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-Borrutat)**
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’Amitié: 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 *4mitie*, 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 4mities 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 students who have passed the RC French Proficiency Exam, taken FRE 235 or received instructor permission. Priority is given to RC students.

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

---

**LANG 320.002 Séminaire en français: Changes in Modern Narrative: The Short Story; TTh 2:30-4 (Bayraktar)**

The flourishing of the short story in 19th-century France coincided with the growth of the newspaper industry. More writers than ever before could publish and profit by their work. We recognize short stories from this period by their narrative drive and focus; these are exciting tales that appeal to a wide readership. But what becomes of the short story in the 20th century, during which two major wars dramatically alter the perception of the world and one's place in it? How do writers who question the very possibility of telling a story find expression in the genre? What structural and thematic changes does it sustain? From Balzac to Beckett, we will pursue answers to such queries through a wide range of short stories.

**Course Requirements:**
Written work will include journal entries and formal essays. Students will also have the chance to give a brief oral presentation. They are expected to come to every class prepared to participate actively in a discussion of the assigned reading.

**Class format:**
Seminar.

**Intended Audience:**
This class is open to students who have passed the RC French Proficiency Exam, taken FRE 235, or received instructor permission. Priority is given to RC students.
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 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 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: The Folk tale in Russian Culture MF 1-2:30 (Makin)**

The folk tale (skazka) is one of the most popular and productive forms of verbal folklore in Russia, with an enormous range of narratives, characters, and situations. Folk tales reveal many aspects of traditional Russian folk life, from ancient beliefs to daily practices, and reflect key preoccupations of the Russian peasantry. Moreover, motifs, narratives, and characters from folk tales have, since the nineteenth century, been widely appropriated by other areas of Russian culture (poetry, prose fiction, drama, film, opera, ballet and the visual arts), sometimes as stylized representations of the popular, sometimes as ironic versions of the original, sometimes for sophisticated political commentary, sometimes to explore simultaneously different, even opposite, areas of cultural production. This course will explore the language and semiotics of the folk tale as a genre of popular verbal narrative; examine the history of the collection and study of folk tales, and it will look in detail at the many ways in which aspects of the folk tale have been refashioned in other areas of Russian high and low culture. Course requirements: weekly readings, regular class participation, two short reflection papers, two essays and a final project. Students will also get an opportunity to get immersed in the world of Russian folk tales through attending theatrical productions based on Russian folk tales, writing their own Russian-style folk tales and staging a Russian skazka in class.

**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 students 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 requirements:**
Daily class attendance is required. Students must attend co-curricular activities: (lunch tables and one coffee hour) at least two times per week. In order to receive credit for the course, students must pass the final exam and show a 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/Nuñez)
LANG 294 is a second-year intensive course designed to achieve proficiency in Spanish. The lecture component emphasizes understanding of advanced grammatical structures and syntax, whereas the discussion is devoted to the critical analysis of authentic texts addressing issues relevant to Latino experiences in the United States. Through their interaction with the text and instructors, both in formal and informal contexts, students develop their speaking, aural comprehension, and writing skills. By the end of the term, students are able to read journalistic or academic prose with ease as well as write essays of an academic nature with a minimum of English interference.

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

**Intended audience:**
RCLang 294 is open to all UM students, but priority is given to RC students.
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; Travel and Movement: Exploring Cultural Landscapes and the Self; TTh1-2:30 (López-Cotín)
Why are we seduced by the idea of travelling to other places? What do we discover about others and about ourselves in the process? What does the encounter with new landscapes, contexts and societies evoke in us? Journeys have been an intrinsic part of human history: a desire or a need for movement that takes us to new spaces by crossing geopolitical and psychological borders, and allows us to translate ideas and experiences throughout different societies, communities and languages. This course explores maps along with sociological, literary and visual narratives from Spain and Latin America that inquire into the meaning of the journey in its search for and encounter with differences, similarities and reciprocity or ‘contamination’ among cultures. The course also delves into the processes of adaptation, rootedness, and displacement generated by immigration and exile as well as adventure and curiosity. We will eventually aim to discuss the power of journeys to facilitate our understanding of the places we inhabit and ourselves.

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

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

Class format:
The course meets two times a week and is structured as a seminar with ample discussion among its participants.
In the era of global communications, an increasing segment of the population access incomplete, biased and less diverse information and sources through social media technologies like Facebook and Twitter. As a consequence, social activists have been changing the way they produce and present information in order to reach different populations that may be uninformed or wrongly informed about a number of current problems and issues. This course is an introduction to the use of films and documentaries as a form of political discourse and activism directed to educate and inform the public about politically charged and contested topics. This course will evaluate and analyze films and documentaries as effective tools of communication and information that seek to promote social change by raising awareness on specific problems like migration, poverty, environmental racism and violence. Students will analyze films, focusing on their audiovisual production, language and rhetoric, forms of representation, messages, objectives and intended audience. Course evaluations will be based on student participation, group activities, three academic papers and a class presentation.

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

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

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

LANG 324.003 Spanish Readings: Media and Terrorism; TTh 2:30-4 (Espinoza-Pino)
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 but priority is given to RC students who have successfully passed the Spanish Proficiency Exam the previous term and RC students who take a second or third Readings. Students who have completed SPA 277 by permission of instructor.

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

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.

THE CREATIVE ARTS
STUDIO ARTS
ARTS 285.001/002 Photography; TTh 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 2-5 MW 5-8, (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 (Staff) (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; MW 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.

**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; Times Arranged (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: Music of the Holocaust; TTh 4-5:30 (Grimmer) (HU)
The Jewish Holocaust, enacted during the Second World War by the National Socialist German regime, generated artistic upheaval and responses, including far-reaching musical repercussions. This course investigates and engages with music experienced, performed, and created during and in response to the mass murder of European Jews during WWII. Topics include banned music, music created and performed in the camps and ghettos, and post-war musical reflections. Students will read and listen/view assigned material (all made available on Canvas) in advance of class. They are expected to participate in discussions of material, to introduce and lead the discussion at least twice during the semester. The course will conclude with a 15-page research paper on a related topic of the student’s choice.

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 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 353 Fundamentals of Electronic Music; MW 3-5 (Kirschenmann) (CE)
This course will examine the legacy and definition of electronic music from its inception to its unfathomable future. From Muzak to ring tones, the influence of music technology has morphed into a cultural phenomenon that infiltrates the environment of our daily lives. How did this happen? What does it mean to us? From the field to Pro Tools, what is the state of recording? From the Theremin to the MIDI carillon, what are
the instruments? From the wax cylinder to mp3, what are the formats? From Düsseldorf to Detroit, where are the scenes? From mainframe to laptop, what are the processors? From Schaeffer to Jenkinson, who are the pioneers? From ambient to mash-up, what are the methods? From AM/FM to podcasting, what are the transmissions? From labels to downloads, what are the distributions? From Mackie to Moog, who are the makers? These and many more such questions will fuel the content of this course.

The coursework will involve extensive reading, watching, writing, listening, discussion, and even music-making. Special emphasis will be placed on finding personalized and creative solutions to assignments and exams. There will be listening exams, written reports of live events, and project-based exams. Formal musical training and/or prior experience in electronic music are not required, but may prove useful. It is strongly advised that each student have a laptop computer with music software and/or access to electronic gear for use in class.

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 11-1 (Packard) (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." Or Miller’s “All My Sons”

CORE 334 Special Topics: New Playscripts Seminar; F 2-5 (Packard) (Excl)

In this course (3 credits) students will explore 5-6 New American plays of the 21st century, either produced or written after 2014, with an intent to imaginatively produce a staged-reading (scripts in hand) for each play. For each new work we will assign a cast, directorial team, dramaturg, student design presentation, and stage management. Students will rotate their responsibilities for each of the new plays, so to better understand each aspect of the production and theatrical collaboration as a whole.

HUMS 332.001 The Atonement Project; TTh 4-5:30 (Lucas) (HU)

This course will teach students about restorative justice, reconciliation, and atonement. We will explore questions of why and how artistic activity can begin and/or support processes of reconciliation for people who have committed crimes and for crime victims. Students in this class will facilitate weekly arts workshops in adult prisons, juvenile detention centers, and community venues where former prisoners, crime victims, and the families of those groups can gather together. Focusing on the themes of acknowledgement, apology, and atonement, the workshops will produce original performances, creative writing, and visual art presented at the end of the semester by both the student facilitators and the
members of the workshop. Ultimately this course seeks to identify the best strategies for using the arts to address crime and those most affected by it.

**HUMS 334.008 Special Topics: Latina/o Theatre for Social Change; TTh 1-2:30** (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-Gurfinkel) (HU)
How can the arts affect change in communities? This Engaged Learning course challenges the understanding of what it means to be empowered and how to be an agent of empowerment. *Open to all U-M students*, this class explores what it means to be empowered and to how to collaborate across communities through participation in arts-based programs in Washtenaw County and Wayne County. The class fosters students’ ability to apply the expressive arts as a catalyst for change in issues of social justice, including as a healing tool in response to trauma and the impact of racism and classism on equal access to services and educational resources for youth in the United States. Students develop the capacity to collaborate and partner with community members. They plan and facilitate at least one session that includes expressive arts activities through exposure to engaged-learning practices in this class and *at their weekly community-based internship at either Telling It (Ypsilanti and Ann Arbor) or at Matrix Theatre (Detroit)*. Students select an internship at one of these arts and social justice organizations that partner with the class.

This course offers students a collaborative learning experience with Residential College and School of Education faculty, community artists and community members from local agencies serving families and youth. Students explore how this genre affects personal, community, and societal transformation through self-reflection, creative response, and the written and recorded work of arts innovators. For more information check out our website at lsa.umich.edu/tellingit or contact Deb directly.

**HUMS 383 Masters of Modern Drama: Strindberg, Ibsen and Chekhov; MW 1-3** (Mendeloff) (HU)
In this four credit acting class, students will explore major plays of modern drama, including Strindberg’s *Miss Julie*, Ibsen’s *A Doll House* and *Hedda Gabler* and Chekhov’s *Uncle Vanya*. Each play will be analyzed through reading, discussion, and performance. Classes will focus on substantial scene study in each of the four plays, emphasizing script analysis and critique. Students will be required to keep an actor’s journal, where they will learn to use basic Stanislavsky principles to break down their scenes into beats of action and discover the character’s objectives and tactics. The course culminates in a performance of an act or acts from one of the plays from the Chekhov syllabus, which will be produced for the public in the Keene Theater. Students should have some acting experience, RC Hums 281/282 or Thtrmus 101 or 102 before enrolling. Questions can be addressed by emailing mendelof@umich.edu

**HUMS 389 Modern Theater: Modern Irish Drama and Film: W.B. Yeats to Martin McDonagh; TTh 3-5** (Walsh) (HU)
This survey course will move back in time from the outrageous McDonagh brothers, Martin and John Michael (with Academy Award-winner Martin’s short film *Sixshooter*) and play *The Beauty Queen of
Leenane, and John Michael’s recent film Calvary) back to the classic plays of the Irish Dramatic Movement of the early 20th century. The plays and films selected explore the extremes of Irish life, rural and urban: its wild imagination and coarse brutality, domestic violence and high romance, the experience of oppression and its rebellious response.

Plays will include: with corresponding Films:
Marina Carr’s By the Bog of Cats (1998) Jim Sheridan’s The Field (1990),
J. M. Synge’s Playboy of the Western World (1907) the classic documentary Man of Aran (1934) with Riders to the Sea and a selection of W.B. Yeats’ short verse dramas.

Practical scene-work on the plays will be combined with short percept papers on the films, with frequent excursions into Irish history and culture. An ideal course for those interested in Modern Drama, Modern History or Postcolonial Studies.

CREATIVE WRITING (an RC Major)
HUMS 220 Narration: Introduction to Fiction-Writing; TTh 2:30-4 (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; MW 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 334.001 Topics in the Humanities: Advanced Creative Nonfiction/Essay; W 5:30-8:30 (Steinberg) (HU)
This course is structured as a workshop. Students will submit original creative nonfiction and essay writing, and receive peer feedback. As both writers and readers, we will explore some of the major creative nonfiction and essayistic forms: from memoir and narrative essay, to literary journalism and the lyric essay, to travelogue and pilgrim narrative, and others. While the emphasis is on student writing, and on craft, class discussion will also touch on the practice of writing. In thinking about how we want to shape our own writing, we must be savvy to what forces—e.g. which audiences, what cultural expectations—shape us as writers.

Assigned readings, which will be short and sweet, will be presented as duets: one selection from a writer of a past century and one from a contemporary. The goal of these readings is to practice reading as writers, to train a keen eye on how, and why, given forms of creative nonfiction and essay have evolved
over time: to explore what these forms have meant in the past, what they mean today, and where, as writers, we want to take them in the future.

HUMS 325, 326, 425, 426 Creative Writing Tutorials; Arr. (Kasischke, 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; MW 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 Bournonville. 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. Hoffman, 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 308 Arts and Ideas of Modern South and Southeast Asia; MW 11:30-1 (Walton) (HU) (R&E)
South and Southeast Asia historically have produced some of the world's most highly evolved, diverse and richly complex civilizations. In the twentieth century the countries of this region have been greatly influenced by the ideas, technology and political power of the West. How have these countries re-conceptualized their cultures, accommodating to or rejecting Western views? This course examines the aesthetic responses of twentieth century writers, musicians, and dancers as they come into contact with Western ideas. A second theme involves the racial/ethnic issues in these societies. These two issues comprise the major concerns that peoples in these societies have had to face in the 20th century, as they struggled to rid their countries of colonial domination and as they worked to create nations that embodied a variety of ethnic/racial groups. This course will focus primarily on India, Thailand and Indonesia. Introductory lectures and films on South and Southeast Asian history and culture will be followed by in-depth discussion of novels and short stories written by South and Southeast Asians: Botan's Letters from Thailand, Amitav Ghosh's novel Shadow Lines, and three forms of music: bharata natyam (the foremost classical dance from India), Javanese gamelan music of drums and gongs, and the Thai Las Vegas-style variety show called luk thung. This course is open to non-RC students as well as RC students.

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 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 334.002 Topics in the Humanities: Death in the Western Imagination: Cultural, Philosophical and Aesthetic Responses to Mortality; TTh 4-5:30 (Peters) (HU)**
**Texts:** (1) The Hebrew Bible (selections) (8th BCE–1st CE); The New Testament (selections) (50–110); The Qur'an (selections) (609–623). (2) Homer, Odyssey (Book XI) (850 BCE); Virgil, Aeneid (Book VI) (29–19 BCE); Plato, Phaedo (360 BCE); Dante Inferno, Purgatorio, Paradiso (selections) (1321). (3) Tolstoy, The Death of Ivan Ilych (1886); Mann, Death in Venice (1912); Joyce, A Portrait of the Artist as a Young Man (Chapter 3) (1916); Camus, The Plague (1947).

**Art:** (1) The Pyramid Texts (2400 BCE); The Egyptian Book of the Dead (1550 BCE). (2) Rogier van der Weyden, Descent from the Cross (1435); Piero della Francesco, Resurrection of Christ (1463); (3) Dore, Illustrations for Dante’s Divine Comedy (1861–1868).

**Music:** The Requiem: Mozart (1791), Brahms (1868), Verdi (1874), Durufle (1947); Strauss, Death and Transfiguration (1889) (tone poem); Elgar, The Dream of Gerontius (1900) (cantata); Britten, Death in Venice (1973) (opera).

**Psychology:** Freud, Beyond the Pleasure Principle [on the death drive] (1920); Kuebler-Ross, On Death and Dying (1969).

**Dance:** Lamentation (1930), Martha Graham; Romeo and Juliet (1935), Prokofiev.

**Film:** The Seventh Seal (1958), Bergman

Visiting Professors: Cindy Sowers (art); Naomi Andre (music); Beth Genne (dance); Hugh Cohen (film) Liz Goodenough (children's literature), Gorman Beauchamp (literature), Barbara Sloat (Buddhism)

**HUMS 334.003 Topics in the Humanities: Opera, Gender and Culture; TTh 10-11:30**

(André) (HU)

This course explores the historical and musical contexts around opera, culture, and drama. With a focus on three to four selected operas students will be able to get an overview of the major trends of in the genre along with in-depth study of specific works. The course will examine the sources for plots and their adaption into opera, the special relationship between the text and the music and they come together to create a unique type of drama. While the course analyzes the historical context of each opera’s first performances, we are also going to look at how the performance of these works resonates in our time today. Most, if not all, of these operas are part of the standard repertoire and we will look at how they create meaning today through staging themes such as class distinctions, gender portrayals, racial representations, expressions of sexual fidelity, and the pain of betrayal.

If you are already an opera lover or if you know absolutely nothing about opera and have wanted to learn more about how this genre works, this class will not only expose you to wonderful music, but also help you find different ways to understand the historical past and make sense of the present. From reactions to the political and social instability to different articulations of identity, the plights of opera characters tell us more than static fictional stories; they show us how people articulate their beliefs and define themselves over different periods in time. Attention to musical form and style, composer biography and placement in music history, and contemporary musicological methodologies will be presented in a way that engage those from all musical backgrounds (no prerequisites required).

**HUMS 334.005 Topics in the Humanities: Digital Visual Culture; TTh 4-5:30**

(Fisher) (HU)

Every two minutes, Americans take more photos than were printed in the entirety of the 19th century. In 2014 alone people took over one trillion pictures. As citizens of a brave new digital world, we are increasingly called upon to produce images and to be produced as images—to willingly make ourselves into technologies of surveillance of our lives and those around us. How has the everyday ubiquity of digital technologies, from smart phone cameras to NSA surveillance, transformed the way we look and how we are seen? In an era saturated with screens, from Facetime to Google images to Snapchat, we increasingly experience and negotiate the world through a digital frame.

This course explores what it means to examine our contemporary digital condition through its native visual vernacular (fashion blogs, selfie sticks, Instagram feeds, gifs, pirated videos), its popular
representations in popular fiction and reality TV, its role in the operations of state and corporate power and as tools for activism, and its relationship to shaping contemporary art practices. Together we’ll ask:

- How have digital technologies spurred and capitalized on our desire to be seen?
- How has the Internet given rise to new practices, whether in everyday life or experimental art?
- If to be is to be visible today, how might we confront the pleasures and risks of the digital traces we leave in our wake?

**HUMS 334.010 Topics in the Humanities: Composition Through Editing; MW 5:30-7**

(Christman) (HU)

“How do I know what I think until I see what I say?” asked E.M. Forster, in a statement that opens syllabi almost as often as “Since the dawn of mankind” opens student papers. And yet the culture of the university demands that we know what we think—it’s a world of positions defended, platforms articulated, and intellectual consequences foreseen. If Forster is right, then, revision and editing would seem central to the mission of any university—and articulate reflection on what it is to revise would seem fundamental to one's intellectual maturation.

This course will invite students to take part in the ongoing scholarly conversation surrounding revision, and to examine the revision processes of writers at various levels of skill. On the further assumption that you never know a thing half as well as when you are forced to teach it to someone else, this course will also invite students to guide others in the act of revision. To do so, the course will partner with the Prison Creative Arts Project's *Michigan Review of Prisoner Creative Writing*, a yearly anthology of work by inmates in Michigan prisons. This journal, produced by students and community volunteers, offers concrete and individualized feedback to each of the hundreds of writers whose work is rejected each year; students will have the opportunity to exemplify and complete their learning in this course by taking on a few such rejected manuscripts themselves.

Students can expect to read 20-30 pages per week, to draft and revise two pieces of writing, to revise one older piece of writing (which you consider the best work you've ever done), to write several smaller revision memos addressed to would-be *MRPCW* contributors, and to confer regularly on each others' writing (which will further develop their abilities as readers and self-revisers).

**HUMS 334.012 Topics in the Humanities: Theater and History in Modern Scotland; T 10-1**

(Israel) (HU)

In the last few years, important and exciting events in contemporary Scotland, especially the 2014 Referendum and the Scottish results in the 2015 general British election, and the divergence between Scottish and English views on Brexit, have commanded attention and brought new awareness of modern and contemporary Scottish culture and politics. At the same time, Scotland is a contemporary scene of enormous creativity and engagement in theatre, which has led to international successes as well as rich internal discussion about theatre in relation to contemporary political events. Scottish theatre also has a history which can be considerably more diverse than the stereotypical images sometimes found in popular culture. In this class, we will use theatre to explore Scottish history, but also look at the Scottish theatre as a site of cultural, political, and artistic history, and indeed as one important road to the present.

Readings will include several iconic plays, theatre criticism, journalism about theatre, and reflections by theatre-makers; we will view visual material or filmed versions of plays when possible. We will also look at the ways in which Scottish theatre engages with other arts and artists. If possible, we will incorporate students’ creative ideas into the course.

**Intended Audience:**

The course is very open to students of all levels (including freshmen), from all majors and those interested in Scotland, history, or theater for diverse reasons. Students inspired by engagements of theater and history like "Hamilton" are very welcome, but so are students interested in literature, art, or politics, and anyone who is curious.
CORE 334.006 Special Topics: Truth in Indian Literature: Nonfiction Accounts of Gendered Discrimination; TTh 1-2:30 (Merrill) (Excl)

This course investigates nonfiction accounts of systemic gender discrimination in colonial and postcolonial India. The focus is on written protests aimed at those within the society, as well as appeals to those without. How can readers reconcile the contentious truths of these narratives? We start with the issue of “sati” that was the basis for Spivak’s essay, Can the Subaltern Speak?, to examine our own expectations of right and wrong in first-person accounts. What moral mandate is invoked in these genres, and where can we see that at work in the writing? We then ask more specifically how religious, class, and caste affiliations of a nonfiction narrator influence our understanding of the events described by looking closely at women’s autobiographical writings during the nationalist movement. With whom do they seek alliance, on what basis, and to what political end? After midterm we examine oral histories told by survivors of Partition-era sexual assault, which complicates the simplistic us/them and true/false binaries often read into nonfiction accounts. In what ways do unifying nationalist narratives undermine or even silence more painful personal narratives? How do we come to terms with our own complex moral investments in their stories? The course ends with examples of Dalit writing in postcolonial India that interrogate set distinctions, not only between us and them, true and false, but also between literary and non-literary works. Thus we may inquire more deliberately into the political deployment (and even marketing) of narratives from the downtrodden, especially when caste-based oppression is claimed to trump gender-based oppression. What is the role of the literary in establishing the value of these nonfiction accounts?

HUMS 346: Art and Philosophy in the Renaissance Tradition; MW 2:30-4 (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 study of 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.

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.

Class format: seminar, upper-level undergraduates

Textbooks to be purchased:
**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 360 Existentialism; TTh 1-2:30 (Peters) (Excl)**

“God is dead. God remains dead. And we have killed him.” (Nietzsche)

“If there is no God, then everything is permitted.” (Dostoevsky)

“Everything that exists is born without reason,
Continues to live out of weakness,
And dies by chance.” (Sartre)

Existentialism combines the investigation of major issues in the history of Western philosophy with daily problems of intense personal concern. In this course, existentialism will be viewed as a literary as well as philosophical movement united by a number of recurrent and loosely related themes: 1) Theological: the disappearance of God; the condition of being “thrown” into an indifferent and ultimately absurd universe; man’s encounter with nothingness beneath the floor of everyday reality revealed when familiar objects and language drop away. 2) Psychological: man’s imperfection, fragility, and loneliness; the feeling of anxiety and despair over the emptiness of life and the terror of death; arguments for and against suicide; human nature as fundamentally ambiguous and hence not explicable in scientific thought or in any metaphysical system; the absence of a universally valid morality; and human nature as undetermined and free. 3) Social: man’s rebellion against the inhumanity of social institutions that suffocate the “authentic self”; the escape from individual responsibility into the “untruth of the crowd.” 4) Finally, man’s various attempts to transform nihilistic despair into a creative affirmation of life. Philosophic texts by Pascal, Kierkegaard, Nietzsche; fiction by Dostoevsky, Tolstoy, Conrad, Kafka, Camus, and Sartre.

Two examinations and one term paper required.

**HUMS 371 Political Modernism: The Artist in the Nightmare of History: Picasso, Eliot, Orwell; TTh 11:30-1 (Sowers) (HU)**

Modernist painters and writers are well known for their extraordinarily successful challenges to traditional art forms, both visual and literary. Even so, the political commitments expressed by these artists across the spectrum from left to right raise disconcerting, and sometimes alarming, questions. Why did several major artists of the early twentieth century flirt with fascism? Why did others identify powerfully with Anarchist politics, and then, in seemingly contradictory fashion, turn to Stalinist totalitarianism? Was it possible for artists to evade these extremes and discern a path of integrity through violent political territory? Are contradiction, unresolved debate, and the subterranean fissures of a guilty conscience, intrinsic elements of the modernist achievement?

This course will undertake a close reading of T.S. Eliot’s major poetry in conjunction with a selected range of Picasso’s paintings from the early Barcelona period to the majestic and problematic “Guernica.”
As punctuation points, we will consider pertinent essays by the dissident Marxist cultural critic, Walter Benjamin. Our intellectual goal will be an understanding, within its historical context, of George Orwell’s “Nineteen Eighty-Four.” This important novel will be further contextualized by the final chapter in Hannah Arendt’s The Origins of Totalitarianism, “Ideology and Terror: A Novel Form of Government.”

This interdisciplinary course will not attempt to discover a political tendency in every detail; much great modernist art is self-reflective, exploring the sheer potentiality of the medium itself. We will do our best to recognize and experience these moments of aesthetic discovery. But at times the political head-winds of the day strongly and decisively blew through these works, and not always disruptively.


**Visual Arts:** paintings by Pablo Picasso, Max Beckmann and others.


**HUMS 411 Translation Seminar: Literary Translation as Art and Practice; M 6-9 (Goertz)**

*Excl*

Literary translators allow literature to transcend national boundaries and to become part of the universal canon. Their craft is an antidote to walls and withering isolationism, for “without translation, we live in provinces bordering on silence” (George Steiner). Translators as often overlooked “shadow heroes” (Paul Auster) who make us realize that we live in one world. Translation is thus key to cross-cultural communication and understanding.

Our class begins with a brief history and theory of literary translation, then focuses on two well-known, beloved works that have translated into many different languages: St Exupery’s *The Little Prince* and Rainer Maria Rilke’s *Letters to a Young Poet*. Students will purchase these works in English and a second language in which they are proficient. Through these case studies, we will explore the notion of the translator’s task as one of liberation and creation: freeing language “imprisoned” in an original work by “re-creating” it in another (Walter Benjamin). The original text is not lost in translation, but gains a new life during its rewriting, interpretation and mediation into a new language.

Most of the semester will be dedicated to the practice of translation in the form of workshops and individual tutorials. Students will begin by translating a short work of children’s literature to be shared as a bilingual text with students in an Ann Arbor public school. For their final project, students will translate a literary text (15-20 pp) that has not yet been translated into English. The translation may qualify for submission to a translation journal or for a translation prize. The instructor has over 20 years experience as a freelance translator and has knowledge of German and French, and to a lesser degree Italian and Spanish.

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

*SSCI 220 Political Economy; MW 4-5:30 (Lynch) (SS)*

The course explores human society from an interdisciplinary social scientific perspective anchored in political economic analysis. The primary focus is on modern capitalism. 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.
*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 350.002: Special Topics: Experiments in Improv, Dialogue and Community; W 6-8 (Greenspan) (Hu)
In this mini-course, students will work with the instructor to create a new form of “serious play: that is, a series of exercises that draw on theatre games, improv, and role play aimed to facilitate conversation
about topics (“being there” for a friend or family member going through very hard times; conversation across seemingly impenetrable differences) that are not easily approached through discussion alone. The course will be small—a working group/troupe of no more than 6-8. In some sessions we will be joined by people with relevant expertise in improv/theatre games, intergroup dialogue, and others who have worked hard in ways complementary to the course. The exercises/activities we develop will be “beta tested” in a range of settings.

**This course is open to any UM undergrad from any college. Creativity and a taste for adventure are essential. Enrollment is by permission of the instructor. Interested students should email hgreensp@umich.edu.**

Minicourse Meets 10/27-12/5/18

**SSCI 357 History and Theory of Punishment; M 2-5 (Thompson) (SS)**

Ever been curious about the history of crime, punishment and prisons in the United States? What is crime? How is it counted? Why does it fluctuate? Are there important distinctions between crimes? Which is more effective, punishment or rehabilitation? How far should either go? Who should administer either? How has the administration of law and order, corrections, sentencing, parole, etc. changed over time? Does region matter? Does race, gender and/or class matter? And how is this system actually experienced by those on the inside?

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 4-7 (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 360.004 Social Science Junior Seminar: Inside-Out Prison Exchange Course: Mass Incarceration and Conscientization; ARR (Pickus) (SS)

This interdisciplinary course is being offered through the Inside-Out Prison Exchange Program®, a national educational program that brings together incarcerated (“inside”) students and university (“outside”) students for dialogic, bi-directional learning opportunities. Inside-Out praxis stems from the belief that our society is strengthened when higher education/learning opportunities are widely accessible and when students are able to encounter one another, as equals, across profound social barriers.

In this Inside-Out course, students will explore the explicit and implicit functions of mass incarceration in the United States from varied theoretical and disciplinary perspectives. Through weekly, discussion-based class sessions, we will contemplate the motives and catalysts driving the expansion of the incarcerated population from under 300,000 in the early 1970s to over 2 million today. Simultaneously, we will both study and practice a model of dialogic, liberatory education, as we consider the potentials of critical pedagogy as resistance.

RCSSCI 360.005 Social Science Junior Seminar: Globalization and Global India; TTh 8:30-10 (Lynch) (SS)

This course explores processes of globalization from the perspective of India. Our inquiry will focus on the country’s recent history, during which India has undergone rapid economic change. We will trace the novel subjectivities, networks, and forms of power that constitute a global India from four perspectives. First, we will examine the emergence of a new middle class in India, changing consumption practices, and new forms of work in the service sector (e.g., high-tech professionals). Second, we will focus on continuing problems of socio-economic and political inequalities and exclusions in contemporary Indian society, including caste, religion, and gender. Within this, we will also investigate everyday forms of action through which people challenge these inequalities and exclusions. Third, we will study the environmental and agricultural consequences of globalization in contemporary India. Finally, we will look at how the idea of India circulates globally (e.g., in the media, Bollywood films, and fashion styles) and its implications. Throughout the course, we will engage critically with theories that inform the ways in which social scientists think and write about globalization and globalism. We will approach the global not as a given but as it is made through intense and often, highly unequal exchanges. In our analyses, we will attend closely to the multiple scales at which the global is constituted and may be deciphered.
RCSSCI 360.006: Spanish Language Internship Project II; Th 4-5:30; (Sanchez-Snell) (Excl)
This section is a three credit course. SLIP aims to connect Spanish-speaking students with partnered community based organizations to provide unique engaged learning opportunities with the Latino community. This engaged learning class is designed to expose students to the study of Latino experiences in the United States, in both a historical and contemporary setting, while also paying particular attention to the effects of Race, Racism, and comparisons of discrimination and inequality, as it occurs in the United States. This course also focuses on the importance of experience and the struggles that many immigrants face upon coming to the United States from Latin American countries. Additionally, every student commits to volunteering three hours, one day per week, for the duration of the semester with one of the programs community based partners. SLIP offers this unique opportunity for students to engage in experiential learning related to community service work, improve and apply their speaking and writing skills, and provides opportunities for students to obtain a deeper understanding of existing social issues and race relations. Placements are available for all levels of Spanish and transportation is provided.

Students are required to dedicate 3 hours, one day per week at their site, attend weekly Spanish discussion sessions, and submit weekly reflection journals. Readings are assigned each week for discussion sessions to highlight Race, Racism, Latino history in the United States, Comparisons of discrimination and inequality, along with current political and community issues. Students will have weekly written assignments, write a Race and Autobiography Research paper, a Final Reflection Paper, and deliver a presentation at the end of term. Please email faculty advisor, Teresa Sanchez-Snell, tssnell@umich.edu, for more information.

RCCORE 205.165: Spanish Language Internship Project I; (Sanchez-Snell) (Excl)
This section is a one credit Independent Study available to students who have already completed RCSCCI 360.006 and would like to continue with a consecutive semester. The Spanish Language Internship Program (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 offers this 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. 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. Placements are available for all levels of Spanish and transportation is provided.
For this one credit section, students are required to dedicate 3 hours, one day per week at their site, meet with Instructor during the semester and submit weekly journals. Readings and assignments will be assigned to highlight Latino issues and current events. At the end of each semester, students submit a written Reflection Paper, revisiting overall experience. Permission is required to enroll. Please email Teresa Sanchez-Snell, tssnell@umich.edu, for more information.

SSCI 365 Excellence, Equity, and the Politics of Education: TTh 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, explored 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 334.001: 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.

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)

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 in Detroit

CORE 301.166 Community-Based Internship – Semester in Detroit; Arr (Register) (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; M 10-12 (Register) (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 334.005 Special Topics: Environmental Justice Organizing in Detroit; T 10-1 (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; W 3:30-6 (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 350.003 Detroiters Speak; Th 7-9 (Copeland) (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.

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

**SCIENCE, TECHNOLOGY AND SOCIETY:**

**CORE 309.141 Hospital Volunteers’ Service-Learning Experience; ARR (Evans) (Excl)**
See Description p. 33

**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.

**SSCI 211 Social Science and Environmental Issues; TTh 1-2:30(Zint) (SS)**
This course introduces students to a range of social sciences (i.e., psychology, anthropology, sociology,
communication/education, economics, and political science) and shows how insights from these sciences can help us understand and address environmental problems.

As a result of the course, students will be able to:
1. Identify what makes the social sciences “sciences.”
2. Describe each of the six social sciences reviewed as part of the course [e.g., what questions they seek to answer and what methods they use].
3. Identify how the various social sciences are similar and different.
4. Explain how and why humans are causing or contributing to environmental problems, using specific insights from the social sciences.
5. Derive ideas for addressing these problems from the individual to societal levels based on insights from the social sciences.

It is also hoped that as a result of the course, students will:
1. Appreciate the need to apply insights from the social sciences, natural/physical sciences, and humanities to understand and address environmental problems.
2. Consider further study of the social sciences and/or the environment, potentially with the goal of pursuing a related career.
3. Improve in their professional skills (e.g., research, writing, presentation, groupwork/leadership).

**CRIME AND JUSTICE:**

**SSCI 357 History and Theory of Punishment; M 2-5 (Thompson) (SS)**
See Description p.28

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

**HUMS 282 Drama Interpretations I: Actor & Text: Image of the American Family; MW 11-1 (Packard) (CE)**
See Description p. 14

**HUMS 383 Masters of Modern Drama: Strindberg, Ibsen and Chekhov; MW 1-3 (Mendeloff) (HU)**
See Description p. 15

**HUMS 389 Modern Theater: Modern Irish Drama and Film: W.B. Yeats to Martin McDonagh; TTh 3-5 (Walsh) (HU)**
See Description p. 16

**URBAN STUDIES:**

**RCLANG 205.165: Spanish Language Internship Project; (Sanchez-Snell) (Excl)**
See Description p. 30

**RCSSCI 360.006 Spanish Language Internship Project; Th 4-5:30; (Sanchez-Snell) (Excl)**
See Description p. 29

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