



*Fall 2020*  
*Residential College*  
*Course Guide*

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*RC'22*

**THE UNIVERSITY OF MICHIGAN  
RESIDENTIAL COLLEGE  
COURSE DESCRIPTIONS  
FALL 2020 (Revised 3/25/20)**

**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-Borruat)**

The objective of this service-learning course is to offer advanced students of French an opportunity to engage in experiential learning related to community service work. It provides French students with unique service learning opportunities by connecting them with partnered community organizations outside of the University setting which deal with French-speaking immigrant communities. Currently, students volunteer at *Freedom House* in Detroit, an organization which offers shelter and legal help to victims of persecution

seeking asylum in the US, many of whom come from French-speaking Africa. The academic component of the course focuses on the Francophone African countries *Freedom House* residents are from and introduces students, although superficially, to these countries' historical, social and cultural contexts. In addition, the US asylum process is explained and discussed. Students are given the opportunity to collaborate with *Freedom House*'s legal department by doing supervised translation work and they are in charge of organizing a fundraising event benefiting *Freedom House*. This course can count for the major/minor in *French and Francophone Studies* and in *Romance Languages*, as well for the *Community Action for Social Change* minor under certain conditions. There is a \$50.00 lab fee to cover the cost of the vehicle rental and gas and students will have to pay for their background check (\$10.00). Please contact Dominique Butler-Borruat ([dborruat@umich.edu](mailto:dborruat@umich.edu)) for more information.

**Course requirement:**

Students receive 2 or 3 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, using a vehicle provided by UM.

**Lab fee:** There is a \$50.00 lab fee to cover the cost of the vehicle rental and gas and students will have to pay for their background check (\$10.00).

**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: “Un homme sur deux est une femme”: Are We There Yet? The Status of Women in France and *Francophonie*; TTh 1-2:30 (Butler-Borruat)**

“Every other man is a woman”, such was one of the slogans coined by the *Mouvement de libération des femmes (MLF)*, born in France in 1970, in the aftermath of the revolution of May 68. This year's 50<sup>th</sup> anniversary of this movement, along with the 100<sup>th</sup> anniversary of the ratification of the Nineteenth Amendment of the US Constitution, provide the perfect opportunity to take a look back and reflect on what has been accomplished in terms of women's rights. What battles were won? Which ones still remain to be

fought? What demands were given up along the way? In short, what is the status of French-speaking women today and is there still a fight to improve it?

Before taking on answering these questions, we will retrace the origin of the French feminist movement and gain a historical perspective of its evolution by reading seminal texts. While we will go as far back as the early 15<sup>th</sup> century, with Christine de Pisan's *La Cité des dames*, which is often identified as the earliest French feminist writing, we will quickly reach the French Revolution with Olympe de Gouges' *Déclaration des droits de la femme et de la citoyenne*. From then onward we will learn about the major intellectual figures who have served as landmarks in the liberation of French women up to today: Tristan, Auclert, de Beauvoir, Halimi, Wittig, Gould, Badinter, Cixous, Ouzof, to name a few. We will read pivotal works from some of them. (Note that we will not discuss the different feminist currents in-depth.)

We will pursue our study by adopting a thematic approach to examine issues from various realms of life (domestic, political, professional, etc.) to understand the status of today's women vis-à-vis equal rights. Issues such as reproductive rights, parity in politics and in the workplace, and the *#BalanceTonPorc* movement (the French equivalent of *#MeToo*) will be addressed, among others. Exploring how the same themes play out in *Francophonie*, with an emphasis on African countries, will allow us to assess the status of women in other cultures, as well as to be introduced to African women's rights activists such as Aissa Doumara Ngatansou (Cameroon) and Blandine Bonianga (DRC). As we explore these issues, the successes, challenges, and resilience of women around the world will coalesce to underscore the commonality of their condition, beyond vastly different realities.

**Course Requirement:**

Attendance is required. Course work will include analytical and research essays and a presentation that will contribute to a collective project on prominent female figures from the French-speaking world. 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 which meets twice a week for 90 minutes.

**LANG 320.002 French Readings: Changes in Modern Narrative: The Short Story; TTh 3-5 (Bayraktar)**

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

**Course Requirements:**

Written work will include reflection exercises and formal essays. Students will also have the chance to give brief oral presentations. They are expected to come to every class prepared to participate actively in a discussion of the assigned reading.

**Class format:**

Seminar.

**Intended Audience:**

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

**LANG 191 Intensive German I (Goertz/Shier)**

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

**LANG 291 Intensive German II (Shier/Goertz)**

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

**LANG 196 Intensive Japanese I; M-F 9-11 (Okuno)**

This course covers the equivalent of a first year non-intensive college course and is designed for students with little or no understanding of Japanese to achieve novice-high (or above) level Japanese language proficiency. Through extensive communication practice in classroom activities, you will develop all four skills (listening, speaking, reading, and writing) and three kinds of Japanese orthography (*hiragana*, *katakana*, and *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 Folktale 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 (Gutierrez-Tashian)**

The goal of this 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 also provides 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 are 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 also prepares 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)**

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<sup>th</sup> and 21<sup>st</sup> 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 bourgeoisie 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 have 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.

**LANG 324.002 Spanish Readings: Globalization and its Discontents: Nationalism and Populism in the 21st Century; TTh 2:30-4 (Espinoza-Pino)**

Globalization has been the most important politico-economic revolution in the last 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 and supported populist and nationalist ideologies with agendas opposed to the main globalization principles. This course focuses on 21<sup>st</sup>-century political movements 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.

waitlist survey link: [https://umich.qualtrics.com/SE/?SID=SV\\_5gvS9NzUi5Urlpv](https://umich.qualtrics.com/SE/?SID=SV_5gvS9NzUi5Urlpv)

**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**

### **VISUAL ARTS**

#### **ARTS 240 Drawing; MW 5-8, (Millman) (CE)**

This class focuses on drawing as a means of visual inquiry, balancing foundational exercises with projects designed to foster a personal or experimental style. The first half of the course will provide an introduction to the basic principles of observational drawing, encouraging the exploration of various media and materials. Assignments will direct students to investigate line, shape and value, positive and negative space, proportional measuring, gesture, and color via representations of interior still lifes and motifs. The second half of the course will encourage students to apply these strategies with more creative control, combining observation with imagination. These projects will include the human figure, sequential imagery and portraiture among others, aiming to provide students with an understanding of different stylistic approaches, and expressive possibilities spanning a range of subject matter. The final goal is to empower students to feel comfortable articulating their visual interests via drawing, and to foster a high degree of confidence, independence and creativity.

##### **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.

#### **ARTS 260.001/002/003 Photography I; TTh 9-12, 1-4, MW 1-4 (Wingfield) (CE)**

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

##### **Course requirement:**

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

##### **Intended audience:**

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

##### **Class format:**

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

#### **ARTS 360.001/002/003 Photography II; TTh 9-12, 1-4, MW 1-4 (Wingfield) (CE)**

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

**ARTS 280 Furniture I; 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.

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.

The class will visit local businesses related to the design and fabrication of objects including a local millwork, an urban wood supplier, and other material resources.

**ARTS 380 Furniture II; TTh 1-4 (Wetzel) (CE)**

This section is for students who have experience building furniture objects in previous classes and who have a foundation of construction techniques. The class will emphasize developing individual design and the integration of conceptual thinking as regards furniture as both art and utilitarian objects. The course will expand the material vocabulary and knowledge. Special focus will be on joinery and connections for disparate materials as well the development of traditional wood joints. The creation of models and joinery mock ups will be an essential part of the learning process. Students will be required to complete two–three well designed and completely finished furniture objects by the end of the term.

**ARTS 388 Furniture III; TTh 1-4 (Wetzel) (CE)**

This furniture class will present the student artist with the opportunity to focus on an individual concentration related to design and studio furniture or a conceptual/sculptural approach to study of and the manufacture of furniture art objects. Individual in this class will be directed to work independently as they develop detailed and inclusive plans and conceptual renderings of proposed projects. The instructor will supervise the continued investigation of new materials and techniques for assembling and producing the proposed projects. Students will be encouraged to seek intersections and create interdisciplinary connections throughout the U of M campus especially with technologies that enhance design opportunities either for manufacturing or conceptual purposes.

**ARTS 290.001/.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: Book Arts; MW 1-4 (Millan) (CE)**

This course is an introduction to book arts as a creative discipline. Taking a multidisciplinary approach, students will work with varied media, materials and methods to create hand bound books and art-objects related to the book. Students will learn various binding techniques, explore image-making processes, and engage in creative writing exercises to generate content conducive to the book form. The course will also provide an introduction to letterpress, occasionally meeting in the Book Arts studio at the Art, Architecture and Engineering Library on North Campus.

**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.

**MUSIC**

**MUSIC 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 251 Music Topics: Classical Music in the Twenty-First Century; TTh 4-5:30; (Churcherdwatanasak) (HU)**

This course examines trends and transformations of classical music in the first decades of the twenty-first century. It offers critical perspectives to understanding disparate musical styles, performance practices, and organizational approaches that classical music composers, performers, and institutions have adopted to navigate in the late capitalist society and economy. Course requirements include reading, listening, viewing, discussion, weekly assignments, and a research paper.

**MUSIC 254 The Human Voice: Beginning Techniques for Singers TTh 10-12 (Goltz-Taylor), (CE)**

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

**MUSIC 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.

**MUSIC 320 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.

**MUSIC 321 Chinese Music Ensemble; 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.

**MUSIC 353 Fundamentals of Electronic Music; MW 3-5 (Kirschenmann) (CE)**

This course will examine the legacy and definition of electronic music from its inception to its unfathomable future.

From Muzak to ring tones, the influence of music technology has morphed into a cultural phenomenon that infiltrates the environment of our daily lives. How did this happen? What does it mean to us? From the field to Pro Tools, what is the state of recording? From the Theremin to the MIDI carillon, what are the instruments? From the wax cylinder to mp3, what are the formats? From Düsseldorf to Detroit, where are the scenes? From mainframe to laptop, what are the processors? From Schaeffer to Jenkinson, who are the pioneers? From ambient to mash-up, what are the types? From analog to digital, what are the methods? From AM/FM to podcasting, what are the transmissions? From labels to downloads, what are the distributions? From Mackie to Moog, who are the makers? These and many more such questions will fuel the content of this course.

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

**HUMS 301 Beginning Indonesian Orchestra; TTh 6:30-7:30 (Appleton) (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.

**CORE 334.007 Special Topics: Arts Chorale; T 4-6 (Kemper) (Excl)**

The Arts Chorale is the official choir of the College of Literature, Science, and the Arts and the Residential College. It provides a fun and enriching environment for students who enjoy singing. A mixed choir that is open to any U-M student, the Arts Chorale is a musical and social group that has existed at the University for over 60 years. Although affiliated with SMTD, most members are not music majors (RC Singers meets with the Arts Chorale).

**DRAMA (an RC Major)**

**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 4-5:30 (Lucas) (HU)**

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

**HUMS 334.008 Special Topics: Latina/o Theatre for Social Change; TTh 1-2:30 (Lucas) (HU)**

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

**CORE 334.002 Special Topics: Out of the Blue Chior; T 5:30-7:30 (Kemper) (Excl)**

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

**HUMS 341 Community Empowerment Through the Arts: an Introduction to Theory and Practice; T-9-12 (Gordon-Gurfinkel) (HU)**

How can the arts affect change in communities? This Engaged Learning course challenges the understanding of what it means to be empowered and how to be an agent of empowerment. The class fosters students' ability to apply the expressive arts as a catalyst for change in issues of social justice, including as a healing tool in response to trauma and the impact of racism and classism on equal access to services and educational resources for youth in the United States. **Please note: There is a mandatory all-day training that takes place on the Saturday following the second class.**

Students will develop the capacity to collaborate and partner with community members as **interns at a Telling It site** <https://lsa.umich.edu/tellingit> for **3-5 hours a week, depending upon location, as well as meet for class once a week.** They will plan and facilitate at least one session that includes expressive arts

activities, which are trauma-informed and build upon existing resiliency through exposure to engaged-learning practices in this class and at their weekly community-based internship.

This course offers students a collaborative learning experience with Engaged Learning faculty, community artists and community members from local agencies that serve families and youth. Students explore how this genre affects personal, community, and societal transformation through self-reflection, creative response, and the written and recorded work of arts innovators.

**HUMS 387 Renaissance Drama: Renaissance Drama and the Commedia dell'arte; TTh 1-3 (Walsh) (HU)**

An introduction to the COMMEDIA DELL'ARTE, the masked, improvised comedy of the Italian Renaissance. Students will experiment with the principal "masks" (Pantalone, Arlecchino, il Capitano, etc.), a period scenario, and the creation of comic "business" (Lazzi). This practical theatre workshop will be supplemented by a study of literary comedies: Molière's early farces, Machiavelli's *La Mandragola*, Bibbiena's *Comedy of Calandro*, the farces of Ruzzante, Goldoni's *Servant of Two Masters*, etc.

**Texts:** *The Italian Comedy* - Pierre Duchartre (Dover).

*Commedia dell'arte: An Actor's Handbook* - John Rudlin (Routledge).

*Five Comedies of the Italian Renaissance* trans. Laura Giannetti & Guido Ruggiero (Johns Hopkins).

**HUMS 390 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](mailto:mendelof@umich.edu)

**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 short stories for critique in a class workshop. We'll also read short fiction by contemporary authors and discuss the "choices" and "elements" professional writers bring to their crafting of voice, characters, plot, and place. Required writing for this course includes 1 short short / flash fiction piece (under 1,500 words); 2 short stories (8-20 pages); and 5 short craft reflections on the fiction techniques our readings model.

**HUMS 221 Writing Poetry; MW 4-5:30 (Messer) (CE)**

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

### **HUMS 334.007 Topics in the Humanities: On Collage; MW 110-11:30 (Sloan) (HU)**

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

### **HUMS 325 (CE), 326, 425, 426 (Excl) Creative Writing Tutorials; Arr. (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 include 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 at 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: Dance History and Culture from the Renaissance to the Present; 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 powerful 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 did not invent the moonwalk? And that Beyoncé's empowering of women through dance, has roots in dance of the early twentieth century?

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, open to all, is an introduction to the history of theatrical dance and its place in culture 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 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 – only an interest in the subject. **Open to all students (LSA and otherwise).**

### **HUMS 290 Arts and Ideas of the 20th Century: Urban Centers of Modernism; TTh 2:30-4 (Goertz) (HU)**

This seminar examines the role of five cities during the early part of the Twentieth Century—Vienna, Paris, Berlin, London and New York—in facilitating modernist experimentation and interdisciplinary collaboration. With their infrastructure of coffeehouses, literary salons, publishing studio and performance spaces, these cities provided gathering places for creative minds to meet, collaborate and compete. Key personalities such as Herwarth Walden and Louis Aragon were charismatic spokespeople for new ideas and the home of Berta Pappenheim, the Woolf sisters and A'Leila Walker became cultural epicenters for artists to explored questions of aesthetics, identity, modernity, and the role of art. As a group, we will study turn-of-the Century Vienna (Schnitzler, Freud, Klimt, Schiele, Kokoschka, Schoenberg), Expressionists in Weimar Berlin (Walden, Lasker-Schüler, Benn), Bloomsbury group in London (Woolf, Strachey, Bell, Grant), Surrealists in Paris (Aragon, Breton, Man Ray, Brassai, Dali) and the Harlem Renaissance in New York (Hughes, Walker, DuBois, Hurston). In smaller groups, students will study other urban centers of their choice. Course grades are based on class participation (20%), including hosting a literary salon, 5 exams (50%), oral presentation (10%) and final paper (20%).

### **HUMS 291 Arts and Ideas of the 19th Century: The Arts and Social Change; MW 4-5:30 (Genne) (HU)**

Liberty? Equality? Civil Rights? Women's Rights? All of the issues that we grapple with today were put forward and fought for in the nineteenth century. All of them too were reflected in the art, music, literature, and dance of the era. These works still shape our understanding of these issues today. The nineteenth century was marked not only by revolutionary changes in the structure of society but also by the artistic revolution that reflected those changes. 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 these changes and the interaction of art and social change by analyzing and comparing representative works of literature, painting, music, and dance. Among works studied will be paintings by Delacroix, Courbet, Monet, Degas and the great female Impressionist Berthe Morisot, the fairytales of E.T.A. Hoffman and Hans Christian Anderson and theatrical dance works that reflected their influence, novels by Emily Brontë, Edith Wharton and music of Beethoven, Schubert, Berlioz, and Puccini. **This course is open to all students. (LSA and otherwise) No previous experience necessary**

**HUMS 301 Beginning Indonesian Orchestra; TTh 6:30-7:30 (Appleton) (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 304 Time, History, Arts, and Culture: It's About Time: Asynchrony, Anachronism and Other Trips in Time; TTh 10-11:30 (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; TTh 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 334.001 Topics in the Humanities: The Civil War Era Through Film and Literature; W 4:30-7:30 (Wells) (HU)**

This course provides an in-depth study of a range of topics in mid-nineteenth-century America, including race, slavery, politics, novels, gender, regional identity, the meaning of sacrifice, death and suffering, and the importance of leadership. We will study these subjects through the lenses of history, literature, and film. Students will read and discuss novels, short stories, and poems; watch films inside and outside of class; and read works by historians in order to understand the period and its depiction by modern writers and directors. Classes will combine lectures with discussions of readings and films.

**Course requirement:**

Students must attend class, complete all readings, write formal essays, and participate in class discussions.

**Intended audience:**

RC and History Undergraduate Students

**Class format:**

Lecture and discussion

**HUMS 334.002 Topics in the Humanities: Rites of Reading: The Animal Story; TTh 2:30-4 (Goodenough) (HU)**

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

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

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

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

**HUMS 334.004 Topics in the Humanities: Contemporary Film of the Islamic World; MW 2:30-4 (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 conflation of Muslims and Arabs (despite the fact that only about 20% of the world's Muslims are Arab), and depiction of these individuals as lascivious sheikhs, terrorists, seductive belly dancing harem

girls, and oppressed people in need of a savior. This course does not seek to find redemption in Hollywood (as Evelyn Alsultany has noted in the introduction to her book *Arabs and Muslims in the Media: Race and Representation After 9/11* the representation problem in Hollywood has persisted since the publication of Shaheen's book), but rather turns to the Islamic world itself to find alternative self-representation in its contemporary cinema. This course will look at contemporary films from throughout the Islamic World including the Arab World, Iran, Turkey, and South and Southeast Asia, as well as those that address the Muslim experience in America. We will examine not only how these films challenge those conceptions of Muslims portrayed by Hollywood and mass media, but also how they respond to their particular socio-cultural contexts. We will also investigate how elements like cinematography, editing, and music work together to create and articulate meaning in these various films. 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 11:30-1 (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 modern and contemporary artists and works from the post-war period on a global scale including artist responses to the Civil Rights Movement in the U.S., May '68 in France, Palestinian resistance since 1948, 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. This course will also involve direct engagement with works in the University of Michigan Museum of Art (UMMA) collection. 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 two essays: a midterm analysis of a work in UMMA's collection and a final research paper on an artist, works, or resistance movement of the student's choice.

### **HUMS 334.011 Topics in the Humanities: Chambers of Wonder: The Origins of Museums of Art and Natural History; MW 1-2:30 (Willette) (HU)**

Students who take this seminar will discover that the first museums in Europe and North America were strange places indeed. We expect to find oil paintings in one kind of museum and dinosaur bones in another, but in times past it was common to see such things displayed side by side. The first "cabinets of curiosity" were private spaces, accessible by invitation or by letter of recommendation, where a few people conversed about wondrous objects and exotic artifacts. Not surprisingly, the origins of these collections coincided with the age of exploration and the European discovery of Asia, Africa and the Americas. As we will see, collections became more broadly educational and more commercial as they became more public during the 18th-century. Gradually, the dinosaur bones, shells, meteorites and exotic plants and animals (*naturalia*) found homes in natural history museums, while rarities of human skill (*artificialia*) moved to the walls and display cases of art museums. Students will learn about the challenges of separating art from nature in case studies from the 1500s to the 1800s, and we will have opportunities to consider our own struggles with such distinctions today. Class discussions and readings will explore both the historical purposes of collections and the experiences of early museum-goers as recorded in writing and as represented in paintings and prints. In both literary and visual depictions, wonder, curiosity and terror are high on the list of reported emotions. Visitors often reacted strongly to the sight of monstrous deformities or to exotic things explorers and the agents of colonial governments brought to Europe. We will discover over the course of the term that many works of art were deliberately made to push the boundary between art and nature, even to the point of incorporating animal parts into paintings or dressing up anatomical specimens in fashionable clothing. Students are likely to find echoes of this boundary-pushing in our own fascination with artificial life forms

and our own ethical questions about the spectacle of human remains in places like the Mütter Museum in Philadelphia or the controversial travelling exhibition *Body Worlds*.

**HUMS 346: Art and Philosophy in the Renaissance Tradition; TTh 4-5:30 (Willette) (HU)**

This seminar investigates fundamental questions raised during the early modern period in Europe about the nature of art as an ethical practice and as a way of knowing the world. What is the purpose of art? Where do artists find their ideas? Why do objects exert effects upon viewers? What is the role of practical knowledge and what is the role of divine inspiration in the process of artistic creation? During this period (roughly from 1400 to 1780) we find that many different kinds of people—artists, poets, academicians, princely secretaries, clergymen—offered answers to such questions. The Humanist revival of ancient Greek and Roman literature and philosophy in the fourteenth and fifteenth centuries was crucial to the early modern idea that the making and enjoying of visual art should be considered a philosophical activity. From the fourteenth century onward, treatises, dialogues and poems aimed at general educated readers fueled the discussion of how visual art affects our moral lives and how it reveals truths about the natural, human and divine worlds. The notion that art has an ethical purpose, that it engages the higher faculties of the mind, and that it offers instruction as well as delight, are all ideas that contributed to the modern conception of visual art as guide to understanding and representing the human condition. Artists themselves often reflected on their activity in their works and expressed their ideas by pushing the limits of what could be stated in material form. This seminar will offer an introduction to early modern European thought about visual art on the basis of selected writings in English translation and through 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:**

Michael Harvey, *The Nuts and Bolts of College Writing*, 2nd ed., Indianapolis: Hackett Publishing, 2013. ISBN: 9781603848985

Leon Battista Alberti, *On Painting*, trans. C. Grayson, Penguin, 2004: ISBN 0140433317.

Leonardo da Vinci, *Leonardo on Painting: An Anthology of Writings*, trans. M. Kemp and M. Walker, New Haven: Yale Nota Bene, 2001: ISBN 0300090951.

Giorgio Vasari, *Lives of the Artists, Volume I*, trans. G. Bull, Penguin, 1987: ISBN 0140445008.

**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.

**IDIV 350.001 Special Topics: Dance Me a Song: The American Film Musical and its Cultural Meaning; Th 5-7 (Genne) (HU)**

From the beginning of sound cinema, the American musical, like the Western, has been viewed as a uniquely American art form. Movies like *Singin' in the Rain*, for example, have been consistently placed in the top ten of American films ever made by critics here and in Europe. The songs written for film musicals have become standards, reinterpreted over and over to this day and so were the dances that still powerfully influence contemporary singers and dancers from Michael Jackson to Beyoncé to movies like *La La Land*. But more importantly during the first half of the twentieth century, American movie musicals and its singers and dancers became known internationally as a symbol of the dynamism, optimism, and democratic values of an America who, at the beginning of the twentieth century was just beginning to develop into a world power. American dance musicals and its songs and dances were developed as a result of the mingling of diverse cultures created by America's welcoming of immigrants from across Europe and Russia and the "Great Migration" of African Americans from the rural South to the Industrial North during the Harlem Renaissance. The artists arising from this mixture crossed stylistic boundaries with impunity to blend popular and so-called "fine-art" forms to create something new. The blending of "old world" and "new world", "highbrow" and "lowbrow" "jazz and ballet" forms was seen as a hallmark of American music and dance and we will examine this phenomenon closely. They also created a new image of the modern man and woman, liberated during the jazz age from the formal and restricted behavior of the Victorian and Edwardian age. Their dances drew on the freer, casual, everyday movement of the young people of the roaring twenties, on the spirit of the newly liberated woman who won the vote, entered the job market and continued to expand their role in modern life during World War 2 and beyond.

This mini course will look at selected songs and dances from musicals developed during this era and how they reflected the historical and sociological context that produced them: from the new, modern courtship practices of American men and women, to the dancing sailor who represented "freedom incarnate" to Europeans during World War 2, to the "street dancing" developed in forties that liberated dancers from the sound stage to American streets culminating not only in *West Side Story* but contemporary video and digital imagery of Michael Jackson and Beyoncé) Films include: *Top Hat*, *Swing Time*, *On the Town*, *Singin' in the Rain*, *An American in Paris*, *West Side Story*, *Dirty Dancing* and *La La Land*. Readings will be drawn from a recently published book by the professor. (*Dance Me a Song*, Oxford University Press, 2018)

## **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 250 Topics in Social Theory and Practice: History and Theory of Punishment; M 2-5 (Thompson) (SS)**

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

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

### **SSCI 316 Law and Social Policy; TTh 2:30-4 (Kawar) (SS)**

What does social justice mean today? What has it meant historically? Is there such a thing as a social right? This course explores how American policymakers have implemented their responsibility to assure social welfare in the areas of labor relations, workplace safety, wages and working hours, and social protection programs. It begins at the turn of the 20th century with debates concerning the constitutionality of social policy and ends with contemporary debates about applying social justice values to the digital-platform economy.

### **CORE 334.001: Special Topics: Out of the Past 20<sup>th</sup> Century LGBT History; M 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 20<sup>th</sup> 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-raided-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](mailto:dtburkam@umich.edu))

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

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

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

### **SSCI 360.001 Social Science Junior Seminar: Documentary Photography; MW 10-12 (Turnley) (SS)**

In this course we will learn to use photography as a tool, to strive towards social justice, and make a contribution to our understanding of the human condition.

Each photographer will engage in a series of assignments constructed to provide real life experience in using photography to enter the lives of subjects and make us care about them. This is an immersive, hands-on field research class, using photography as the tool of storytelling. The course will also look at the work of iconic documentary photographers and their strategies.

The course will rely heavily on weekly reviews of each photographer's work which will be uploaded with weekly journal entries on a class website and discussed in class.

No previous photographic experience is required. The photographic assignments will require approximately a day a week of each student's time to photograph. Each student is expected to push themselves out of their comfort zone, in a supportive mentoring environment. There will also be readings and two papers due during the course.

Each student must provide a digital camera of any kind to use for this course, and this includes the option of using an iPhone.

(David Turnley, with a joint appointment between the Residential College and the School of Art and Design, is a Pulitzer Prize winning photojournalist, and also a documentary filmmaker).

**SSCI 360.002 Social Science Junior Seminar: Labor Movements, Inequality and Democracy; M 4-7 (King) (SS)**

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

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

**SSCI 360.004 Social Science Junior Seminar: Corporations and Communities; MW 2:30-4 (Lynch) (SS)**

Can communities redefine corporations? How do corporations shape everyday life? To whom are they responsible? This course examines the relationship between commerce, society, and culture through a diverse set of case studies that are rooted in both global and local histories. Students will learn about family firms in Italy, transnational mining companies in Indonesia and South Africa, nations acting as commercial enterprises, and the rise of “corporate social responsibility” culture. The goal of this course is not to define the relationship between corporations and communities as singular or obvious, but rather, to draw out the variety of factors—economic, historical, social, and cultural—that shape commercial interactions, institutional cultures, and claims about market ethics and social responsibility.

This course aims to engage students with a wide range of interests. It is designed to help students develop a set of tools for analyzing and understanding social, cultural, and historical phenomena. Each of the assignments emphasizes active learning and creative engagement with course materials. Students will be encouraged to engage in research projects and other activities that help to connect our classroom discussions to experiences in the world.

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

The Spanish Language Internship Program (SLIP) connects Spanish-speaking students with partnered community based organizations and schools to provide unique service learning opportunities with the Latino Community. This engaged learning course exposes students to a broad study of Latino experiences in the U.S. and focuses on crossing borders, fair labor practices, citizenship, Racism, Latino history in the United States, Comparisons of discrimination and inequality, along with current political and community issues. Through volunteering efforts, students will gain insight into the culture, economic needs and gain a better understanding of the Latino experience. SLIP offers this unique opportunity for students to engage in experiential learning related to community service work as well as improve and apply their Spanish

speaking and writing skills. Placements are available for all levels of Spanish and transportation is provided. Contact faculty advisor, [tssnell@umich.edu](mailto:tssnell@umich.edu), for placement listing and appointment.

**Course Requirements:**

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

**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, have volunteered a previous semester and would like to continue volunteering with at their site.

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

**Course Requirements:**

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 will be assigned to highlight Latino issues and current events. At the end of the semester, students submit a written Reflection Paper, revisiting overall experience. Permission is required to enroll. Please email Teresa Sanchez-Snell, [tssnell@umich.edu](mailto:tssnell@umich.edu), for more information.

**SSCI 365 Excellence, Equity, and the Politics of Education: TTh 1-3 (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*

Carnoy, Jacobsen, Michel, & Rothstein (2005), *The Charter School Dust-Up*.

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 371 Natural Disasters in East Asia MW 11:30-1 (Ahn) (SS)**

In recent years, the world has come to witness what appears to be an unprecedented level of destruction caused by a series of devastating natural disasters that have leveled entire cities, taken the lives of hundreds of thousands of people, and displaced even more. Stoking the popular imagination with dramatic images, the global media has come to depict hurricane Katrina, the 2004 Indian ocean tsunami, the 2005 Kashmir earthquake, the 2008 Wenchuan earthquake, the 2010 Haiti earthquake, and most recently the tsunami that

hit northeastern Japan as the work of an unpredictable, uncontrollable, and essentially chaotic force. Although true in some respects, this way of understanding earthquakes, tsunamis, and other events tends to obscure the social, political, and historical side of these so-called “natural” disasters. When, in fact, did we begin to regard these events as the work of “nature” as opposed to, say, God or some other supernatural agency? On what basis do we classify a certain event as a “natural” disaster? Can we ignore the influence of class, ethnicity, education, and power on the making and outcome of these disasters? This course will bring these and other questions to bear on the historical and comparative study of natural disasters in East Asia and elsewhere. There are no prerequisites for this course, but some background in the history and culture of East Asia is recommended.

**Intended Audience:**

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

**Class Format:**

Two 90-minute meetings weekly.

**SSCI 390 Community Service and Language, Education, and Culture; MW 2:30-4, MW 8:30-10 (GilletteDyer) (Excl)**

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

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

UM Family Housing English as a Second Language program

Family Learning Institute

English Language Institute

Latino academic tutoring organizations

Ann Arbor Public School ESL classrooms

Migrant Farmcamps outside of Ann Arbor (car required)

**SSCI 460 STP Senior Seminar; Social Science Research and Practice; 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 461.001 Social Science Senior Seminar: Inside-Out Prison Exchange Course: Mass Incarceration and Conscientization; W 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 **second year students** through graduate students and requires a short interview with the instructor. Please contact the instructor directly to schedule that interview.

**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.

**IDIV 350.002 Special Topics: On Listening to Holocaust Survivors: Beyond Testimony W 6-8 (Greenspan) (Excl)**

The instructor is a psychologist and playwright who has been interviewing, teaching about, and writing about Holocaust survivors for nearly fifty years. The seminar's core questions include:

What does it mean to listen to people who has gone through overwhelming terror and loss? How do survivors choose what to retell—and with whom? How useful are concepts like “trauma” and “resilience” or even “testimony”? What do survivors themselves say about the ways we have responded to them over the years since Liberation? That is, what does “being listened to” mean to them? How does listening to Holocaust survivors inform the ways we do—and don't—listen to others who have gone through experiences which evoke our own sense of helplessness, including feeling helpless to help?

Course materials focus on intensive listening to, and reading from, survivors' themselves, both memoirs and interviews. There will be short, weekly written assignments but no exam or final paper. A central goal is to move beyond what we *presume* survivors have to retell and hear them—to the extent possible—afresh.

*Mini-course meets 10/21-12/10/20*

**HUMS 334.006 Topics in the Humanities: Law and Border; TTh 10-11:30 (Kawar) (HU)**

Why do we have territorial borders? To what extent do borders prevent the entry of “outsiders” versus reinforce an identity for “insiders”? How is border “control” defined by contemporary policy proponents and in popular culture?

This course explores the role of law and legal processes in producing, reproducing and transforming territorial borders across the globe. We will consider how national and imperial borders operated historically. And we will examine the legal and cultural dimensions of contemporary bordering practices, both inside and outside of North America.

This course will be organized as an introduction to critical legal geography, and assigned materials will include scholarly analyses as well as testimonials and other first-hand accounts. Students should expect to come away from this course with improved skills in the cultural analysis of law, including reading scholarly works and interpreting cultural representations of borders.

Course Requirements: Grading will be based on group presentations, short papers, and active participation in small groups and in the classroom.

**CORE and INTERDIVISIONAL**

**CORE 334.001: Special Topics: Out of the Past 20<sup>th</sup> Century LGBT History; M 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 20<sup>th</sup> 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-raided-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](mailto: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 [jejevans@umich.edu](mailto:jejevans@umich.edu) with your volunteer schedule and to arrange a first meeting.

## **SEMESTER IN DETROIT**

### **All Classes meet in Detroit**

### **CORE 301.166 Community-Based Internship – Semester in Detroit; Arr (Register) (Excl)**

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

**CORE 302.001 Community-Based Internship Reflection Seminar – Semester in Detroit; M 10-12 (Register) (Excl)**

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

**HUMS 334.009 Special Topics: Detroit Artist as Activist; T 2-5 (Brandel) (HU)**

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
- Understand how organizing in grassroots communities is unique
- Understanding and practicing grassroots methods of organizing from the block to block and neighborhood to neighborhood level
- Understanding the differences between organizing methods: protests, campaigns, community organizing and movement building

**SSCI 360.003 Junior Seminar: Detroit: Then and Now; W 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 20<sup>th</sup> 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.

**IDIV 270 Globalization and its Discontents: Struggles for Food, Water, and Energy; MWF 9-10(Perfecto) (ID)**

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 (Thompson) (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 387 Renaissance Drama: Renaissance Drama and the Commedia dell'arte; 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

**URBAN STUDIES:**

**RCCORE 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