earthquake, and most recently the tsunami that hit northeastern Japan as the work of an unpredictable, uncontrollable, and essentially chaotic force. Although true in some respects, this way of understanding earthquakes, tsunamis, and other events tends to obscure the social, political, and historical side of these so-called “natural” disasters. When, in fact, did we begin to regard these events as the work of “nature” as opposed to, say, God or some other supernatural agency? On what basis do we classify a certain event as a “natural” disaster? Can we ignore the influence of class, ethnicity, education, and power on the making and outcome of these disasters? This course will bring these and other questions to bear on the historical and comparative study of natural disasters in East Asia and elsewhere. There are no prerequisites for this course, but some background in the history and culture of East Asia is recommended.

**Intended Audience:**

There are no prerequisites for this course, but some background in the history and culture of East Asia is recommended.

**Class Format:**

Two 90-minute meetings weekly.

**SSCI 390 Community Service and Language, Education, and Culture; MW 1-2:30 (Dyer) (Excl)**

The course will employ an academic service learning framework in preparing for and reflecting on this experiential practice. Students will receive training and supervision in teaching English as a Second Language and discuss issues as they emerge from the practica and readings. Likely themes include lesson planning, task design, individual learner differences, and socio-cultural factors in teaching ESL.

Students assist in a local ESL classroom or tutoring program for at least four hours per week or 48 hours during the semester. Potential site placements include:

UM Family Housing English as a Second Language program

Family Learning Institute

English Language Institute

Latino academic tutoring organizations

Ann Arbor Public School ESL classrooms

Migrant Farmcamps outside of Ann Arbor (car required)

**SSCI 395/ELI 395/AMCULT 361/LATINOAM 361/ LING 391/EDUC 395****Principles and Practices of ESL Teaching in Migrant Communities: TTh 10-11:30 (Rodriguez/DesJardins) (Excl).**

Students in this course explore the themes of “language and community” by focusing on the experience of migrant farmworkers in southeast Michigan. What is the economic, cultural, and historical context of migrant farm work in the US? Who are the workers? Where do they come from? How do they live? What is the history of migrant outreach and education efforts? In order to answer these questions, students will rely on academic materials (articles, documentaries) and presentations from community partners working with the migrant population. As they investigate these questions, students also learn and practice the methods and techniques for teaching ESL to a mixed-proficiency, primarily Spanish-speaking population. These include drafting and revising lesson plans and creating teaching materials to be taught to their peers. There is the possibility of internships with community partners for additional credit (dependent on COVID restrictions).

**Course requirements:**

Students will be evaluated on the basis of written work (reflection papers (3) and lesson plans), an interactive group presentation, as well as daily preparation and participation in class discussions. Students should be prepared to experiment with different techniques, such as visualizations, games, interactive presentations, and art/dramatizations.

**Intended audience:**

Students interested in exploring the structure of the US agricultural system as well as those interested in the educational, health, and legal obstacles affecting the migrant community.

Course meets Race & Ethnicity requirement.

Course counts for the following majors: Education, Linguistics, RC Social Science, LACS, Latino/Latino Studies, American Culture, RC Social Justice Minor. Students can also use three credits as a cognate towards the Spanish major.

**Class format:** Seminar with experiential activities

**SSCI 461.002 Social Science Junior Seminar: Restorative Justice, Prison Reform, Abolition: From Theory to Practice ; TTh 4-5:30 (Pickus) (Excl)**

Though activists and organizers have been fighting against the injustices in the U.S. prison system for many decades, it is only in recent years that “Mass Incarceration” and “Criminal Justice Reform” have become well-known terms. For those who want to participate in prison-related social justice efforts, however, the programs, practices, and initiatives can be confusing to parse. Common questions include:

- What exactly is "Restorative Justice", and what does it look like in practice?
- What strategies fall under the umbrella of “prison reform”, and what practices are considered “abolitionist”? Are these practices mutually exclusive, or symbiotic?
- What are “alternatives to incarceration?”, and what is “decarceration?”
- And finally, how can students contribute to these efforts currently as well as in their future careers?

In this class, we will co-create working definitions of these terms and explore what they look like in practice, using texts, documentaries, and insights from organizers and activists engaging in this work every day. Specifically, we will explore the work of decarceration-focused restorative justice and arts-based practitioners; policy advocates; community re-entry specialists; social workers; educators; lawyers; and others. In addition to short weekly written assignments, students will design and complete a final decarceration-related project, featuring topic(s) and a format of their choosing.

**CORE 309.141: Hospital Volunteers Service-Learning Experience; ARR (Evans) (Excl)**

Students volunteer weekly at University of Michigan Hospital on the adult inpatient unit of the Department of Physical Medicine and Rehabilitation. Service includes assisting staff and interacting with patients, most of whom have neurological injuries (e.g. stroke, traumatic brain injury, spinal cord injury) or chronic illnesses. Observing and being part of an inpatient rehabilitation unit of a large teaching hospital provide numerous opportunities for learning. One credit is awarded for fulfilling your commitment at the hospital, for keeping a journal of your experiences and observations, and for writing a short reflective paper at the end of the semester. Meeting with rehabilitation neuropsychologist and Residential College faculty member Dr. Jeffrey Evans will be arranged.

If you think you might like to volunteer, your first step is to attend an information session (in Sept. for fall, Dec. for winter, April for spring). The UMHS Volunteer Services website provides more details (<http://www.med.umich.edu/volunteer/>). If you decide to interview, indicate that you’re interested in Unit 6A, Adult Rehabilitation. Availability of slots on 6A will depend on the needs of the Unit when you apply. If you will be volunteering on 6A, please email Jeff Evans at [jeevans@umich.edu](mailto:jeevans@umich.edu) with the time of your shift, so we can arrange to meet. Also email if you have any questions.

**IDIV 202 Art, Mind, and Medicine; TTh 1-3 (Evans) (ID)**

This course is centered on clinical applications and research on the arts in healthcare. We select materials from a humanistic, person-centered approach both to healthcare therapeutics and to the arts. Our readings and other media touch primarily on the visual arts, the narrative arts, and music; healthcare topics, include trauma, pain, chronic illness, disability, and Alzheimer's dementia. Special events include a field trip to "Meet Me at UMMA," a program for people with dementia and their caregivers; and, if allowed due to COVID, to the UM Hospital Gifts of Art Program, with a tour and talks by bedside artists and musicians; a classroom visit with the UM Hospital Writer in Residence about her work as a creative writer and our collaboration on Story Studio, a bedside program of creative storytelling for hospitalized patients. For their final project, students select a topic of their choosing, related to the course.

Art, Mind, and Medicine fulfills the University's distribution requirement in Interdisciplinary studies. ID includes the Natural Sciences (neuroanatomy and the immune system), Social Sciences (behavior, cognition, and emotion), and the Arts and Humanities. Featured prominently are the ways in which the arts can affect mental and even physical health.

**IDIV 305 The Literature of Environmental and Social Justice; TTh 10-11:30 (Murphy) (ID)**

This course introduces students to the history and principles of the Environmental Justice movement through cultural, literary, scientific, and political analysis. Classes include team-based research and reportage contrasting the literature with both scientific and social science approaches. A variety of guest lecturers supplement class assignments.

Winter 2022 class highlights the women of the environmental justice movement, with a focus on Wangari Muta Maathai, founder of the Greenbelt Movement. Maathai was a Kenyan social, environmental, and political activist and the first African woman to win the Nobel Peace Prize. This class will have the opportunity to work with Kate Mendeloff's RC drama class as she brings in the production of an original play about Maathai.

**IDIV 390 Environmental Activism: Citizenship in a Republic; TTh 1-2:30 (Murphy) (ID)**

There is a rich history of American environmental activism that accelerated in the 1960's and became widespread in the 1970's, spurred by an increasing awareness of the harmful effects of pollution on public health and the destructive effect of industrial activity on the planet. The Santa Barbara oil spill off the coast of California and the widely-disseminated photos of the Cuyahoga River on fire near downtown Cleveland, Ohio had a profound effect on the American public. These jarring events and others led to an unprecedented wave of environmental lawmaking, spurred, in part, by the actions of the public. At this time in our environmental policy-making and regulations, when so much seems dire, this course may offer a more pragmatic perspective on the battles of environmentalism and how we might become more involved in them.

Environmental Activism will provide an understanding of the history of environmental activism in the United States, the social and political context of the environmental movement, and the tools for effective environmental activism. Students will be exposed to a range of advocacy tools that have shaped the movement, as well as the organizations and individuals who have been leading proponents of meaningful environmental change.

Requirements:

- \* Students will actively participate in the discussion of assigned readings
- \* Report on current environmental challenges
- \* Submit bi-weekly writing responses
- \* Complete an end-of-semester project that builds on the themes of the course and advocates on behalf of an environmental issue.

**CORE AND INTERDIVISIONAL**

**CORE 100.001 First-Year Seminar; Weird Art, Fuller World; MW 8:30-10 (Brandel)**

Ever wonder why a signed and dated urinal, placed upside down in a museum, gets to be called art? Or why that song sounds more like noise than music? What's the point of a poem that resists logical meaning at every turn? Or a designer dress made out of meat? Art, in its various forms, often seeks to confront us, and this course considers what the purpose of such strange encounters might be as well as how the strange, itself, can serve as resistance and protest. We will consider a range of artistic examples from Dada to Oulipo, rap to queer camp, produced by artists such as Marcel Duchamp, Gertrude Stein, N.W.A., Harryette Mullen, Lady Gaga, and Claudia Rankine, drawing upon intellectual approaches from literary studies, philosophy, art history, gender and queer studies, and critical race theory. We will explore how weird art defamiliarizes—makes the familiar strange—and can open up new possibilities in the process. But such disruption can be uncomfortable, unexpected, and unwanted, much like protest and activism. As part of our ongoing exploration, we will consider the interplay between discomfort and effectiveness, particularly in the context of social change.

This is a course driven by questions, rather than answers; one that asks us to slow down and be fully present—not only with the strange art in front of us, but with the tensions and complex structures of the world around us. This is serious business, no doubt, but art often includes elements of pleasure and fun (I mean, a urinal! on display! in a museum!), so even as we encounter these disruptions, we will bring playfulness and a rigorous curiosity to the process, as well. Along the way, we will develop and hone our writing skills, using informal journaling, peer review, revision, research, close reading, comparative analysis, and reflection, as well as creative expression, to help us explore the fullness and possibility of the weird and strange.

**CORE 100.002 First-Year Seminar; Narratives of Confinement, Narratives of Liberation: MW 4-5:30 (Pickus)**

When Malcolm X was incarcerated in 1946 at age 20, he was functionally illiterate. By painstakingly copying page after page of the dictionary, however, he taught himself to read, ultimately proclaiming, “Months passed without my even thinking about being imprisoned. In fact, up to then, I never had been so truly free in my life.”

In this first year writing seminar, we will explore how writers help us to understand varied manifestations of confinement/oppression and liberation/freedom. Together, we will ask: What are ways that people experience physical, emotional, linguistic, and/or social confinement? How do individuals, systems, and structures directly and indirectly confine, marginalize, and oppress, and how do individuals and communities generate counternarratives in resistance? Finally, how can we leverage narratives - others' as well as our own - as tools for liberation?

We will engage with work by Chimamanda Adichie, Jhumpa Lahiri, Amy Tan, Audre Lorde, Gloria Anzaldúa, and Martin Luther King, Jr., among others, exploring and analyzing not only the content of their work but also the rhetorical strategies they use to convey their arguments. Students will develop and hone college-level writing skills through weekly short writing assignments; 3-4 major essays; and regular peer reviews and essay revisions.

**CORE 309.141: Hospital Volunteers Service-Learning Experience; ARR (Evans) (Excl)**

See description on page 32

**IDIV 350.003 Detroiters Speak; ARR (Regester) (Excl)**

Detroiters Speak is a long-running public series that is collaboratively organized by the Semester in Detroit Program, the General Baker Institute, and faculty from the Wayne State University Department of African-American Studies. This semester, we will focus on the role of work in our lives and how workers have organized to improve their workplaces and communities. The course will begin by exploring foundational questions: What is work? Where do Detroiters work? Who are the working class? What is the labor movement and what are unions? How do workers without unions (the so-called “unorganized”) build power

to improve their lot? We will hear from activists involved in contemporary organizing struggles in strategic work sectors: automotive, service/domestic, public sector, logistics/international, and more. The class will end with a workshop in which participants will develop their own organizing “toolbox” for their future experiences in the working world. *Note: This class is open to the general public and may also include college students from Wayne State University, Eastern Michigan University, and other area colleges, as well as anyone else in Detroit and the metropolitan area with an interest in learning.*

Meets Wednesdays from 7-9pm in-person at the General Baker Institute (15798 Livernois St., Detroit). Free transportation provided. Note: bus will depart Ann Arbor at 6pm each week and return by 10pm. Light dinner provided before each class.

**Dates:** February 2, 9, 16, 23; March 9, 16, 23, 30; April 6

**IDIV 350.002 Special Topics: The Life of Trees; F 1-2:30 (Badgley) (Excl)**

This minicourse surveys the ecological, evolutionary, and cultural significance of trees. Trees provide a foundation of microhabitats for many species. They store huge amounts of carbon and planting trees is proposed as one way to capture carbon that is building up in the atmosphere from the burning of fossil fuels (derived partly from forests of long ago). Forests influence local and regional climate. Recent discoveries reveal that trees communicate via underground connections and share resources. They can emit pheromones to warn each other of predators. Trees are also a focus of environmental activism and community empowerment. We will cover these topics, drawing upon scientific literature and memoirs by individuals whose life work has involved trees, including multicultural perspectives. Students will write commentaries on assigned readings, lead a discussion in class, and write a short research paper. We will have opportunities to contribute to production of a play about Wangari Maathai, the Kenyan activist who started the Green Belt Movement and won a Nobel Prize for her leadership.

**IDIV 351.002 Special Topics: The Tarot—A Visual Encyclopedia of the World’s Archetypes; T 3-5 (Burkam) (Excl)**

Seventy-eight cards (26 more cards than today’s standard poker deck) broken down into 22 Major Arcana (or Trumps) and 56 Minor Arcana (14 in each of four suits, most often Cups, Wands, Swords, and Pentacles)—this is the standard deck of Tarot cards. *But what exactly are these cards?*

One of the best definitions of the Tarot is a simple one: *illustrations in a story without words*. This definition may be all the more appropriate given the explosion in the number of new decks during the last thirty years. There is perhaps no other “story” that has been so lavishly and diversely illustrated. Along with *historical* decks (e.g., the fifteenth-century Visconti-Sforza Tarot; the eighteenth-century Ancient Minchiate Florentine Tarot; the Tarot of Marseilles; the early twentieth-century Rider-Waite Tarot, probably the most famous and widely-used deck), there are modern Tarot decks based on *literary themes and authors* (e.g., Greek myths, Norse myths, Arthurian legends, the Oz stories, Alice in Wonderland, Shakespeare, Dante, Tolkien), *artists and art movements* (e.g., William Blake, Bosch, Dali, da Vinci, Disney, Art Nouveau, Manga, Hello Kitty), *fantasy creatures* (e.g., mermaids, goblins, dragons, fairies, unicorns, vampires), and *cultural/religious groups* (e.g., Native Americans, African Americans, Gypsies, Mexicans, Buddhists, Chinese).

If nothing else, the Tarot offers a celebration of visual imagery that reawakens important archetypal patterns in the mind of the reader. The Fool, the Lover, the Emperor, the High Priestess, Death—all common characters in the world’s stories. Despite the Tarot’s deep roots in Christianity, the Jewish Kabbalah, and other esoteric and mystical religions, this shared visual language provides a versatility that embraces all cultures. Consequently, the Tarot becomes an instrument of collective wisdom because we can encode entire systems and diverse traditions into the cards.

This course will explore (1) the content and structure of the Tarot, (2) its use in the promotion of self-reflection and mental health, and (3) its use in fostering creativity in writing and the visual arts. All students need to purchase at least one tarot deck of their choosing before the start of the semester and bring that deck

to class each week. In the second half of the semester, we'll have a series of short creative writing and visual arts assignments.

This course will meet in person.

For more information, contact the instructor, David Burkam ([dtburkam@umich.edu](mailto:dtburkam@umich.edu)).

### **UNDERGRADUATE MINORS (open to all Students)**

#### **CRIME AND JUSTICE**

**SSCI 360.004 Social Science Junior Seminar: Histories of Race and Law; MW 2:30-4;**  
(Krinitsky) (SS)

See description p.29

**SSCI 461.002 Social Science Junior Seminar: Restorative Justice, Prison Reform,  
Abolition: From Theory to Practice ; TTh 4-5:30 (Pickus) (Excl)**

See description p.31

#### **DRAMA: TEXT-TO-PERFORMANCE**

**HUMS 281 Introduction to Comedy & Tragedy: Inside the Dramatic Process; MW 2-4**  
(Becker) (CE)

See description on p.14

**HUMS 481 Play Production Seminar: Exploring Greek Drama; MWF 11-1 (Mendeloff) (Excl)**

See description on p.15

#### **SCIENCE, TECHNOLOGY AND SOCIETY**

**NSCI 202 Science, Ecological Issues; TTh 11:30-1 and Discussion (Benedict) (NS)**

The environment is defined as the circumstances or conditions that surround an organism, and environmental science as the study of the environment and our proper place in it. These definitions point out the intricacy of understanding environmental science from a scientific, ethical, behavioral, economic, and institutional perspective. This course focuses on ecological principles and concepts underlying the management and use of natural resources, as well as socioeconomic factors and institutional roles. Throughout the course, emphasis is placed on the importance of interdisciplinary approaches to matters concerning the allocation of natural resources and the quality of our environment. Through lectures and discussions, students are encouraged not only to learn about environmental issues but also to consider their personal ethics relating to nature, resource use, and human populations.

Topics covered include biodiversity, endangered species, exploitation practices, global fisheries and aquaculture, tropical deforestation, agriculture, air and water pollution, energy production and use, waste disposal, and the role of politics and economics in environmental issues. A particular focus is placed on the role of natural resources in the lives of people from the developed and developing world, and issues relating to environmental justice in the use of resources by people from both regions.

No textbook is required for the course, and readings are provided through CTools from current literature. Quizdom clickers will be used to facilitate interactions during lecture. Total material cost is the cost of a clicker.

**IDIV 202 Art, Mind, and Medicine; TTh 1-3 (Evans) (ID)**

This course is centered on clinical applications and research on the arts in healthcare. We select materials from a humanistic, person-centered approach both to healthcare therapeutics and to the arts. Our readings

and other media touch primarily on the visual arts, the narrative arts, and music; healthcare topics include trauma, pain, chronic illness, disability, and Alzheimer's dementia. Special events include a field trip to "Meet Me at UMMA," a program for people with dementia and their caregivers, and, if allowed due to COVID, a trip to the UM Hospital Gifts of Art Program, with tour and talks by bedside artists and musicians. We also host a classroom visit with the UM Hospital Writer in Residence about her work as a creative writer and our collaboration on Story Studio, a bedside program of creative storytelling for hospitalized patients. For their final project, students select a topic of their choosing, related to the course. Art, Mind, and Medicine fulfills the University's distribution require in Interdisciplinary studies (ID).

**SSCI 275 Science, Technology, Medicine, and Society; MW 11:30-1 and Discussion**  
(Carson) (SS)

See description p.27

**CORE 309.141: Hospital Volunteers Service-Learning Experience; ARR** (Evans) (Excl)

See description on p. 32

## **URBAN STUDIES**