LANGUAGE COURSES

Intensive language courses meet in lecture and discussion twice a day, four days a week (Japanese meets five days a week). The language programs have language lunch tables, coffee hours, and other social events; the language faculty are available for counseling and additional help. If a student begins a new language, proficiency is usually attained in one year through the Residential College program.

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. In order 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)

Pre-requisite: RCLang 190 or permission of instructor

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 platform *TalkAbroad*, students converse online 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. In order 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

**RCCORE 205.174: Accelerated Review; ARR (Bayraktar)**
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, and meet individually 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.

**Intended audience:**
RC advanced students of French

**Class format:**
Independent study

**CORE 309.011 Study Off-Campus: French Service Learning; T 4-9, Th 4-5 (Butler-Borrurat)**
The objective of this service-learning course is to offer advanced students of French an opportunity to engage in experiential learning related to community service work. It provides French students with unique service learning opportunities by connecting them with partnered community organizations outside of the University setting which deal with French-speaking immigrant communities. Currently,
students volunteer at *Freedom House* in Detroit, an organization which offers shelter and legal help to victims of persecution seeking asylum in the US, many of whom come from French-speaking Africa. The academic component of the course focuses on the Francophone African countries *Freedom House* residents are from and introduces students, although superficially, to these countries’ historical, social and cultural contexts. In addition, the US asylum process is explained and discussed. Students are given the opportunity to collaborate with *Freedom House*’s legal department by doing supervised translation work and they are in charge of organizing a fundraising event benefitting *Freedom House*. There is a $50.00 lab fee to cover the cost of the vehicle rental and gas. Please contact Dominique Butler-Borruat (dborruat@umich.edu) for more information.

**Course requirement:**
Students receive 2 academic credits, and are required to dedicate 3 hours/week at the site (commute not included); to come prepared to a weekly group session (readings, translations, reflection journals); to complete a midterm and a final project and to organize a fundraiser. There is a $50.00 lab fee to cover the cost of the vehicle rental and gas.

**Intended audience:**
Advanced students of French

**Class format:**
The course meets one hour every Thursday 4:00-5:00. Students go to *Freedom House* in Detroit every Tuesday 4:00 – 9:00 PM.

**Lab Fee :** $50.00

**LANG 310 French Accelerated Review; MTThF 10-11** (Bayraktar)
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 requirement:**
Students must attend 290 lectures based on their needs, participate in co-curricular activities at least three times a week, more if needed, and 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’amicité: A Multidisciplinary Study of the Concept of Friendship; TTh 1-2:30** (Butler-Borruat)
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 have enemies? 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 sophia, 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 Christians 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 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 class is open to RC students who have successfully passed the RC French Proficiency Exam the previous term.

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

LANG 320.002 Séminaire en français: Night Writers: Les Éditions de Minuit Then and Now; TTh 2:30-4 (Bayraktar)
Les Éditions de Minuit began as a clandestine press in Nazi-occupied France. It remains one of the most prestigious publishing houses in the world of French letters. In the first part of this course, alongside the history of the press that published them, we will study some of the first Minuit writers (e.g. Vercors, Beckett, Duras). To broaden our perspective on post-war creative expression, we will watch some films whose directors (e.g. Godard, Ophüls) were similarly preoccupied with the possibilities and politics of representation. In the last part of the course, we will read works by more recent Minuit authors (e.g. Toussaint) and consider to what extent they reflect a shared vision of literary creation.

Course Requirements: Written work to include reflections and formal analyses. Students will have the chance to give a brief oral presentation and will be expected to come to class prepared to engage in rigorous, seminar-style discussion.

Class format: Seminar.

Intended Audience: This class is open to students who have passed the RC French Proficiency Exam. Priority is given to students who passed the exam the previous term.

LANG 191 Intensive German I (Goertz/Shier)
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** (Shier/Goertz)
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 321.001 German Readings: ;TTh 4-5:30** (Shier)
TBA

**LANG 196 Intensive Japanese I; M-F 9-11** (Okuno)
This course covers the equivalent of a first year non-intensive college course and is designed for students with little or no understanding of Japanese to achieve novice-high (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 three kinds of Japanese orthography (hiragana, katakana, and 161 kanji) along with understanding of both traditional and modern Japanese culture. You will learn to acquire a sentence-level command in limited topics around everyday life for college students. Thus, you will be able to understand and use the most basic grammar structures and vocabulary to participate in basic conversations.

**Course Requirement:**
No prior knowledge in Japanese is assumed; the instructor’s permission is required if you have studied Japanese before. 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 for the course, students must pass the final exam, which tests the four skills (reading, writing, listening, and speaking).

**Intended Audience:**
RCLANG 196 is open to all UM students, but priority is given to RC students.

**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.
LANG 195 Intensive Latin I (Soter)
This course meets for two hours per day and covers in one semester the equivalent of two semesters at the level of a non-intensive first-year collegiate course. During this term, students will learn the essential morphological, grammatical, and syntactical structures of Latin, and will build a basic vocabulary of the language. Through readings and discussion students will become acquainted with significant aspects of Roman history and culture.

LANG 325 Latin Readings: Readings in Latin Drama: From Text to Performance; MW 2-3, F 2-4 (Soter) (Excl)
Students will study closely in Latin one Roman play with a final goal of performing the play to a modern audience. We will scrutinize the Latin text, tackle the peculiarities of its syntax and morphology, and work with the drama’s metrical schemes. From the onset, students will be reciting -- and memorizing, attending carefully to pronunciation and scansion/rhythm. Alongside this detailed work with the text proper, we will be investigating the play from a variety of perspectives: cultural, historical, socio-political, theatrical. Each student will investigate, present and write a paper on a topic that includes work with primary source material (archaeological and/or literary). These investigations will shape the interpretation of the play that students develop for the performance. Following the performance, students will write up the rationale for the interpretive decisions they made in fashioning the play.

LANG 193 Intensive Russian I (Makin)
This course is designed to introduce students to Russian language and culture through a variety of reading, listening, writing and oral activities, all aimed at the development of communicative competence. It will provide learners with a basic, but solid knowledge of grammar and syntax, a functional vocabulary, familiarity with intonational patterns and native pronunciation, and practice in speaking, reading, writing, listening, as well as an elementary knowledge of Russian culture. Upon completion of this course, students should be able: to understand simple written texts or short spoken passages without the aid of a dictionary; to satisfy most immediate writing needs in the form of notes and personal correspondence; and to carry on a short, elementary conversation. The sociocultural knowledge should enable students to function successfully in communications with native speakers and in contact with Russian printed and spoken language.

LANG 323 Russian Readings: Moscow and St Petersburg: Two Cities, Two Capitals, Two Worlds MF 12-1:30 (Makin)
“Mother Moscow, Father Petersburg”. “Russia needs Moscow as Petersburg needs Russia’ (Gogol). For over two hundred years the polarities of Russian culture have been expressed in the opposition between Russia’s two greatest cities: Moscow and St Petersburg. Moscow, the old, organic, heartland city of cathedrals, merchants, winding streets, and conviviality was, in the nineteenth century, seen as the opposite of western-looking, man-made, bureaucratic, imperial St Petersburg, the new capital, with its un-Russian buildings and its cold, stern appearance. The Bolsheviks moved power back to Moscow, the “ancient capital”, and reversed some of the polarities, but Petersburg/Petrograd/Leningrad/Petersburg (again!) has retained its powerful mythology – the first modern city, made as much by writers as by architects and emperors. In the new Russia, Moscow’s predominance in wealth and power has again changed the relationship. The course will explore the changing configurations of that relationship, as expressed in historical events, art, and popular culture. Readings – all in Russian -- include: fiction, poetry, travelers’ tales, journalism, tourist materials. Music, several films, and other media will also be assigned. Students are required to participate in class discussions, keep a journal, write three-to-four papers, and complete a final project. Prerequisites: permission of instructor or RC proficiency. Can be used to replace Russian 301 in Slavic Department course sequence.
LANG 154 Intermediate Spanish (Tashian)
The goal of this non-intensive course is to provide students with limited or no previous background in the language with a basic knowledge of Spanish grammar and functional vocabulary as well as practice in speaking and writing. It will also provide strategies for studying a second language that will prepare them for an intensive Spanish class during the winter. A range of verb tenses and grammatical structures will be used in real-life contexts and practiced daily in small group activities. Upon completion of this course, students should be able to comprehend and interpret simple journalistic articles and analyze short oral passages. It will also prepare students to write and sustain general conversations with native speakers about self, family, academic life and interests, cultural traditions, and current events.

Course requirement:
Daily class attendance is required. Students must attend co-curricular activities (lunch tables and coffee hours) at least three times. In order to receive credits for the course, students must pass the final exam and show steady mastery of the material throughout the term.

Intended audience:
RC students with no prior or very little background in Spanish.

Class format:
The course meets four times a week and is complemented with individual tutorials and group reviews. Class focuses on gaining a foundation on the language for communicative purposes on familiar topics and those of general interest, as well as on learning strategies for the successful acquisition of a second language.

LANG 194 Intensive Spanish I (Lopez-Cotin)
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 (Rodriguez/Galvan-Santibanez)
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.

**Class format:**
The course meets two hours a day, four days a week. The lecture component focuses on reviewing and expanding advanced grammatical structures. The discussion is devoted to developing speaking skills and reading skills through the critical analysis of authentic texts addressing issues relevant to Latino experiences in the United States.

**LANG 314 Accelerated Review in Spanish; MTThF 10-11 (Espinoza)**
This course is designed for students with a fairly extensive background in Spanish who have already taken the equivalent of three/four semesters of language but still need further reinforcement in two or more linguistic areas and are too advanced for second year intensive. The main focus of this class is the discussion of primary source materials of a literary, cultural and political nature pertaining to the Spanish-speaking world, as well as the review of advanced grammatical structures. Students work towards proficiency in listening and reading comprehension, language structure, and composition.

**Course requirement:**
Daily class attendance is required. 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 314 is only offered to RC students who were unsuccessful or partially successful at the Proficiency Exam.

**Class format:**
The course meets four times a week and is complemented with individual tutorials and group reviews. Class focuses on fine-tuning speaking, reading and writing skills through discussion of primary source materials of a literary, cultural and political nature pertaining to the Spanish-speaking world, as well as on the review of advanced grammatical structures.

**LANG 324.001 Spanish Readings; Urban Culture and Citizenship; TTh11:30-1 (Lòpez-Cotin)**
A walk through a city represents both a journey in time and a reading of history through the lens of the present. It also allows for the exploration of how a community projects its current conflicts and social aspirations, and articulates them in a particular sense of spatial and existential aesthetics. In Spain, a long and often painful history of borders, unifications and redefinitions of identity has weakened the meaning of nation and strengthened instead the identification of citizens with their local urban spaces where they inscribe their generational memory, their sense of belonging and their imagined collective future. In this course we will explore the physical and symbolic values of several Spanish cities as 1) repositories of the past through monuments, preservation and rehabilitation policies as well as modernization projects and touristic ‘branding’; 2) public and shared spaces — parks, squares, mixed-use urban planning— that facilitate democratic practices, sustainability and social integration; and, 3) contentious arenas where market and political forces promote spatial segregation and often stage social conflict. We will work with maps, visual material and sociological and literary texts to gain a historical perspective about these cities and debate the richness of their present-day social dynamics.
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 who have completed at least SPA 277 but priority is given to RC students who have successfully passed the Spanish Proficiency Exam the previous term.

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

Terrorism is a very important issue in many countries currently, especially in the US. Even though many people had already formed an opinion on this problem and how to solve it, there is a significant lack of knowledge about the history as well as causes and consequences of this phenomenon. This seminar will review the conditions and contexts that resulted in the formation of some terrorist organizations around the world. We will seek information from different Latin American organizations like Sendero Luminoso (Peru), FARC (Colombia), EZLN (Mexico). An important part of the course will be the study of groups that due to their strategies could be classified as religious terrorism, such as the Christian Patriots and the Anti-Abortion Movement in the USA. Another focal point of the course will be interpreting the role and reaction of the mass media with careful analysis of the portrayal of each terrorist organization. This will lead to question the use of certain terminology –such as “freedom fighter” versus “terrorist”— and who determines and applies these terms. Finally students will propose a definition of terrorism and based on the information discussed in the course, determine whether the “war on terrorism” is the adequate answer from the government to this phenomenon. 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 who have completed at least SPA 277 but priority is given to RC students who have successfully passed the Spanish Proficiency Exam the previous term.

Class format:
The course meets two times a week and is structured as a seminar with ample discussion among its participants.
RCLANG 204.165: Spanish Language Internship Project I; (Sanchez-Snell) (Excl)
This one credit, Independent Study is open to all undergraduate students. The Spanish Language Internship Project (SLIP) aims to connect Spanish-speaking students with partnered community based organizations to provide unique service learning opportunities with the Latino Community. Through volunteering efforts, students will gain insight into the culture, economic needs and a better understanding of the Spanish language. SLIP provides a unique opportunity for students to engage in experiential learning related to community service work as well as improve and apply their speaking and writing skills. It also offers a place for students to realize concrete, personal experiences that link them with the greater community outside of the university setting, thus applying learned information to the “real world”.
For this one credit section, students are required to dedicate 3 hours per week at their site, set scheduled meeting times for the semester with Instructor, submit weekly journals, and write a final reflection paper. Readings are assigned by Instructor to highlight current events and issues surrounding the Latino community. Permission is required to enroll. Please email Teresa Sanchez-Snell, tssnell@umich.edu, for more information.
http://www.lsa.umich.edu/rc/currentstudents/spanishlanguageinternshipprogram

RCLANG 306.001: Spanish Language Internship Project II; Th 4-5:30; (Sanchez-Snell) (Excl)
The Spanish Language Internship Project (SLIP) aims to connect Spanish-speaking students with partnered community based organizations to provide unique engaged learning opportunities with the Latino Community. Through volunteering efforts, students will gain insight into the culture, economic needs and a better understanding of the Spanish language. SLIP provides a unique opportunity for students to engage in experiential learning related to community service work as well as improve and apply their speaking and writing skills. It offers a place for students to realize concrete, personal experiences that link them with the greater community outside of the university setting, thus applying learned information to the “real world”. SLIP also offers an opportunity to understand how knowing a second language can help social workers, researchers, and students build essential links between institutions of higher education and urban communities.
Students are required to dedicate 3 hours per week at their site, attend the weekly discussion sessions, and submit weekly journals. Readings are assigned each week for discussion sessions to highlight Latino culture, current events, and issues. This course also requires a midterm research paper and a written final reflection paper. Course is open to all LSA students. Please email Teresa Sanchez-Snell, tssnell@umich.edu, for more information.
http://www.lsa.umich.edu/rc/currentstudents/spanishlanguageinternshipprogram

RCASL 100 Introduction to Deaf Culture; TTh 8:30-10 (Berwanger)
This course introduces students to Deaf culture within the United States, and focuses on the link between culture and language (in this case, American Sign Language). An analysis of medical and cultural models of perceiving deafness is investigated to familiarize students with the range of perceptions held by members of the cultural majority and the effect it has on the Deaf community. The influencing factors of educational systems on deaf children are reviewed to understand the link between language systems used in the classroom and the development of a Deaf identity. The historical roots of American Sign Language and the value of language preservation provide for additional overview of attitudes in American society. Social adaptations to deafness and individual factors of communicative and linguistic development are analyzed for understanding the implications of family and social systems on deaf children and adults.

RCASL 101 Elementary American Sign Language I; TTh 11-1 (Berwanger)
RCASL 101 is a beginning course in American Sign Language (ASL) that introduces students to basic grammatical structures and sign vocabulary through intensive classroom conversational interactions.
Emphasis is on practical communicative functions as students learn how to communicate in a visual-gestural channel. Classroom work is supplemented by video workbook exercises to facilitate development of receptive language skills.

RCASL 100 Introduction to Deaf Culture is a pre- or co-requisite for this course.
This course will be conducted exclusively in American Sign Language. Required course materials include a workbook and DVD. Handouts will also be provided.

**Course Requirements:**
Students will complete weekly assignments from the workbook. There will be both a midterm and final consisting of both written and video-recorded exams. A 3-5 page response paper is also required.

**Class Format:**
Class will meet two days, two hours per day.

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**RCASL 201 Intermediate American Sign Language I; MW 9-11 (Berwanger)**
Students in this intermediate course in American Sign Language (ASL) will learn more advanced communicative forms including understanding the essential role of facial communication (non-manual behaviors) in forming expressions. Additional vocabulary including idiomatic expressions will be introduced to expand students' abilities to understand and converse appropriately in various settings.
Through a conversational approach, students will continue to study selected literature, history, culture, and outlooks of Deaf people in order to develop an understanding of appropriate standards of communicating in ASL. Students completing RCASL 201 will have acquired a basic understanding of how to communicate in a visual-gestural channel in order to receive and express ASL sentences in everyday conversational interactions. Regular attendance is essential. Participation in class includes short presentations and situational role-playing.
This course will be conducted exclusively in American Sign Language. Required course materials include a workbook and DVD. Handouts will also be provided.
Students will complete weekly assignments from the workbook. There will be three evaluations consisting of written and video-recorded portions.

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**THE CREATIVE ARTS**

**STUDIO ARTS**

**ARTS 285.001/002 Photography; WF 9-12, 1-4 (Wingfield) (CE)**
RCARTS 285 Introduction to Photography 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 285 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 286 Sculpture: Furniture; TTh 2-5 (Wetzel) (CE)**
Students in this class will explore sculptural forms as they relate to the design, construction, and nature of furniture. The class will include an introduction to model making and design processes culminating in the creation of projects ranging from hanging light sculptures to furniture objects of the students’ own ideation, design, and fabrication. The expression of how furniture intersects with sculptural form while fulfilling the need for function will be an ongoing point of departure for discussion and key to conceptual realizations. Possible product outcomes may emphasize design and functional concerns as well as more theoretical approaches that explore the nature and the role function plays in furniture objects. Furniture and furniture objects have a long association with art as objects, as furniture and design intersect closely with the human body and often signify important aspects of individuality, taste, and status.
This three-dimensional art class will center on wood and plywood as materials integral to our building process and will include, cement, fabric, plastic and other cast materials as secondary media choices. Using the available machines and tools the class will cover a variety of joinery and cold assembly techniques as well as various mold making techniques. Campus wide resources may be accessed in the fabrication of furniture components as needed and available.
The class will visit local businesses related to the design and fabrication of objects including a local millwork, an urban wood supplier, and other material resources.

**ARTS 288.001/.002 Beginning Drawing; MW 9-12, MW 2-5, (Staff) (CE)**
This class focuses on drawing as a means of visual inquiry and it provides an introduction to the basic principles of drawing and composition from both traditional and contemporary approaches. Projects will direct students to investigate line, shape and value via representations of interior still lifes, assorted motifs, the human figure, and ultimately scenes from their own imagination. Structured assignments will explore concerns pertaining to line and contour, positive and negative space, proportional measuring, gesture, perspective, value gradation and color theory, amongst others. Those activities aim to provide the student with an understanding of drawing media, technical and stylistic approaches, and expressive possibilities within a range of subject matter. The final goal is to empower the student to feel comfortable articulating his/her visual interests via drawing, and to be able to make choices in that context from an informed standpoint. Class has a studio lab fee.

**ARTS 289.001/.002 Ceramics I; TTh 9-11, 12-1, 2-4 (Crowell) (CE)**
This course introduces students to a variety of forming and finishing techniques in the ceramic process. Students are expected to spend a minimum of 6 hours a week in outside-of-class studio involvement and are responsible for approximately 9 clay projects, as well as for the readings which coordinate with lectures, films and discussions. The course also includes basic ceramics history and science, as well as critiques of student work and a final evaluative critique, as well as a written exam, ongoing studio maintenance, clay preparation and kiln operation. There is a studio fee.
Prerequisites: none.

**ARTS 385 Advanced Photography; TTh 1-4 (Wingfield) (CE)**
RCARTS 385 is an advanced photography course that addresses the need for individual, interdisciplinary projects using photographic materials and facilities. A series of advanced photographic assignments are presented which allow students to develop skills in using large format cameras and negatives, color film, digital printing, and studio lights. They can be adapted to support independent study in which individuals develop their own set of interdisciplinary objectives. The course is intended to meet both the need for second semester skill development in photography and the need to correlate those skills with a student’s other academic interests.
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 385 is open to all UM students, but priority is given to RC students. It is strongly recommended that students take RCARTS 285 prior to enrolling in this course, but students with darkroom experience would also be welcome to enroll.

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.

HUMS 237 On the Margins of the Art World – Self-Taught Artists in the U.S.; TTh 10-11:30 (Wright) (ID)
This class will focus on a broad range of artists who are not generally recognized as central to the history of art in the 20th century, yet who have nevertheless had a major impact on its evolution. These artists have been classified variously through conceptual frames such as Folk Art, Art Brut, Outsider Art, and Self-Taught Art, and in addition to surveying the work of these artists, we will consider these classifications, and the underlying assumptions on which they are based. We will also consider the boundaries between these art practices and Fine Art, and ways that these boundaries are maintained by the institutional art-world. In doing so, we will consider broader issues regarding creativity, marginality, art, and culture.

MUSIC
HUMS 249 Music Topics: Foundations of Music; MW 10-12 (Ervamaa) (CE)
Foundations of Music is an RC musicianship class combining music theory and musicianship exercises. It is based on the notion of music as a language: we explore the grammar rules (music theory) and put it to use by producing organized sound on the student’s own instruments, keyboard and voice. The goals are to explain foundations of tonal music, and to offer tools for further exploration in musical performance, improvisation, composition etc. Special emphasis is placed on creative practices and experiencing music through multiple senses. We will focus on developing critical listening skills, analytical music theory skills and applying those skills to practical musicianship through performance. The semester is divided roughly into three sections: rhythm, melody, and harmony.

HUMS 250 Chamber Music; M 6-9, T 7-9, F 12-5 (Ervamaa) (CE)
All students interested in participating in small instrumental ensembles may enroll for one or two credit hours at the discretion of the instructor. Audition is required for placement in ensembles. Every student must register for section 001; those who fulfill the requirements for two hours of credit will be enrolled for section 002 as well. For one credit hour, students must participate in one ensemble; for two credit hours, in two or more ensembles. The weekly one-hour long rehearsal times will be set after the auditions within the given time-slots on Wolverine Access according to the student schedules. Additionally, students must participate in class activities, which may include master classes, in-class performances, run-out concerts etc. Responsibilities include 3-4 hours of weekly practice and one weekly rehearsal/coaching per credit; attendance, punctuality and commitment are mandatory. The end-of-the-year performance is 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 and ensemble assignment.

HUMS 251 Music Topics: Twentieth-Century Chinese Musical Lives: A Partial Survey of Chinese Instrumental Music; TTh 4-5:30 (Law) (HU)
This course explores how Chinese musical lives evolved throughout the twentieth century, reacting to social, cultural, economic, and political changes, as well as interacting with Western nations and cultures. Through a general survey of some representative instrumental works/genres/styles/traditions regarding specific historical contexts (i.e., the “pre-modern” China, the New Culture Movement, the semi-colonial China before the Second Sino-Japanese War, the Mao regime, the Cultural Revolution, and the post-Mao reform era, etc.), it highlights how and why processes of modernization, Westernization, urbanization, nationalism, and globalization were prominent in (re)shaping Chinese people’s appreciation and understanding of music.

HUMS 252.001 Music Chinese Instrumental Music; T 6-9 (Hottman) (CE)
This is a performance course on Chinese instrumental music. Students will be given individual lessons (15 minutes per session) on Chinese musical instruments, which include but are not limited to the erhu (fiddle), dizi (flute), pipa (lute), and percussion. Students will learn not only basic techniques in playing the instruments which are provided, but also standard compositions of the repertory. Once the students have mastered the basic techniques, they will start to rehearse together and prepare for an end-of-the-term concert. Students will be evaluated by their attendance, their learning of performance techniques and repertory, and performance at the end-of-the term concert.

HUMS 253 Choral Ensemble: Residential College Singers; TTh 5:30-7 (Staff) (CE)
Group rehearses twice weekly and prepares a thematic concert of music. Vocal skills, sight singing, and basic musicianship are stressed. No prerequisites, but a commitment to the group and a dedication to musical growth within the term are required. No audition necessary.

HUMS 258 Afro-Cuban Drumming and Styles; MW 1-3 (Gould) (CE)
Come experience hands-on the drumming of Cuba. The class will learn the basics of conga playing, clave and other percussion instruments associated with Afro-Cuban music. The class will learn and play a variety of styles of Cuban music that will culminate in a small concert at the Residential College. Each student is expected to practice daily using a practice conga supplied by the instructor. The class is taught by Dr. Michael Gould, Professor of Music, Jazz and Contemporary Improvisation. Lab Fee $50.

HUMS 259 Music Improvisation; MW 3-5 (Kirschenmann) (CE)
This course will utilize improvisation (not genre-specific) as the catalyst for creating and performing music. Because improvisation is a performance-based medium, the prospective student must be reasonably comfortable performing on an instrument or voice. Everyone will be expected to improvise during each class and in a variety of settings including solo, chamber and large-group work. The instructor will lead the class in various scenarios, structures and forms designed to stimulate creative and listening skills. Throughout the term, students will also work on self-directed solo and group projects. We will listen to recorded works during every meeting, and several listening exams will be given throughout the term. The final exam will include a concert of improvised music in the East Quad Auditorium. Three concert reports will also be required. Students must provide their own instruments, which may be acoustic, electric, found and/or vocal. Those using electric instruments will need to provide their own amplification. Laptops and turntables are welcome.

HUMS 301 Beginning Indonesian Orchestra; TTh 5-6 (Walton) (CE)
Learn to play the dynamic, subtle, transcendent music of the Javanese Gamelan! These classes are for people who want to experience a musical tradition totally different from western folk, rock or classical music. The gamelan is an ensemble of gongs, metallophones, drums, xylophone, a few stringed instruments and singers. No previous knowledge of Indonesia or of music is expected. These courses are open to all students, undergraduate and graduate in all departments of the University.

HUMS 303 Indonesian Orchestra; TTh 6-7:45 (Walton) (CE)
This course, on learning to play the Javanese gamelan, presupposes some knowledge of gamelan playing, either because the student has taken Beginning Indonesian Orchestra or has some other gamelan training. However, students can take this course without that background if they email Susan Walton swalton@umich.edu.

DRAMA (an RC Major)
HUMS 280 Introduction to Drama; TTh 12-1:30 (Woods) (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. Five to seven 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, plays 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. Three papers are required plus a final examination.

HUMS 282 Drama Interpretations I: Actor & Text: Image of the American Family; MW 1-3 (Mendeloff) (CE)
In this four credit drama course students will explore major American plays of the 20th century through the process of text analysis through performance. We will work on plays by major writers such as Arthur Miller, Tennessee Williams, Lorraine Hansberry, Sam Shepard and Tony Kushner. For each play we will discuss dramaturgical background, script and character analysis and put scenes on their feet for constructive critique. Written assignments will center on a journal which will include a series of actor's explorations of motivations and actions. Students will also be responsible for writing critiques of two productions. The course culminates in a public performance of a cutting of a major play, most likely Tony Kushner's "Angels in America."

HUMS 334.004 Special Topics: The Atonement Project; TTh 1-2:30 (Lucas) (HU)
The Atonement Project seeks to begin community dialogues around issues of reconciliation, atonement, and healing after suffering the harm caused by crime and incarceration by offering an undergraduate course in which students will facilitate arts workshops with prisoners and crime victims. The Atonement Project Class will offer arts workshops facilitated by students that focus on the themes of acknowledgement, apology, and atonement—our rubric for the process of restorative justice. Sixteen students will enroll in the class, pairing off into eight facilitation teams. Most of the teams will hold workshops in prisons or juvenile detention centers, and some will conduct workshops with folks who have been released from prison. By using art as a starting point, we hope to open up inter-community dialogue amongst groups who do not often communicate with one another.

HUMS 334.008 Special Topics: Latina/o Theatre for Social Change; TTh 4-5:30 (Lucas) (HU)
This course follows the history of a select number of U.S. Latina/o and Latin American paradigms of using theatre for social change. Students in this class will learn about Augusto Boal's Theatre of the Oppressed, the actos of the Chicana/o Movement, guerilla theatre in forms used throughout Latin America, and activist U.S. Latina/o plays in mainstream theatres. Students in this course will develop
their own actos or guerilla theatre skits at the end of the class and hold performances (hopefully both on campus and in a community-oriented venue) at the end of the semester. Students do not need to choose Latina/o related issues for their political performances. The Latina/o element of the course lies in learning the history of political theatre techniques that have been successfully employed by Latina/os in the Americas and applying these strategies for social change in newly developed performance pieces.

HUMS 341 Community Empowerment Through the Arts: an Introduction to Theory and Practice; W 2-5 (Gordon-Gurfiinkel) (HU)
How can the arts affect change in communities? This service-learning course challenges the understanding of what it means to be empowered and how to be an agent of empowerment. Learn how to apply the arts as a tool for change in issues of social justice and, as an educational tool in response to the impact of racism and classism on equal access to educational resources for children and youth in the United States. Students will develop the capacity to formulate creative arts interventions through exposure to engaged-learning practices in the Wednesday class and at their weekly community-based internships with one of three exemplary arts and social justice organizations in Ypsilanti, Ann Arbor and Detroit. This course fulfills the Race & Ethnicity Requirement and offers students a collaborative learning experience with Residential College and School of Social Work faculty, community artists and community members from local agencies serving families and youth. The class is taught by teachers that practice engaged-learning as an instructional tool. Students explore how this genre affects personal, community, and societal transformation through self-reflection, creative response, and the examination of innovators such as Lisa Delpit, Bryan Stevenson, Augusto Boal, Hector Aristizabel and Dorothy Heathcote.

HUMS 381 Shakespeare on the Stage: Mostly Comedies; TTh 1-3 (Walsh) (HU)
Like all RC Drama courses, this class combines in-depth study of select plays of Shakespeare with practical work on monologues, in-class experimentation, and two fully prepared scenes leading to an End-of-Term performance. Frequent viewing of select scenes from DVDs of major Shakespeare films and/or recent professional productions (by the Royal Shakespeare Company, for example) will supplement this practical stage work, with quizzes or brief response papers after every two plays covered.
(Attending local productions of Shakespeare, or an optional field-trip to the Stratford Festival in Ontario might also be featured.)

HUMS 390; Modern Theater: "Theater for Dark Times" - Tyrants and Demagogues in World Theater; MW 11-1 (Walsh) (Excl)
This course will examine how modern playwrights have dealt with the forces of demagoguery and the tyrannical personality in a variety of styles ranging from the broadly cartoonish to the pseudo-documentary. Like all RC Drama courses, this class combines in-depth study of select plays with practical work on monologues, in-class experimentation, and two fully prepared scenes leading to an End-of-Term performance. The historical background for these works will also be extensively covered. The course presents opportunities for acting, directing and designing in a variety of modern styles
Plays covered:
Alfred Jarry, King Ubu – Wildly anarchic satire of an oversized, potty-mouthed egomaniac, loosely based on Macbeth - a classic of the early avant-garde.
Bertolt Brecht, The Resistible Rise of Arturo Ui – Hitler’s rise allegorically represented as that of a Chicago gangster.
Samuel Beckett, Endgame/Michel de Ghelderode, Escorial - absurdist takes on theme of the decaying absolute monarch and his abject servant.
Aimé Césaire, King Christophe – the Caribbean playwright’s examination of a meglomaniacal 19th cent. ruler (together with Eugene O’Neill’s The Emperor Jones).
David Hare, *Stuff Happens* – the British playwright’s take on Bush and the Neo-Cons’ rush into the Iraq fiasco.

David Edgar, *Dick Deterred* – ending more or less as we had begun, with a broad Shakespearean parody, here Richard Nixon cast as Richard III. (together with the Ian McKellen *Richard III* film of 1995).

**CREATIVE WRITING** (an RC Major)

**HUMS 220 Narration; TTh 11:30-1** (Thomas) (CE)

The author Anaïs Nin wrote, “The artist is the only one who knows that the world is a subjective creation, that there is a choice to be made, a selection of elements.” As a beginning writer of short fiction, how do you bring your “subjective creation” to the page? In this introductory fiction writing seminar, we’ll write, revise, and critique each other’s short stories, and discuss the “choices” and “elements” professional writers bring to their work. Class discussion and writing practice will explore fiction writing techniques. We’ll also read short stories by a variety of contemporary authors such as ZZ Packer, William Gay, Junot Diaz, and Alice Munro. LSA and Business School freshmen and sophomores must seek permission of instructor to enroll.

**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 325, 326, 425, 426 Creative Writing Tutorials; Arr.** (Hernandez, Messer, Thomas, Matthews, Rosegrant) (CE)

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. Please note that RCHUMS 425 will fulfill the Upper-Level Writing Requirement ONLY for RC Creative Writing majors.

**ARTS AND IDEAS IN THE HUMANITIES** (an RC Major)

**HUMS 218 The Hero as Outsider, Outcast, Outlaw; MW 2:30-4** (H. Cohen) (HU)

In this class we will examine historical and fictional characters who acted or failed to act heroically, who were able to live up to their ideal image of themselves and what they should do—and accept the consequences of their choices and actions, or who were unable to. We will focus on the reasons behind their decisions and the forces that made their decision so difficult—or impossible.

Two famous historical figures we will study are Socrates and Galileo, the former a man driven by pride and principle and who was treated by many as an outsider and threat, the latter a man responsible for temporarily impeding science. One of the fictional characters we will encounter is H. W. Campbell, Jr., who, during WWII, was employed as a Nazi propagandist and whose radio broadcasts contributed to the deaths of millions of Jews. What makes him fascinating was that at the same time he was a spy for the Allies. Another fictional character is amongst the most famous in modern literature, Kurtz, a man whose lack of heart-felt values led him to abandon his idealism to become a mass murderer.

Some heroes and failed heroes we will meet in great films: the court drama *Twelve Angry Men*, the Academy Award winning *The Bridge on the River Kwai*, and the fact based story of a woman, Karen
Silkwood, who took on the corporation she worked for for hiding that their product could potentially kill or sicken millions: *Silkwood*.

Students will write two papers and take a Mid-semester and Final Exam.

**HUMS 236 Art of Film; TTh 1-2:30 (Solomon) (HU)**
The Art of the Film examines the dramatic and psychological effects of the elements and techniques used in film making and television, and some of the salient developments in film's artistic and technological history. This course provides students with the basic tools and methods for film appreciation and study. Students write five two-page exercises, a seven-page analysis of a current movie, and a final exam.

**HUMS 260 Art of Dance; MW 10-11:30 (Gennè) (HU)**
Did you know that Louis XIV was one of the greatest dancers of his time and that he used dance to promote his political power? Did you know that George Balanchine’s ballet Agon was his way of championing civil rights in the year of Little Rock by creating one of his most beautiful and intimate couple dances for a black man and a white woman? Did you know that Shakespeare and his company performed complex social dances to entertain their audiences at the finish of a play? Did you know that Michael Jackson’s “moonwalk” had its origins in the dance of West Africa?

Dance is one of our most significant art forms with a long and rich history, yet it has been neglected by historians in the academy until relatively recently. This course is an introduction to the history of dance in Europe and America. What is dance’s role in our society and how does it reflect the values of the time in which it was produced? What has been the role of the dancer and choreographer at various times throughout history? What did their audiences expect? How can we recognize and analyze different styles of dance? This course, open to all students, surveys theatrical dance from the Renaissance through the twenty-first century including ballet, modern and post-modern dance, African American jazz forms and dance in the movies. **No previous experience or knowledge of dance or dance history is necessary to do well in this course. Open to all students (LSA and otherwise).**

**HUMS 291 Arts and Ideas of the 19th Century; TTh 4-5:30 (Genne) (HU)**
The nineteenth century was marked not only by revolutionary changes in society but also by artistic revolution. By the beginning of the twentieth century the conventions of style and subject matter of virtually every major art form – painting, music, dance, and literature – had been radically altered and the role of the artist in society had been radically redefined. This interdisciplinary course, open to all students, will examine some of these changes and the interaction of art and social change by offering an introduction to major movements in European art and cultural history of the nineteenth century – Romanticism and Realism – by analyzing and comparing representative works of literature, painting, music, and dance. Among works studied will be paintings by Delacroix, Courbet, Monet, Degas, and Van Gogh, the writings by E.T.A. Hoffman and Hans Christian Anderson, novels by Emily Brontë, Gustave Flaubert, music of Beethoven, Berlioz and Debussy, and ballets of Perrot and Bouronville. We’ll be asking some of the following kinds of questions: What is the revolution of style and subject matter brought about by Romantic art? How does it reflect changes in the society that produced it? How do the fairytales of E. T. A. Hoffmann, the ballet *Giselle*, and the *Symphonie Fantastique* of Berlioz reflect these changes and the new attitude of the artist towards himself and his art? Can we find similar aims in the realist novels of Flaubert and the realist painting of the Impressionists? How do they reflect the growing secularization of society brought about by scientific and political revolution? Can we compare the revolution in the structure and subject matter of painting brought about by the Impressionist painters to the revolution in form brought to music by Debussy? What can we learn about the evolving view of women’s place in society by comparing the portrayal of women in paintings by Berthe Morisot and Edouard Manet and the portrayals of women the novels of Edith Wharton? **This course is open to all students. (LSA and otherwise) No previous experience necessary**
HUMS 301 Beginning Indonesian Orchestra; TTh 5-6 (Walton) (CE)
Learn to play the dynamic, subtle, transcendent music of the Javanese Gamelan! These classes are for people who want to experience a musical tradition totally different from western folk, rock or classical music. The gamelan is an ensemble of gongs, metallophones, drums, xylophone, a few stringed instruments and singers. No previous knowledge of Indonesia or of music is expected. These courses are open to all students, undergraduate and graduate in all departments of the University.

HUMS 303 Indonesian Orchestra; TTh 6-7:45 (Walton) (CE)
This course, on learning to play the Javanese gamelan, presupposes some knowledge of gamelan playing, either because the student has taken Beginning Indonesian Orchestra or has some other gamelan training. However, students can take this course without that background if they email Susan Walton swalton@umich.edu.

HUMS 307 Imagination; TTh 2:30-4 (Amrine) (HU)
The Romantics made major claims for imagination: that it was both an artistic and cognitive faculty. Thus the seminar will begin by considering both the structure of the Romantic literary imagination and the romantic theory of knowledge in works by Wordsworth, Blake, Coleridge, Kant, and Fichte. Attention will then shift to more general questions: Does artistic imagination tell us anything about reality? Can imagination become a rigorous mode of cognition? What is its relationship to rationality? Does some form of imagination have a place in science and ethics? The nature of metaphorical thinking will be considered, as will the function of imagination in scientific revolutions, the psychology of perception, and visual art.

HUMS 312 Central European Cinema: Race, Ethnicity and Gender Issues; TTh 2-3 (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 which 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:

I. 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
II. 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
III. 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
IV. 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).

Because this course satisfies the Upper Level Writing Requirement, students will be required to revise and expand their first and second papers, based on feedback they receive in written commentary on the initial version and in one-on-one conversations with the instructor.

**HUMS 313 Russian and Ukrainian Cinema; TTh 11:30-1 (Eagle) (HU)**

In the 1920's Soviet film makers armed with bold new ideas about cinematic art and with a revolutionary political ideology created the theory of film montage and through it a decade of acknowledged masterpieces. In the 1930's experimentation gave way to an officially sanctioned "socialist realist" art, idealized and oriented toward the regime's specific political and social goals, but also leading to the development of new popular genres such as the Soviet musical comedy. After Stalin's death experimentation and diversity reemerged in Soviet cinema. Although "socialist realism" remained the officially sanctioned style, directors were able to reintroduce personal themes and, more subtly, religious and philosophical issues. The 1980's saw the reemergence of a variety of approaches (from documentary to the grotesque) and open political and social criticism in the spirit of glasnost; with the end of the Soviet Union, sexuality, gender, and ethnicity became important issues as well. Hollywood genres (such as the gangster film) began to influence Russian production. The course will examine this rich history in terms of both themes and styles. Evaluation will be based on contributions to class discussion and three short (6-8 page) critical papers. Because this course satisfies the Upper Level Writing Requirement, students will be required to revise and expand their first and second papers, based on feedback they receive in written commentary on the initial version and in one-on-one conversations with the instructor.

**HUMS 318 Critical Approaches to Literature: Classic Modernism: Art, Philosophy, Myth; TTh 11:30-1 (Sowers) (HU)**

The period of classic modernism in the first half of the 20th century saw an extraordinary outpouring of artistic and critical activity, much of it experimental and avant-garde in nature, entailing a radical break with the past. A finely articulated body of critical thought emerged that emphasized the autonomy of the work, its self-sufficiency and even indifference to other areas of human endeavor, such as philosophy or religion. The defining gesture was the “self-reflexive turn” – the work’s centripetal reference to the materials and means of its own making. At the same time, modernist artists turned to sources located deeply within the western tradition: the myths of Dionysus and Orpheus; Greek sculpture; Pre-Socratic philosophy and its quest for essential Being. This course will examine the convergence in literature and the visual arts of the heritage of Greece and modernist aesthetic radicalism.

I. Dionysus, Apollo, Orpheus: Spatial Modalities

Thomas Mann, Death in Venice
Rainer Maria Rilke, Sonnets to Orpheus
Wassily Kandinsky: paintings

II. Earth and Sea: Elemental Powers

Virginia Woolf, To the Lighthouse
Henry Moore: sculpture
Barbara Hepworth: sculpture

III. The River: Change; Destruction; Transformation

William Faulkner, *As I Lay Dying*
Jackson Pollock: paintings

IV. Time, Again

Samuel Beckett, *Waiting for Godot*
Frank Stella: paintings

HUMS 330: The Arabian Nights; TTh 4-5:30 (Samer) (HU)
The Arabian Nights [*i.e., The 1001 Nights or Alf Layla wa-Layla*] is perhaps the most famous piece of world literature. Who hasn’t heard of Aladdin or Sindbad? This course introduces students to the Arabian Nights in translation. The story begins and ends with a "frame story" which binds all the stories together. The frame story centers on Shahrazad who tells stories to save her life from the hands of the deranged King, Shahriyar. The narrative brings fear, madness, and sex under the same roof giving the frame story – and every story – an exquisite dramatic intensity. Students will have an opportunity to read and discuss major stories on a regular basis and identify the structures of narratives and the social functions of storytellers. In addition, we will focus on medieval Arabic literary attitudes toward power, death, madness, and love as they emerge in the imaginative world of the Nights. The course will end with a glimpse of how the Nights was used by Western authors, such as Boccaccio, Irwin, Barth and E. A. Poe.

HUMS 334.001 Topics in the Humanities: Rites of Reading: The Animal Story; TTh 2:30-4 (Goodenough) (HU)
This course investigates the roles that animals have historically played in children’s literature, illustration, and film. Why do stories for the young frequently employ animal life to explore human suffering? How do images and ideas about the child and the beast conflate in our myths? As boys and girls grow up distanced from farm and wildlife, how do other species animate what it means to be child and adult? This Upper Level Writing Requirement course studies the aesthetic, generic, and rhetorical uses of animals in visual and verbal media. It pairs theoretical perspectives with traditions of animal figuration—from ancient fables and 18th c. models for English speaking children to contemporary children’s literature and films.

HUMS 346: Art and Philosophy in the Renaissance Tradition; MW 1-2:30 (Willette) (HU)
This seminar investigates fundamental questions raised during the early modern period in Europe about the nature of art as an ethical practice and as a way of knowing the world. What is the purpose of art? Where do artists find their ideas? Why do objects exert effects upon viewers? What is the role of practical knowledge and what is the role of divine inspiration in the process of artistic creation? During this period (roughly from 1400 to 1780) we find that many different kinds of people—artists, poets, academicians, princely secretaries, clergymen—offered answers to such questions. The Humanist revival of ancient Greek and Roman literature and philosophy in the fourteenth and fifteenth centuries was crucial to the early modern idea that the making and enjoying of visual art should be considered a philosophical activity. From the fourteenth century onward, treatises, dialogues and poems aimed at general educated readers fueled the discussion of how visual art affects our moral lives and how it reveals truths about the natural, human and divine worlds. The notion that art has an ethical purpose, that it engages the higher faculties of the mind, and that it offers instruction as well as delight, are all ideas that contributed to the modern conception of visual art as guide to understanding and representing the human condition. Artists themselves often reflected on their activity in their works and expressed their ideas by
pushing the limits of what could be stated in material form. This seminar will offer an introduction to early modern European thought about visual art on the basis of selected writings in English translation and through first-hand study of works of art in the University of Michigan Museum of Art. Emphasis will be given to paintings, drawings, prints and sculptures by Italian, German, Dutch and English artists. Readings will be drawn from Giovanni Boccaccio, Leon Battista Alberti, Leonardo da Vinci, Baldassare Castiglione, Albrecht Dürer, Ludovico Dolce, Giorgio Vasari, Giovan Pietro Bellori, Johann Joachim Winckelmann, and others. This course satisfies the Upper Level Writing Requirement in the College of LSA.

Estimated cost of materials: $50-$100.

Course requirements: dedicated attendance; three short papers; a research paper, submitted in two drafts (preliminary and revised), 10 to 15 pages; two slide-essay exams.

Intended audience: upper-level undergraduates

Class format: seminar, meets 1 ½ hours twice per week

Textbooks (a courspack of photocopied readings will also be required):

HUMS 347 Survey of Russian Literature; MW 1-2:30 (Khagi) (HU) (ULWR)
This course focuses on the masterpieces of Russian fiction written between 1820 and 1870, including such classics of world literature as Tolstoy’s War and Peace and Dostoevsky’s Crime and Punishment. Evolving fast from Romanticism to High Realism, this period marks a blossoming of Russian culture, despite strained relations with political authorities. We will trace how writers treated the political, social, intellectual, and religious issues dividing their contemporaries, creating a unique kind of literature that claimed authority over society in settling these problems. Topics include romantic self-fashioning and posturing (including such risky aristocratic games as dueling and gambling), gender relations, the fate of the educated in society, violence and repentance, reform and stagnation, history and the private self, Russia and the West. No knowledge of Russian literature, history, or language is presupposed.

HUMS 364: Nietzsche's Last Year: Final Vision and Mental Collapse; TTh 1-2:30 (Peters) (HU)
In 1888, perceiving that his mental life was fast approaching its end, Nietzsche completed his last six works in a frenzy of intellectual creativity: The Wagner Case, Twilight of the Idols, The Anti-Christ, Nietzsche contra Wagner, Dithyrambs of Dionysus, and Ecce Homo. These surprisingly lucid and coherent final works summarize Nietzsche’s philosophic mission and represent its culmination. This course examines these final works to reveal the psychological coherence and intellectual virtuosity that informed Nietzsche’s philosophic career from his earliest writings to his complete collapse into insanity on January 3, 1889.
Nietzsche regarded himself as a cultural bomb-thrower, whose task was to explode the most deeply cherished and admired ideals and institutions of Western civilization, which, he believed, fed upon and generated intellectual atrophy, emotional exhaustion, and moral degeneration. As the self-appointed physician to a thoroughly decadent culture, Nietzsche set himself the task of diagnosing the nature of the illness, revealing its historical origins, and suggesting a radical cure in the form of the Superman. To this end, he postulated the purely “this-worldly” ideal of the autonomous individual who lives beyond all moral strictures and generalizing definitions of the good, the normal, the natural, and the healthy – conceptual frameworks imposed by the Christian church, the democratic state, modern science, and bourgeois
psychology — all designed to reduce and thus control the inner life, which he valued precisely because of its complexity and Dionysian energies.

No previous knowledge of Nietzsche is required. The seminar will begin by investigating his posthumously edited and published work The Will to Power, in order to define and summarize Nietzsche’s earlier philosophic investigations; the advent of nihilism, the death of God and metaphysics, and the rise of moral relativity. This seminar offers participants the opportunity to test the viability of Nietzsche’s new and experimental design for living: can a radical form of purely secular redemption be achieved by the self-affirming individual driven by the “Will to Power” to create a personal meaning in a meaningless world?

SOCIAL THEORY AND PRACTICE (an RC Major)
SSCI 220 Political Economy; MWF 11-12 (Thompson) (SS)
The course explores human society from an interdisciplinary social scientific perspective anchored in political economic analysis. The primary focus is on modern capitalism, especially as it has developed in the United States. A wide range of social analyses is explored with an emphasis on contemporary contributions. Historical and theoretical points are considered in close relation to current affairs and to potential feasible alternatives to prevailing policies and institutions. Students are encouraged to pursue their own interests and ideas as well as to develop their capacities for insightful social analysis. The course provides extensive opportunities for discussion.

SSCI 327 Medicine and Health MW 1-2:30 (Roberts) (SS) (ULWR)
This lecture course introduces students to the anthropological analysis of illness, health, healing and medicine. Our investigation will be comparative, examining how different systems of meaning and power make sense of bodily states, historically and cross-culturally. We will explore current and past medical anthropological approaches--political economic, phenomenological, symbolic, feminist, post-structuralist- in order to critically evaluate how well these frameworks convey the lived experience of bodies in their local worlds. The intellectual excitement of medical anthropology comes from its ability to challenge categories and boundaries that seem natural and fixed. Ultimately, my goal is for students to think differently about the embodied relations of health and affliction as produced through the natural “order of things.

CORE 334.001: Special Topics: Out of the Past 20th Century LGBT History; W 3-5 (Burkam) (Excl)
College students today have grown up in a “gay-aware” if not “gay-friendly” world. LGBT characters are everywhere on TV and in the movies. The debate over gay marriage fills the news with discussions of equal rights, states’ rights, and recently-lifted federal bans. In Michigan and other states, benefits for same-sex domestic partners are publically championed by some cities and universities but regularly attacked in the legislatures.

How did LGBT people move from the mostly-anonymous fringe to front-and-center of today’s popular culture and political debates? This two-credit mini-course explores 20th century LGBT history in the United States through documentaries and archival research. We will be watching and discussing documentary films such as:

Out of the Past (1998, 70 minutes) traces over 100 years of gay rights struggles, set against the backdrop of a 17-year-old student who forms a Gay Straight Alliance program at her high school.

Before Stonewall (1984, 87 minutes) traces the decades leading up to the Stonewall Riots of June 1969 through archival film clips and commentary by leading LGBT community members.
Stonewall Uprising (2011, 90 minutes) tells the story of the police-raid-turned-riot that sparked the start of the widespread, public gay right movement in the United States. The Times of Harvey Milk (1984, 88 minutes) tells the story of San Francisco’s first openly-gay city supervisor who was assassinated in November 1978. We Were Here (2011, 90 minutes) traces the arrival and initial impact of AIDS in San Francisco. The Celluloid Closet (1995, 101 minutes), based on Vito Russo’s book of the same name, explores the portrayal of LGBT characters in Hollywood films from the silent era through the early 1990s. After Stonewall (1999, 88 minutes), a sequel to the 1984 Before Stonewall film, traces the first 30 years after the Stonewall Riots.

In addition, students will have the opportunity to explore UM’s Bentley Historical Library’s large Gay, Lesbian, Bisexual and Transgender Collections. Students will keep a journal of personal responses to the films and write one term-paper (8-10 pages) based on their work at the Bentley Historical Library. There is no assigned reading for this course.

This course is open to all University of Michigan students.
For more information, contact the instructor, David Burkam (dtburkam@umich.edu)

IDIV 351.002 Special Topics: Race and Racism in “Post-Racial” America; MW 12-2 (Fox) (Excl)
This two-credit mini-course is designed for students who have learned some of the basics about race and racism, either in classes or in life, and who are eager to discuss, in an open-minded atmosphere, how race and racism figure in today’s “post-racial” climate. Using my new book, Fractured: Race Relations in “Post-Racial” American Life (Peter Lang, 2015), as background, we’ll talk about the changing definitions of race and racism, the personal experiences of African American, Native American, Asian, Latino, and Muslim college and high school students across the country, the phenomenon of the “nice liberal town where there is no such thing as race,” the ways that racism and classism are intertwined, how the events in Ferguson that led to the shooting of Michael Brown illustrate “racism as a complex system,” how youth protest against police shootings has evolved and spread across the country, and what this country needs in order to move forward. No exams, short writing assignments, student-generated questions, topics, and resources. The course meets 9/5/17-10/24/17.

SSCI 357 History and Theory of Punishment; M 2-5 (Thompson) (SS)
Through primary and secondary source readings, as well as documentary film, this course will look closely at the history and theory of punishment, and at how prisons and detention have been used to address social ills over time in American history. It will pay close attention to the importance of historical context and political moment when considering how the judicial system as well as prison system operates, and it will assess the ways in which race, gender, class, and sexuality shape both prison politics and populations. The course will explore the importance of regional difference vis-à-vis the administration of punishment, and will also grapple with some of the questions that Americans find most troubling today with regard to crime and punishment. These include: debates over the death penalty, the law regarding youth offenders, the ethics of drug laws, prisoner civil liberties vs. victims’ rights, mandatory sentencing guidelines, and how the criminal justice system deals with the mentally ill. Finally, students will address the question of how the United States might best remedy the criminal justice problems it now faces—both in theory and in practice.

SSCI 360.001 Social Science Junior Seminar: Documentary Photography; MW 10-12 (Turnley) (SS)
In this course we will learn to use photography as a tool, to strive towards social justice, and make a contribution to our understanding of the human condition. Each photographer will engage in a series of assignments constructed to provide real life experience in using photography to enter the lives of subjects and make us care about them. This is an immersive,
hands-on field research class, using photography as the tool of storytelling. The course will also look at
the work of iconic documentary photographers and their strategies.
The course will rely heavily on weekly reviews of each photographer’s work which will be uploaded with
weekly journal entries on a class website and discussed in class.
No previous photographic experience is required. The photographic assignments will require
approximately a day a week of each student’s time to photograph. Each student is expected to push
themselves out of their comfort zone, in a supportive mentoring environment. There will also be readings
and two papers due during the course.
Each student must provide a digital camera of any kind to use for this course, and this includes the option
of using an iPhone.
(David Turnley, with a joint appointment between the Residential College and the School of Art and
Design, is a Pulitzer Prize winning photojournalist, and also a documentary filmmaker).

SSCI 360.002 Social Science Junior Seminar: Labor Movements, Inequality and Democracy; Th 5-8 (King) (SS)
This course is a unique opportunity to learn about the past, present and future of the U.S. labor movement
– and how changes in labor movement power impact economic inequality and the quality of democracy --
from Bob King, one of the most thoughtful U.S. labor leaders of his generation. King hired into the River
Rouge plant (UAW Local 600) in 1970 and was elected to ever higher positions in the UAW until he
became International President (2010-2014). He was Vice-President for Ford when the 2008 global
financial crisis hit, pushing GM and Chrysler to the brink of bankruptcy. We’ll talk about that
extraordinary period and what the UAW and the Obama administration did to save the industry. King has
also championed a vision of the labor movement as a force for social justice in capitalist societies,
building on a tradition of social unionism in the UAW that goes back to its origins in the 1930s. We will
talk about why the labor movement needs to return to this tradition if it is to rebuild its power, and what
can be done to shift the movement in that direction.
Students will be responsible for doing the assigned readings, and for writing two reading responses over
the course of the term (everyone will pick their two on the first day of class). Students will also do an
“outside assignment” in which they attend or participate in an event relevant to the themes explored in
this course, and do a 2 page write-up on this event, explaining how it connects to the themes of the
course, and what questions or learning this engagement provoked.

SSCI 360.006 Social Science Junior Seminar: Hooked: Addiction in American Culture; TTH 10-11:30 (McClellan) (SS)
Drinking, smoking, gambling, drug taking. Although they might seem to be modern inventions, the “bad
habits” have a long history in the United States. Ministers, lawyers, politicians, scientists, physicians, and
plenty of other “experts” have argued that they should be the ones to define what makes the bad habits so
bad and what should be done about them. Americans (and others around the world) have variously taxed,
regulated, medicalized, punished, and celebrated participation in the bad habits. In this course, we will
trace the various ways that addiction has been conceptualized: as a sin or moral weakness; as a lack of
will power; as a medical condition; even as a “chronic relapsing brain disorder.” Readings will include
works of historical analysis, as well as scientific and social scientific studies. We will also explore
representations of addiction and of addicts in popular culture, such as memoirs, films, and television
shows. Assignments will include short written responses to readings, films, and speakers; a midterm
examination; and a final examination.

SSCI 365 Excellence, Equity, and the Politics of Education: MW 2-4 (Burkam) (SS) (ULWR)
Excellence for all … or excellence for some? Can schools function as the “great equalizer”? A reading-
intensive course, this seminar focuses on the broad issue of educational equity over the past 100 years,
examined within the context of the many goals of American schooling. In particular, readings and
discussions will assess: (1) the social distribution of educational resources, opportunities and outcomes;
(2) the role of school structure and organization in reproducing and reinforcing prevailing economic, political, and social relationships; and (3) the potential contradictions between the societal functions of schooling and the professed goals of educators.

Class time will follow a seminar format with student requirements including extensive readings and active participation/leadership in class discussions, and four short essays (5-7 pages) with revisions. This course satisfies Social Science distribution and the Upper-Level Writing Requirement.

Readings will be drawn from a coursepack and such texts as:
Bowles & Gintis (1976), Schooling in Capitalist America
Entwisle, Alexander, & Olson (1997), Children, Schools, & Inequality
Kozol (1991), Savage Inequalities
Oakes (1985), Keeping Track: How Schools Structure Inequality
Powel, Farrar, & Cohen (1985), The Shopping Mall High School
Rothstein (2004), Class and Schools: Using Social, Economic, and Educational Reform to Close the Black-White Achievement Gap

Course Prerequisites: Sophomore status or above (or permission of instructor).
This class is open to all University of Michigan students.

**SSCI 390 Community Service and Language, Education, and Culture; TTh 1-2:30**
(Dyer/Bailey) (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 460 STP Senior Seminar; Social Science Research and Practice; T 4-7**
(Caulfield) (Excl) (ULWR)
This course is designed as the capstone of the Social Theory and Practice major. It provides a forum for discussion among students who are completing the required senior project or honors thesis, as well as a loose structure to guide each student toward the final product. Students who will complete an honors thesis will typically produce a section of the thesis in this Fall term seminar, which will qualify as their required senior project, and then continue working with their advisor over the Winter term to complete the honors thesis. Group meetings will be organized around common readings on research and writing methods for the first few weeks. For the remainder of the semester, students will distribute written reports or portions of their final project for group discussion, culminating in the oral presentation and discussion of a first draft and final version of each project at the end of the semester.

**SSCI 461.002 Social Science Senior Seminar: The History of Inter-American Human Rights Law; F 9-12**
(Caulfield) (Excl)
*Note: this course is collaboratively taught by UM Prof. Caulfield and Brazilian Federal Judge and Law Professor Carlos Haddad. Via video-conferencing and the internet, UM students will engage
in weekly discussions and participate in group projects with students in Prof. Haddad's law school seminar at the Federal University of Minas Gerais.

For over half a century, the Inter-American Commission on Human Rights (IACHR) has played a key role in defining shared aspirations for democracy and social justice in our hemisphere. Initially criticized as an instrument of U.S. Cold War policy, the Commission was transformed in the wake of the Latin American “human rights era” of the late 1970s and 1980s. By the early twenty-first century, struggles launched by a multitude of grass-roots social movements, in alliance with international non-governmental organizations (NGOs), had transformed both the meaning of human rights and the efforts by the Commission to defend these rights throughout the Americas. More recently, as nationalist regimes of both the left and right reject universal norms and international institutions, the IACHR is again under attack and today faces budget cuts and a massive backlog of cases. It is a critical moment to reflect on its history.

This course will take both a comparative and case-study approach to the history of the IACHR. It is divided into three parts:

1) An overview of the history of struggles to advance social justice through inter-American cooperation, through
2) We will focus on specific cases of human rights violations that were investigated by the IACHR. Through group presentations, mock trials, and contributions to a course website, students will analyze: 1) the local historical context in which the abuse took place; 2) the process by which the case was brought to the IACHR; and 3) the international jurisprudence that influenced the Commission’s deliberations. Topics include forced disappearance; human trafficking and contemporary slavery; feminicide and violence against women; reproductive rights; indigenous rights and racial discrimination; LGBT rights; and the rights of migrants and refugees.

The course will conclude with an evaluation of the limitations and achievements of the Inter-American Human Rights System, in comparison to other regional and United Nations human rights bodies.

**CORE and INTERDIVISIONAL**

**CORE 334.003 Special Topics; Philosophy and the New York Times; TTh 10-11:30** (Cohen) (Excl)
The *New York Times*, in every daily edition, presents the moral, political, legal, aesthetic and scientific controversies of our times, often in substantial depth. In this course we explore the philosophical issues arising from these controversies, argue about them, learn from them. Students select the issues of interest to them; oral reports become grist for the mill of class discussion.

This is not a writing course -- but a good deal of reading is entailed, with thoughtful attention to philosophical arguments as they bear upon the parade of world events. A subscription to the daily edition of *The New York Times* is required. The class meets every Tuesday and Thursday from 10-11:30AM Queries welcome. Write: ccohen@umich.edu.

(Note: Enrolled students must have a subscription to the daily New York Times.)

**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 consult the UMHS Volunteer Services website for a step-by-step description of how to become a volunteer (link on the University of Michigan Health System external home page). For this independent study, when asked for your preference, state that you are interested in volunteering on Unit 6A, Adult Rehabilitation. Availability of slots on 6A will depend on the needs of Unit 6A when you apply. If you are assigned to volunteer on 6A, email Jeff Evans at jeevans@umich.edu with your volunteer schedule and to arrange a first meeting.

SEMESTER IN DETROIT
All Classes meet at the UM Detroit Center

CORE 301.166 Community-Based Internship – Semester in Detroit; Arr (Regester) (Excl)
An internship with a community and/or cultural arts organization is a core requirement of the Semester in Detroit experience. With the leadership of the Semester in Detroit Associate Director, students and organizations both participate in the process of making effective matches, thus providing a challenging academic experience for students while contributing toward the organization’s mission and community agenda. Students develop a work plan early in the semester in conjunction with their direct supervisors. The Associate Director stays in regular communication (including site visits) with both students and organizational partners during the semester. Past internship opportunities have included experiences in community organizing, community development, public radio journalism, youth outreach and mentoring, and arts education.

CORE 302.001 Community-Based Internship Reflection Seminar – Semester in Detroit; (Regester) (Excl)
All of the activities and assignments in this seminar contribute to the achievement of the four primary goals: 1) Strengthen students’ analytical framework for their internship experience in the Detroit community and deepen understanding of the subjective motivations for their interest in this work; 2) Draw intellectual connections among a diverse array of student internship experiences that builds our classroom community as well as enhances opportunities for organizational collaboration; 3) Deepen understanding of the contemporary context that underpins student internship experiences in Detroit – i.e. the social, economic, cultural and political; 4) Share student internship experiences and accumulated knowledge with the wider world through public forums such as community blogging, presentations, and other mediums.

CORE 334.004 Topics in the Humanities; Detroit: Beyond the Other; (Hernandez) (Excl)
This class is devoted to short fiction in search of a creative rendering of the people in Detroit, a city which offers rich opportunities to explore the theme of the “other.” Students will develop short narratives that capture their impressions of the city through its people. Class discussions will help direct students. During the term we will read fiction primarily about Detroit. Readings will include the following authors: Dorene O’Brien, Bonnie Jo Campbell, Harriett Arnow, Jeffrey Eugenides and others. When the going gets tough, Detroit writers dig deep into the city’s interior, filter it through their hearts then let the words flow from their fingertips. Detroiters reflect and write, reflect again, talk it out somewhere, then write some more. That’s the process we’ll use in this class, beginning with regular journal, in-class writing exercises, character and place sketches, hearing Detroit writers and lots of talking and sharing. Students will mine the journal entries and writing exercises for a final book project that each student will create, consisting their written work for this class and whatever else is needed to tell the story. In addition, students will each write a short story that will be included in the class book of fiction and may be included in the student’s personal book, as well.
CORE 334.005 Special Topics: Environmental Justice Organizing in Detroit; (Copeland) (Excl)
This course looks at movements, resistance, resilience, and liberation. Community organizing is one of the most popular areas of specialization to the School of Social Work. A growing body of evidence reveals that people of color and low-income persons have borne greater environmental and health risks than the society at large in their neighborhood, workplace, and playgrounds. Over the last decade grassroots activists have attempted to change the way governments implement environmental and health laws. Grassroots groups have organized, educated, and empowered themselves to improve the way government regulations and environmental policies are administered.
In a class setting we will connect history, current events, and real-life experiences to local organizing and movement struggles that build power for our communities. These courses will utilize highly interactive popular education methods where participants share political analysis, learn facilitation and organizing skills, and think together about long-term, transformative strategies to build environmental, racial and economic justice. It is critical for organizers, activists, scholars and community members to come together, connect our work with each other, share our experiences and place our local organizing within a larger historical and political context. We can build deep and strong social movements that act strategically and collectively over the long term.
Learning Objectives:
- Students will develop actual tools in popular education, facilitation and workshop organizing that can be applied immediately in the field
- Understand the roots of Environmental Racism/Injustice
- Understand how organizing in grassroots communities is unique
- Understanding and practicing grassroots methods of organizing from the block to block and neighborhood to neighborhood level
- Understanding the differences between organizing methods: protests, campaigns, community organizing and movement building

SSCI 360.003 Junior Seminar: Detroit: Then and Now; (Ward) (SS)
This course will explore the history of Detroit and the southeast Michigan region during the twentieth century. We will track important social, economic, and political transformations in the city’s history: the persistence and impact of racial and ethnic conflicts; the ways in which class conflicts have shaped the urban landscape and the workplace; the impact of immigration on Detroit’s social and political development; the interplay between the auto industry and the urban environment; the on-going struggles over political power and for control of the city; and the changing ways the city is represented, both among its citizens and in the broader American consciousness. Our investigation into Detroit history is designed to clarify how the city’s past has created the conditions and circumstances of the present. Thus, while the course is organized chronologically and will include an overview of industrial expansion in the early 20th Century, our emphasis will be on the period during and after World War II, when Detroit, like many other American cities, underwent a series of interlocking changes in social structure and political economy that have had a continuing impact on contemporary problems and possibilities. We will examine the wartime economic expansion of the 1940s and 1950s; the patterns of racial conflict that shaped struggles over housing, jobs, public spaces, and political power in the city; the central role Detroit played in the Civil Rights and Black Power movements, as well the artistic and cultural production of this era; the patterns of white flight and the strategies of urban renewal deployed from the 1950s through the 1970s; the economic crisis of the 1970s and its impact on the racial configuration of city politics; and ensuing conflicts over urban planning, regional development; downtown revitalization; and community defense during the 1980s and 1990s. The aim of these inquiries is to highlight the relationship between past and present in Detroit and to develop a framework for understanding and interpreting the current conditions and conundrums in the city.
**IDIV 350.001 Writing in the D; Sat 11-2 (Hernandez) (Excl)**

In this 8-week course, *Writing in the D*, UM students and students from various Detroit Public High Schools will work on improving their writing skills through writing short fiction. Classes will consist of impromptu writing exercises, online character sketches, online responses to readings and in-class discussions. Most sessions will be taught in Detroit at the UAW-Ford Center on Jefferson Avenue near Cobo Hall. The class will offer a unique opportunity to experience the city through the eyes of its students and to share the process of creating fiction.

**The first class will be held in Detroit on Saturday, October 1 and end December 3. We will break two weekends in October and for Thanksgiving. Students are able to take the UM Connector. The class will run from 11 a.m.-2 p.m. on Saturdays.**

**Specific Objectives**

- Improve writing skills through the process of creating short fiction
- Reflect on and discuss various characters and story themes based on student life experiences

**IDIV 350.003 Detroiters Speak; Th 5:30-8:30 (Hernandez) (Excl)**

In this 8-week course, *Detroiters Speak*, students will learn about the city’s history and culture from its people. A free university shuttle will bring students to the U-M Detroit center, where they will attend public discussions with Detroiters moderated by University of Michigan faculty. Each week, brief required readings from newspapers and other sources will provide students with an introduction to each topic, so they may post thoughtful questions for moderators and guests to consider. Students will reflect on each speaker presentation in a short blog post to CTools and in a discussion-based final presentation at the end of the course.

**The first class will be held in Ann Arbor. All other classes are at the UM Detroit Center on Thursdays. A bus will leave from Ann Arbor at 5:30 and students will board for the return trip at 8:30.**

**Specific Objectives**

Explore Detroit’s history and culture through text, dialogue, music, and visual and oral storytelling.

Pose, reflect on, and discuss critical questions or observations about the dynamic City of Detroit.

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**UNDERGRADUATE MINORS (open to UM Students)**

**SCIENCE, TECHNOLOGY AND SOCIETY:**

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

See Description p. 28

**NSCI 202 Ecological Issues; TTh 11:30-1 (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.

**NSCI 419 Sustainable Energy Systems; TTh 2:30-4** (Keolian) (Excl)
Assessment of the current energy system that encompasses resource extraction, conversion processes and end-uses. Responses to current challenges such as declining fossil fuels and climate change are explored: unconventional fossil fuels, carbon sequestration, emerging technologies (e.g., renewable sources: biomass, wind, and photovoltaics; fuel cells) and end-use efficiency and conservation. Sustainability is examined by studying global and regional environmental impacts, economics, energy efficiency, consumption patterns and energy policy. Text requirement: Course Pack

**CRIME AND JUSTICE:**
**SSCI 357 History and Theory of Punishment; M 2-5** (Thompson) (SS)
See Description p. 24

**DRAMA: TEXT-TO-PERFORMANCE:**
**HUMS 282 Drama Interpretations I: Actor & Text: Image of the American Family; MW 1-3** (Mendeloff) (CE)
See Description p. 15

**HUMS 381 Shakespeare on the Stage: Mostly Comedies; TTh 1-3** (Walsh) (HU)
See Description p. 16

**URBAN STUDIES:**
**RCLANG 204.165: Spanish Language Internship Project;** (Sanchez-Snell) (Excl)
See Description p. 9

**RCLANG 306 Spanish Language Internship Project; Th 4-5:30;** (Sanchez-Snell) (Excl)
See Description p. 9

**HUMS 341 Community Empowerment Through the Arts: an Introduction to Theory and Practice; W 2-5** (Gordon-Gurfinkel) (HU)
See Description p. 15