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: French Accelerated Review I; MTThF 1-2 (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-Borrut)**
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 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 that 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. This course can count for the major/minor in French and Francophone Studies and in Romance Languages. 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.

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 II; 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 French Readings: 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 even still exist in today’s world dominated by relations based on self-interest? How does it manifest itself in other cultures? These are some of the questions which will be discussed in this seminar. We will glean answers from three different fields of investigation, namely psycho-sociology, philosophy and cultural anthropology, which we will consider each in turn.

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

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

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

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

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

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

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

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

**LANG 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 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 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; Women, Words and Images: Literary and Visual Dialogues on Gender in Latin America; TTh 1-2:30 (Lopez-Cotin)**
This course explores the emergence of female expressions in literature and the visual arts throughout the 20\textsuperscript{th} and 21\textsuperscript{st} centuries as an evolving dialogue on culture, gender and power. As a departure, we focus on the home as a conventional repository of the female identity and refuge from an external world perceived as hostile, and then explore how writers and artists have subverted this public/private duality to create multiple meanings: the physical and psychological barriers of the bourgeois home, the discovery of eroticism and desire in natural spaces, the unconscious, and the celebration of love in the margins of the asylum. We later focus on several geographical areas in Latin America to explore how literature and art have defied institutional and social violence: race and class conflicts in the Caribbean, social unbalance generated by poverty in Central America, the Southern Cone military dictatorships, and the impact of democracies in reshaping women’s rights and agency. These social conflicts brought along a redefinition of the home as a fragmented and dispersed space by the absence of those disappeared; the disorder of objects and daily gestures, and the imprisonment and domestic/political violence exerted on the female body. But they also have facilitated the irreversible presence of women in their national histories, a *shared space* for creativity and hope.

**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 is open to all UM students. RC students must have successfully passed the *Spanish Proficiency Exam* the previous term or taken another Readings seminar. LSA students must have completed SPA 277.

**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 is open to all UM students. RC students must have successfully passed the Spanish Proficiency Exam the previous term or taken another Readings seminar. LSA students must have completed SPA 277.
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: Globalization and its Discontents: Nationalism and Populism in the 21st Century; MW 11:30-1 (Espinoza-Pino)
Globalization has been the most important politico-economic revolution in the last several decades affecting almost every country in the world. Since 1980, neoliberal globalization has been responsible for changing and accelerating all processes involved in the production, transportation and acquisition of goods and services, and increasing consumption and material satisfaction. This economic model has been supported by a political ideology strongly rooted in individualism, which has led to unprecedented growth of economic wealth but also vast inequalities sharply accentuated by the Great Recession. In response to this, political parties, non-governmental organizations and governments from several countries in Latin-American and the Western hemisphere have adhered to and supported populist and nationalist ideologies with agendas opposed to the main globalization principles. This course focuses on 21st-century political movements that originated first in Venezuela, Bolivia and Ecuador that have led to governments with anti-globalization policies. We will review material from the last forty years and documentaries will complement the readings. The evaluation will be based on three academic essays, one class presentation and daily participation in the discussion.
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 is open to all UM students. RC students must have successfully passed the Spanish Proficiency Exam the previous term or taken another Readings seminar. LSA students must have completed SPA 277.
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 288.001/.002 Beginning Drawing; MW 1-4 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 (Crowell) (CE)**
This course introduces students to a variety of forming and finishing techniques in the ceramic process. Students are expected to spend a minimum of 6 hours a week in outside-of-class studio involvement and are responsible for approximately 9 clay projects, as well as for the readings which coordinate with lectures, films and discussions. The course also includes basic ceramics history and science, as well as critiques of student work and a final evaluative critique, as well as a written exam, ongoing studio maintenance, clay preparation and kiln operation. There is a studio fee.
Prerequisites: none.

**ARTS 334.001 Special Topics in the Creative Arts: Large-Format Photography; MW 1-4 (Wingfield) (CE)**
RCARTS 334 Large Format Photography is a studio based course that meets the RC arts practicum requirement. It serves as an introduction to the medium of film-based photography from the perspective of the artist. At a time when instant digital photography is always available in our pockets, we will slow down to allow for a more thoughtful approach to the medium. Using exclusively large format cameras will help slow the process down, providing room for more intentionality. The course builds visual literacy, and explores photography as a tool to communicate with viewers, with an emphasis on artistic expression.

**Course Requirements:**
Attendance is required for lectures and lab times. Students who do not attend the first class will be dropped from the course. A lab fee will be assessed.

**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 334.002 Special Topics in the Creative Arts: Sculpture: Furniture; TTh 1-4 (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.

MUSIC
HUMS 249 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 252.001 Topics in Musical Expression: 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 252.002 Topics in Musical Expression: The Human Voice: Beginning Techniques for Singers TTh 10-12 (Ervamaa), (CE)**

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

**HUMS 258 Afro-Cuban Drumming and Styles; MW 1-3 (Gould) (CE)**

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

**HUMS 259 Music Improvisation; MW 3-5 Kirschenmann) (CE)**

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

**HUMS 301 Beginning Indonesian Orchestra; TTh 6:30-7:30 (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 4:45-6:30, W 4:30-6 (Walton) (CE)**

This is an intermediate course on the gamelan music of Central Java. It will provide instruction in both the loud style music and the soft playing styles. Though in principle, students should have some prior gamelan experience before taking the class, they can take this course without that background if they email Susan Walton swalton@umich.edu.
DRAMA (an RC Major)

HUMS 280 Introduction to Drama; TTh 12-1:30 (Woods) (HU)
The course aims to introduce students to the power and variety of theatre, and to help them understand the processes which go toward making a production. Five to seven plays will be subjects of special study, chosen to cover a wide range of style and content, but interest will not be confined to these. Each student will attend two lectures weekly, plays a two-hour meeting in section each week; the latter will be used for questions, discussions, exploration of texts, and other exercises. Students will be required to attend two or more theatre performances, chosen from those available in Ann Arbor. Three papers are required plus a final examination.

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

HUMS 332.001 The Atonement Project; TTh 1-2:30 (Pickus) (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 334.001 Special Topics: Advanced Practice in Community Engagement through the Arts; W 2-5 (Gordon-Gurfinkel) (HU)
The course is designed for students that have already taken at least one semester of an Engaged Learning course with Telling It, PCAP or a similar course with an internship component that serves under-served youth or incarcerated youth or adults. This class has been developed in response to students expressing an interest in deepening their knowledge about community engagement, are looking to further their experiential learning about community engagement and build upon their existing facilitation skills in the service of marginalized communities.
Students will intern at either a Telling It or a PCAP site for 3-5 hours a week, depending upon the location, as well as meet for class once a week. Students will plan and facilitate sessions at their weekly community-based internships, which are trauma-informed and build resiliency.
Those students interested in taking the course will be required to meet with the lead teacher in order to register for class.

HUMS 341 Community Empowerment Through the Arts: an Introduction to Theory and Practice; T-9-12 (Gordon-Gurfinkel) (HU)
How can the expressive 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. Students will intern at community-based organizations that serve youth using arts disciplines such as theatre games, the
visual arts, creative writing, poetry, rap and dance. The internships involve a range of time commitments ranging from 3-5 hours per week. In addition the class meets once a week. The class fosters students’ ability to apply the expressive arts as a catalyst for change in issues of social justice. Students learn how the arts are applied as healing tools 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. The internship experiences prepare students to engage in diverse settings as well as provide opportunities to communicate across difference, operate with humility and be exposed to the realities of youth living in our community.

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

HUMS 390.001 Masters of Modern Drama: Contemporary Plays About Race in America; MW 3-5 (Mendeloff) (HU)
In this upper level drama class, students will be exploring contemporary plays about the subject of race in America. The format of the class will be a mixture of discussion and performance, with at least two productions open to the public at midterm and the end of term in the Keene Theater. Students will create their own monologues and short scenes as well as working as actors and directors on material by prominent African-American, Hispanic American, Asian-American, Arab-American and Native-American playwrights. For information, contact Kate Mendeloff at mendelof@umich.edu

HUMS 390.002 Masters of Modern Drama: Contemporary German Theater; TTh 3-5 (Shier) (HU)
This course (taught in English) will focus on works by a range of major contemporary German playwrights: Bauerisma, Heckmanns, Hübner, Jelinek, Loher, Mayenburg, Schimmelpfennig, and Viells, whose works are representative of trends in European theater which often challenge current narratives, highlight identity issues, and generate discussion of current social and political topics. We will begin with a brief survey of 20th century German Drama (Brecht, Dürrenmatt, Frisch, Handke, Weiss) to provide a context and will move quickly to study plays from the 21st century. In addition to reading plays, we will look through “lenses” provided by literature, film, and art that will help us understand how national and supranational borders can mirror, challenge, and shape the self’s internal borders. In order to get inside texts and understand trends in European theater today, we will do some scene work and some acting and movement workshops (no prior experience necessary) in the Keene Theater. Students should plan on 4 workshops on Tuesday nights from 7-9:30 on Sept. 24, Oct. 22, Nov. 12, and Dec. 10. On those dates, we will not hold our afternoon class session. Grades will be based on written reflections on plays, two hourly exams, and an end of term project, which may be a creative project or a 5-7 page research paper. Knowledge of German is not a prerequisite for this course.

HUMS 484 Modern Theater: Farce World: A Survey of Low Comedy from the Ancient World (West and East) to the Trump Administration; TTh 11-1 (Walsh) (Excl)
This course will focus on short comic plays, what might be labelled folk- or popular theatre from the earliest times up to the present. The semester will be organized into three sections:
I. **Ancient World, East and West**: Will include Greek mimes, Sanskrit farces, and Kyogen plays, the comic end of Japanese Noh Drama.

II. **Medieval and Renaissance**: Will include famous medieval French farces such as Pierre Pathelin, some of Hans Sachs’ Carnival plays from Nuremberg, with “jigs“ and “drolls” from Shakespeare’s England.

III. **Modern**: The final section will take us from the 18th century to the present with politically tinged low-comedy from Henry Fielding, Alfred Jarry, Bertolt Brecht, and Tom Stoppard.

As with all RC courses, practical scene work will be central but with significant excursions into related visual arts (Brueghel and the Dutch genre artists, etc.) and with short readings in theory such as C. G. Jung’s essay on the Trickster figure, or sections of Bakhtin’s *Rabelais and his World*.

**CREATIVE WRITING (an RC Major)**

**HUMS 220 Narration: Introduction to Fiction-Writing; TTh 4-5:30** (Thomas) (CE)

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

**HUMS 221 Writing Poetry; TTh 4-5:30** (Kasischke) (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 completion of a chapbook length manuscript. You will be asked to bring in poems to share with the class, and to read and comment on the poetry of other class members. You will also meet with me in conferences, and read a great deal of contemporary poetry. Please come with a passion for and interest in poetry, and we'll have a lively, productive, and poetic semester.

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

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 202.001 How to Think About Art: Mixed Media Images; TTh 10-12** (Wetzel) (CE)

Concentrating on a series of art processes this class explores the ways in which the mind develops ideas in response to the physical manipulation of materials. Working from direct image making techniques such as cyanotype the course will develop a vocabulary for making mixed-media images that incorporate digital negatives, printing, laser cutting and painting. Students will ultimately combine these techniques to build 3-dimensional imagery as a way to experience how artists think. The hands on experience of the manipulation and application of art processes and decision making will be both challenged and confirmed by lectures, readings, and visits to available campus wide media and art resources. Readings
will includes essays about art imagery, writings by and interviews with artists that bring us closer to understanding how they as individuals think about visual art they create. The goal is to give us a better understanding of how to look art and ideas in the world we navigate and participate in.

**HUMS 202.002 How to Think: 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 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 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 in 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 6:30-7:30 (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 4:45-6:30, W 4:30-6 (Walton) (CE)
This is an intermediate course on the gamelan music of Central Java. It will provide instruction in both the loud style music and the soft playing styles. Though in principle, students should have some prior gamelan experience before taking the class, they can take this course without that background if they email Susan Walton swalton@umich.edu.

HUMS 304 Time, History, Arts, and Culture: It's About Time: Asynchrony, Anachronism and Other Trips in Time; TTh 2:30-4 (Brown) (HU)
We live in time, but to think about it, we have to invent structures—metaphors, analogies, theories, stories. The dominant “common-sense” metaphor in the contemporary West imagines time as an arrow with a future target, but this concept is neither natural, universal, nor particularly useful for thought. This course does not presume to offer an introduction to time in physics or philosophy. Instead, it explores experiences of temporal extension, suspension, folding, and doubling. We’ll explore music, narrative, memory, history, photography, and fictions of time travel. We’ll look closely at case studies in religious time, narrative time, photographic time, and musical time. Add a novel or two and a time-travel film and we’re ready to go. Backwards. Forwards. In circles.

HUMS 307 Imagination; MW 1-2:30 (Amrine) (HU)
This course hypothesizes that imagination can be a rigorous and objective faculty. What is its relationship to rationality? To insight and innovation? Does some form of imagination have a place in science and ethics? The key faculty of metaphorical thinking will be considered in some depth, as will the function of imagination in scientific discovery, the psychology of perception, politics, and visual art.

**Course Requirements:**
Students are expected to write two short papers (10 pp.) The heart of this course will be a series of seminars, in which students will present on topics of their choice.

**Intended Audience:**
This course is taught ENTIRELY IN ENGLISH, and it has no prerequisites. It is most like a course in philosophy or intellectual history, but it’s open to and intended for anyone who feels a strong desire to understand the roots of creativity.

**Class Format:**
The course will alternate between short presentations intended to stimulate thoughtful discussion, and students’ work on specific problems.

**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: Cracking India by Bapsi Sidwa, The Naga's Journey by Tew Bunnag, Beauty is a Wound by Eka Kurniawans, 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 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 Quran (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 Francesca, 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).


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

Film: The Seventh Seal (1958), Bergman

Visiting Professors: 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 1-2:30 (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 334.004 Topics in the Humanities: Contemporary Film of the Islamic World; MW 2:3-4 (Crasnow) (HU)
In Jack Shaheen’s book, Reel Bad Arabs: How Hollywood Vilifies a People (originally published 2001), he painstakingly analyzes the history of Hollywood films’ depictions of Arabs and Muslims. He noted the persistent conflations of Muslims and Arabs (despite the fact that only about 20% of the world’s Muslims are Arab), and depiction of these individuals as lascivious sheikhs, terrorists, seductive belly dancing harem girls, and oppressed people in need of a savior. This course does not seek to find redemption in Hollywood (as Evelyn Alsultany has noted in the introduction to her book Arabs and Muslims in the Media: Race and Representation After 9/11 the representation problem in Hollywood has persisted since the publication of Shaheen’s book), but rather turns to the Islamic World itself to find alternative self-representation in its contemporary cinema. This course will look at contemporary films from throughout the Islamic World including the Arab World, Iran, Turkey, and South and Southeast Asia, as well as those that address the Muslim experience in America. We will examine not only how these films challenge those conceptions of Muslims portrayed by Hollywood and mass media, but also how they respond to their particular socio-cultural contexts. We will also investigate how elements like cinematography, editing, and music work together to create and articulate meaning in these various films. No prior knowledge of the Islamic World or Film Studies required.

HUMS 334.005 Topics in the Humanities: Art & Resistance: Global Responses to Oppression; MW 10-11:30 (Crasnow) (HU)
How can art be a means of resistance? Is the sheer production of art under systems of oppression an act of resistance in and of itself? How does art manage to thrive under systems of oppression? How do we judge the aesthetic and activist aspects of a work of art? This course looks at how art has been used as a form of resistance against oppression and subjugation in the broadest sense: including governmental, societal, and domestic oppression. We will examine contemporary artists and works on a global scale including artist responses to the Civil Rights Movement in the U.S., May ’68 in France, Palestinian resistance since 1948, Mexican muralism, international responses to recent wars in the Middle East and other global neo-colonial interventions, global feminist and queer rights movements, and socially-engaged art practices around the world. Additionally, we will also look at attempts by hegemonic powers to censor art deemed subversive. Students will develop skills in visual analysis, critical thinking, and academic writing. These skills will be demonstrated through in-class work, reading responses, an in-class presentation, and a final research paper on an artist, work, or resistance movement of the student’s choice.

HUMS 334.006 Topics in the Humanities: The Old Story of New Technology; TTh 3-5 (Bayraktar) (HU)
Do new technologies always leave something to be desired, affirming what we like to think of as the irreducibly human? Or with the advent of every new app and device, are we losing bit by bit (byte by byte) a sense of who we are and how to form meaningful relationships? Do stories borne of our personal blog/Instagram era generally fail to elicit the reader’s empathy? We will keep these sorts of questions in mind as we analyze contemporary works of fiction and visual art concerned (directly or indirectly) with the effects of advanced communication technology on human relationships.

For perspective, in the second half of the course, we will consider moments in the past when “new” distance-cancelling technologies—the telegraph, the telephone, the automobile, jet travel, television, surveillance—disrupted the way people conceived of themselves and their relationships. Which doomsday predictions have come true? Which proven to be misguided?

Throughout, we will pay particular attention to the way artists have dealt formally with new communication technologies, from the penny post as plot driver to video conferencing and text messages adding a new layer to the moving image. (How do directors avoid boring audiences?) Journalistic reflections, analytical essays, and in-class presentations will buttress this study of how stories, paintings, and films have resisted and absorbed, both thematically and formally, the anxieties attending the arrival of each Next New Thing.

**HUMS 334.007 Topics in the Humanities: The Nazis and Art: Demeaning, Plundering, Restitution**

The Nazis and the art they promoted, demeaned, and plundered. Students will investigate Nazi theories of art in relation to issues of race, gender, and politics, and will attempt to understand why some works of art were admired, and others condemned. Of particular interest are the idealized images of Aryan men and women promoted by the Third Reich, which contrasted with figures represented in modern art. The course will study examples of art endorsed and condemned by the Nazis in painting, sculpture, architecture, and film. Of particular interest are the architectural plans of Hitler’s architect, Albert Speer; sculpture and paintings by Arno Breker, Joseph Thorak, and Adolf Ziegler; the films of Leni Riefenstahl and others. Among the works studied are those demeaned by the Nazis, such as paintings of the German Expressionists, and other modernists like Chagall, Picasso, Kandinsky.

A main focus of the course is the art exhibition of 1937 in Munich, known as the “Degenerate Art exhibit,” organized by the Nazis to mock modern art as “insane,” “Jewish,” "perverted," and “Negro.” We will examine the installation of the show, as well as the statements written on the walls, in order to determine how Nazi ideologies were intended to be conveyed through the public display of art as a tool of propaganda.

Another area of considerable interest will be Hitler's plan to set up a museum in Linz of works confiscated during the war. Class discussion will focus upon what was collected for the museum, and will attempt to understand what lies behind these choices.

The last part of the course will be devoted to the Nazi plunder of art and the ethical issues surrounding restitution to the families of Jewish survivors. A field trip to the University of Michigan Museum of Art will be arranged.

**Textbooks/Other Materials:** None, all readings are posted on Canvas

**Course Requirements:**

Two, take-home essay exams, class presentations, reading responses, class participation

**Intended Audience:**

All undergraduates, anyone welcome

**Class Format:**

Lectures with discussion and class presentations

**HUMS 334.010 Topics in the Humanities: Composition Through Editing; T 6-9**

(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: Modern Scottish Culture; T 10-1 (Israel) (HU)
The 18th century Scottish moral philosopher Adam Smith claimed that the true wealth of the nation lay in its culture; more recent writers have argued that contemporary Scottish politics, including questions about independence, have often been strikingly infused with or even driven by cultural activity in a variety of forms. It is not just that poets, theatre-makers, musicians, film-makers, and many other cultural actors have played and continue to play prominent roles in political life, but also that reading, seeing, hearing, and participating in cultural activity have been important ways in which Scottish people think about and may come to act on political issues. Arguments about history, language, and politics happen in cultural work, and the relationships between, e.g., economics and film-making, or politics and science fiction, are not unidirectional or simple.

In this course, we will explore Scottish cultural activity from the late 19th century to the present—including some imagined futures—through literature of many kinds, visual arts of many kinds, performances of many kinds, music of many kinds, and criticism of many kinds; the material of the course will include drama, film, fiction, poetry, music, landscape works, creative engagements with science and technology, and the visual arts. Through explorations in recent Scottish cultural history, we will break from cliches of Scottishness and from simplistic notions of “national identity.” Students will learn Scottish history alongside and through cultural history and contemporary creativity, and by bringing cultural works and wider histories together, we’ll expand our understanding of both.

Intended Audience:
Students from all majors are welcome and no previous knowledge is assumed.

HUMS 337 Children Under Fire: Narratives of Sustainability; TTh 2:30-4 (Goodenough) (HU) (ULWR)
Literature for children, from the earliest folk tales, has always addressed life and death. In diverse genres, from horror story to high adventure, young heroes sustain themselves in the face of adult decisions regarding scarcity (food and water), violence and environment. This seminar examines how childhood trial and trauma have been portrayed in picture books, poetry, and Y/A fiction, fairy tales, drama, and film. Questions we investigate include: 1) How have children been characterized globally as consumers or refugees, victims or survivors? 2) In what ways do empire, frontier, and electronic media influence narratives for young readers? 3) How are gender and national identity, guilt and innocence, resilience and terrorism represented? Finally, we consider whether honest portrayals of misfortune are likely to
overwhelm young readers. And we ask how comic conventions and expectations of a “happy ending” shape the works we consider.

**HUMS 346: Art and Philosophy in the Renaissance Tradition; TTh 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: Love, Death, and God: Russian Literary Classics 1820-1870; MW 1-2:30 (Khagi) (HU)**

This course focuses on the masterpieces of Russian fiction written between 1820 and 1870, including such classics of world literature as Leo Tolstoy’s War and Peace and Fyodor Dostoevsky’s Crime and Punishment. While his period marks a blossoming of Russian culture, relations between writers and political authorities were strained at the time. We will trace how writers treated the political, philosophical, and religious issues dividing their contemporaries. Topics include romantic love, the family, gender relations, God’s existence and humankind’s relationship to God, theodicy (the problem of evil) and human mortality, one’s ethical obligations to society and fellow humans, revolutionary violence and religious repentance, and Russia and the West. No knowledge of Russian literature, history, or language is presupposed.

**Course Requirements:**
- Attendance at lectures and discussion sections
- Active participation in class discussions
- 2 papers
Online responses
Final test

**HUMS 354 Race and Identity in Music; TTh 4-5:30 (André) (HU)**
This course explores the parameters of racial and ethnic identities in music. From the discourse surrounding exoticism and Orientalism, to the effects of evocative instrumentation, the use of dialect, and foreign subjects, the focus of this class is to understand how racial and ethnic difference can be portrayed musically. Musical case studies will be drawn from the nineteenth century through the present with a strong emphasis on the genre of opera. Central questions to be raised are: how is racial/ethnic difference expressed musically? Who is representing whom? What is the intersection between the original performing context and our understanding of these works today? This course encourages interdisciplinary dialogue. Readings will be drawn from post-colonial and cultural studies as well as musicology.

**Course Requirements:**
Grades will be based on written assignments, a take home final, and class participation.

**Intended Audience:**
No previous music classes are prerequisite and harmonic analysis will be presented in a form accessible to students without a specialized musical background.

**HUMS 365 Experiences of Atheism: A History of Skepticism and Unbelief from the Greco-Roman to the Modern Period; TTh 1-2:30 (Peters) (HU)**
Is God willing to prevent evil, but not able?
Then he is not omnipotent.
Is he able, but not willing?
Then he is malevolent.
Is he both able and willing?
Then why is there evil?
Is he neither able nor willing?
Then why call him God? (Epicurus)

All religions are equally sublime to the ignorant,
useful to the politician, and ridiculous to the philosopher. (Lucretius)

The Christian God is a three headed monster:
Cruel, vengeful and capricious
One needs only to look at the caliber of people who serve him.
They are always of two classes: fools and hypocrites. (Jefferson)

God is dead. (Nietzsche)

Homo religiosus invents religious symbols, which he venerates and worships to save him from facing the finality of his death and dissolution. In the last analysis, it is the theist who can find no ultimate meaning in this life and who denigrates it. The theist can only find meaning by leaving this life for a transcendent world beyond the grave. (Kurtz)

An examination of the concepts and expressions of Atheism and disbelief in its historical, social and philosophical context in four periods in Western culture: 1) the Greco-Roman world (Democritus, Epicurus, Lucretius, Cicero); 2) the Enlightenment (Hobbes, Spinoza, Hume, Darwin); 3) the Founding Fathers (Paine, Jefferson, Madison); 4) and the modern period (Feuerbach, Marx, Nietzsche, Freud.)
course begins with an assessment of the current debate on religious belief and science in contemporary American life (the New Atheists: Dennett, Dawkins, Harris, Hitchens). Midterm and final examination.

HUMS 374 Contemporary Chinese Performance Culture; MW 5:30-7 (Wilcox) (HU)
This course examines 21st-century Chinese performance culture through the lens of performance. Starting with the 2008 Beijing Olympic Opening Ceremonies, the course uses significant works as case studies to examine a range of genres in a 21st-century Chinese performance culture, including global mass mediated performance, avant-garde theater, modern dance, tourism productions, popular music concerts, and intercultural Chinese opera. Students will learn to examine these works as cultural texts embedded in local, national, and global histories; significant attention will be paid to the ways in which nation, ethnicity, and identity are mediated and constructed through performance. The course places a strong emphasis on connections between performance and popular culture, as well as on introducing students to major artists, organizations, and ideas in Chinese performance culture. Through a series of supporting theoretical readings and analytical writing assignments about performance videos, students will be introduced to and asked to apply thematic and theoretical approaches in Chinese performance and cultural studies.

Course Requirements:
Attendance and Participation (15%); Unit Assignments (40%); Quizzes (15%); Research Presentation (10%); Final Project (20%)

Intended Audience:
Undergraduate students in Asian Studies, Theatre, Music, Dance, Anthropology, Comparative Literature, Drama, or Arts and Ideas in the Humanities. This course is accessible for students without previous knowledge of Asian studies or performance.

Class Format:
90-minute lecture and discussion twice weekly

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; TTh 2:30-4 (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 writing-intensive 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)

**SSCI 346 Genocide and Trauma in Southeast Asia, Africa, and Europe in the Twentieth Century; TTh 4-5:30 (Florida) (HU)**

In what ways do historical traumas haunt the present? How have mass trauma and collective violence been variously remembered, and actively forgotten, in the construction of national histories and personal narratives? What are the relations among mass violence, impunity, and state terrorism? We will begin with an introduction to the study of memory, history and trauma that will draw primarily on materials that concern the Holocaust before turning to a surprisingly little-known Southeast Asian case of genocide. Our central focus will be on the violence surrounding the elimination of the Indonesian left wing in 1965-66, in which 500,000 to two million people were killed in a five-month period. We will give special attention to recent documentary films on this violence and its aftermath, including Joshua Oppenheimer’s award-winning documentary films, *The Act of Killing* and *The Look of Silence*. Our comparative perspective will be enhanced by looking at trauma and memory in other global contexts, including South Africa, Cambodia, and Rwanda.

**Course Requirements:**
Students will be evaluated on their active attendance and participation, response papers, in-class presentations on readings (and/or viewings), and final project.

**Intended Audience:**
Undergraduate students who are majoring or minoring in such areas as Asian Studies, African Studies, Judaic Studies, International Studies, History, Anthropology, Sociology, Psychology, Political Science, or Social Theory and Practice

**Class Format:**
Two 90-minute sessions per week that combine an instruction style of lecture and discussion

**SSCI 357 History and Theory of Punishment; M 2-5 () (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; W 5-8 (King) (SS)**

This course is a unique opportunity to learn about the past, present and future of the U.S. labor movement – and how changes in labor movement power impact economic inequality and the quality of democracy -- from Bob King, one of the most thoughtful U.S. labor leaders of his generation. King hired into the River Rouge plant (UAW Local 600) in 1970 and was elected to ever higher positions in the UAW until he became International President (2010-2014). He was Vice-President for Ford when the 2008 global financial crisis hit, pushing GM and Chrysler to the brink of bankruptcy. We’ll talk about that extraordinary period and what the UAW and the Obama administration did to save the industry. King has also championed a vision of the labor movement as a force for social justice in capitalist societies, building on a tradition of social unionism in the UAW that goes back to its origins in the 1930s. We will talk about why the labor movement needs to return to this tradition if it is to rebuild its power, and what can be done to shift the movement in that direction.

Students will be responsible for doing the assigned readings, and for writing two reading responses over the course of the term (everyone will pick their two on the first day of class). Students will also do an “outside assignment” in which they attend or participate in an event relevant to the themes explored in this course, and do a 2 page write-up on this event, explaining how it connects to the themes of the course, and what questions or learning this engagement provoked.

**SSCI 360.004 Social Science Junior Seminar: Inside-Out Prison Exchange Course: Mass Incarceration and Conscientization; T 4-10 (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.
NOTE: This class is open to students of all academic levels (first years through graduate students) and requires a short interview with the instructor. Please contact the instructor directly to schedule that interview.

**SSCI 360.006: Spanish Language Internship Project II; Th 4-5:30; (Sanchez-Snell) (Excl)**

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. It offers a place for students to realize concrete, personal experiences that link them with the greater community outside of the university setting, thus applying learned information to the “real world”. SLIP also offers an opportunity to understand how knowing a second language can help social workers, researchers, and students build essential links between institutions of higher education and urban communities. Placements are available for all levels of Spanish and transportation is provided.

**Course Requirements:**

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 Project, 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 428 Sex Panics in the UK 1890s to 1990s; TTh 4-5:30 (Rubin) (Excl)
Periodically, large scale social movements provoked or mobilized by anxiety about sexuality have raged through British or American society. These “sex panics” generally leave in their wake deposits of social policy, law, attitude, and practice. This course will explore the paradigm of “sex panics” and examine several case studies, including anti-prostitution movements in Britain and the US, progressive era conflicts over age of consent, female sexual precocity and juvenile justice in the US, the eruption of concern over sexual psychopaths in the 1930s-1950s, and anti-homosexual crusades in the 1940s and 1950s. The lingering legacies of these conflicts and their imprint on more contemporary conflicts will be explored.

SSCI 460 STP Senior Seminar; Social Science Research and Practice; TTh 4-5:30 (V. Murphy) (Excl) (ULWR)
This course is the capstone for the Social Theory and Practice major in the Residential College. Students, meeting together as a seminar, in smaller working groups, and in one-on-one sessions with the instructor and with faculty advisors, will develop and complete a senior project that fulfills the culminating requirement for the major and is personally and intellectually satisfying. The seminar provides a structure to guide you in developing a research plan, an angle of analysis, and a line of argument in a voice that is both yours and convincing to others. Here you will also find a forum for discussion among your peers that will bring the analysis of your individual projects into conversation with the work of others.
The exact nature of your project is for you to determine in consultation with the instructor and your primary faculty advisor. Many of you will do a research project on some topic or theme emerging from your STP major and write a report of at least 25 pages (length will vary according to topic and methods used). Many will build research around an internship or an engagement with wider communities, contextualizing what you have done and reflecting on that experience. It is also entirely possible to take a more creative direction – writing a play, constructing a website or a zine, creating a public exhibition or display, developing a teaching module, making a movie. The seminar offers a structure and forum within which you will create a plan for sustained work on the project, culminating with oral presentations and final submission of a finished product in early December.

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; femicide 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.

**The Celluloid Closet** (1995, 101 minutes), based on Vito Russo’s book of the same name, explores the portrayal of LGBT characters in Hollywood films from the silent era through the early 1990s.

**After Stonewall** (1999, 88 minutes), a sequel to the 1984 *Before Stonewall* film, traces the first 30 years after the Stonewall Riots.

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

This course is open to all University of Michigan students.

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

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

CORE 334.004 Special Topics: Detroit Artist as Activist; T 2-5 (Brandel) (Excl)
This course will explore the role the arts have played in resisting systemic inequalities, fighting injustice, and giving voice to those on the margins. We will consider both the strengths and limitations of art, particularly creative writing, as a force for social change as well as art’s effectiveness in engaging communities. Further, we will use the study and practice of creative writing to deepen our understandings of and relationships to the city of Detroit.

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

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● 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 360.00 Junior Seminar: Detroit: Then and Now; W 10-1 (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 CANVAS 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. 32

NSCI 110 Introduction to Global Change: The Science Behind Sustainability; MWF 12-1 (Badgley/Kling) (NS)

The course will consider the evolution of the universe, the Earth and its environments, and the evolution of living organisms. Consideration will be given to fundamental processes by which organisms grow and reproduce, how they interact with their environments, and the distribution of major groups of organisms on earth.

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:
Identify what makes the social sciences “sciences.”
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].
Identify how the various social sciences are similar and different.
Explain how and why humans are causing or contributing to environmental problems, using specific insights from the social sciences.
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:
Appreciate the need to apply insights from the social sciences, natural/physical sciences, and humanities to understand and address environmental problems.
Consider further study of the social sciences and/or the environment, potentially with the goal of pursuing a related career.
Improve in their professional skills (e.g., research, writing, presentation, groupwork/leadership).

An interdisciplinary foundation of the concepts and strategies of sustainability from an ecological, economic, and socio-political perspective. The quest for sustainable development is the most critical, yet challenging, issue of our times. Defining what sustainable development is and how it ought to be accomplished is profoundly influencing government, academics, business, science, and people's culture and livelihoods at the local, national, and global levels.

**CRIME AND JUSTICE:**
**SSCI 357 History and Theory of Punishment; M 2-5 () (SS)**
See Description p.27

**DRAMA: TEXT-TO-PERFORMANCE:**
**HUMS 282 Drama Interpretations I: Actor & Text: Image of the American Family; MW 1-3 (Mendeloff) (CE)**
See Description p. 13

**HUMS 381 Shakespeare on the Stage: Mostly Comedies; TTh 1-3 (Walsh) (HU)**
See Description p. 14

**HUMS 390.001 Masters of Modern Drama: Contemporary Plays About Race in America; MW 3-5 (Mendeloff) (HU)**
See Description p. 14

**HUMS 390.002 Masters of Modern Drama: Contemporary German Theater; TTh 3-5 (Shier) (HU)**
See Description p. 14

**URBAN STUDIES:**
**RCLANG 205.165: Spanish Language Internship Project; (Sanchez-Snell) (Excl)**
See Description p. 29

**RCSSCI 360.006 Spanish Language Internship Project; Th 4-5:30; (Sanchez-Snell) (Excl)**
See Description p. 28

**HUMS 341 Community Empowerment Through the Arts: an Introduction to Theory and Practice; W 2-5 (Gordon-Gurfinkel) (HU)**
See Description p. 14