Courses for Students Interested in Performance Studies
Fall 2017

College of Literature, Science, and the Arts (LSA)

Undergraduate Level (100-400)

Introduction to Africa and Its Diaspora (AAS 111, 4 credits)
Kelly Askew
AAS 111 is a team-taught course that introduces students to the study of Africa and its Diaspora in the Americas and West Indies, as well as Europe. The course takes a multimedia, interdisciplinary approach to a range of historical, literary, artistic, religious, economic, and political questions crucial to the understanding of the experiences of people of African descent.

Using maps, films, the visual arts, music, important historical texts, and contemporary writings, the course will focus on four major themes:

1. migration and the middle passage
2. slavery and resistance
3. segregation, colonialism, and freedom movements
4. comparative dimensions of race.

Music of Africa (AAS 366, 3 credits)
Kwasi Ampene
Music of Africa covers a wide variety of musical expressions including the traditional, neo-traditional, and contemporary mass mediated popular music (Afro-Pop). The course interrogates, among others, the social context of the music process, structures and procedures of songs, instrumental resources, compositional conventions in traditional music, and various aspects of performance practices.

First Year Seminar in American Studies: Drag in America (AMCULT 103-001, 3 credits)
Lawrence La Fountain-Stokes
In this class we will approach drag from a variety of perspectives, as informed by American, Afroamerican, and Latina/o studies; women’s and gender studies; queer studies; transgender studies; ethnic studies; performance studies; and theater and film scholarship. We will read pioneering scholars such as Esther Newton, Marjorie Garber, Judith Butler, Judith (Jack) Halberstam, José Esteban Muñoz, Susana Peña, David Román, and Marlon M. Bailey, as well as literary representations by Mayra Santos-Febres. We will learn about drag superstars such as Stormé DeLarverie, Holly Woodlawn, Mario Montez, Lypsinka, Lady Bunny, RuPaul, and Taylor Mac, and discuss theatrical and performance elements (costume, makeup, choreography, lip syncing, humor, audience). We will also discuss landmark documentaries such as The Queen (1968), Paris Is Burning (1990), and Mala Mala (2014), and television and Internet series such as RuPaul’s Drag Race and Cooking with Drag Queens. We will analyze drag as a form of employment and a labor practice, in addition to a form of artistic expression and entertainment. The class will also have experiential components including a drag workshop, a student performance, and a visit to a local drag performance. All students will write essays analyzing the readings, films, and performances that we will study. Final grade will be based on writing assignments, attendance, and class participation (including special activities), and not on your performance skills.
Themes in American Culture: Arab America: Art, Culture, and Activism (AMCULT 204-001 / ARABAM 204, 3 credits)
Charlotte Karem Albrecht
Graffiti art of the "Arab Spring," cartoons such as Naji Al-Ali's "Handala," and the 2015 graphic of the victims of the Chapel Hill shooting by Mohammad Alsalti — images such as these beg the question of the relationship between art, concepts of culture, and social change. These kinds of creative works engage in various affective and political practices: they memorialize and commemorate the dead, they capture collective expressions of grief and anger, and they refuse state narratives that individualize oppression and injustice. This class will explore these themes by focusing on the links between artistic practice, the mobilization of "culture," and activism in Arab North American communities. We will consider works of visual art, performance, comic art, film, spoken word poetry, and music, and we will also examine the use of creative work in the act of protest and direct action.

Themes in American Culture: Asian and Pacific Islander American (A/PIA) Literature Poetry, Fiction, and Performance (AMCULT 204-006, 3 credits)
Jennifer Kwak
What is Asian and Pacific Islander American (A/PIA) literature? What are the concerns and currents of A/PIA writing and stories? This course presents an introduction to the literature, poetry, and artistic expressions of Asian and Pacific Islander Americans in the continental U.S. and Pacific Islands. Surveying a range of novels, short stories, poems, plays, and memoirs, we will examine a variety of cultural texts that give voice to the expansiveness of A/PIA lives and the capaciousness of their literary and creative imaginings. Topics and themes include coming-of-age stories, gender and sexuality, Pacific Islands and indigeneity, migration, identity, gendered racisms, stereotyping, and fantasy.

Ethnopoetics: Cross-Cultural Approaches to Verbal Art (ANTHRCUL 473, 3 credits)
Bruce Mannheim
How do we listen to the verbal arts of nonwestern peoples without imposing our preconceived folk ideas about form, performance, authorship, and textuality? And if we do manage to hear and study these arts in their own "terms," can we translate and represent them without making a caricature of these sources? This course will consider efforts by anthropologists, linguists, poets, folklorists, and literary theorists to address these questions at several levels:

- working our methodologies which allows us to see the poetics in others' arts
- critically assessing the methodologies
- exploring theories about differences between oral literatures and written traditions as well as the cultural shaping of literatures.

We will also consider what ways this work contributes to reshaping anthropology itself.

Introduction to Asian Studies (ASIAN 235, 4 credits)
Emily Wilcox
This course introduces students to the study of Asia, using a variety of cultural texts (literature, art, and film) from East, South, and Southeast Asia. It looks at the ways in which these forms have traveled within Asia and beyond. While not an exhaustive survey, students will be introduced to the diversity of cultures in Asia through close readings of important classical and modern texts, through the consideration of "keywords" — what do we mean when we speak of "Asia" and "Culture"? — and by considering a range of art objects, maps, and artifacts drawn from the University's own collections.
Introduction to South Asian Art: Home and the World (ASIAN 243/HISTART 243, 3 credits)
Nachiket Chanchani
Studying the visual arts of South Asia constitutes a gateway toward understanding the entirety of the intellectual and cultural heritage of humanity, from antiquity to the present day. The assemblages of objects and images produced and used in South Asia — Buddhist stupas, sprawling temple-cities, embroidered textiles, Mughal paintings, Satyajit Ray films and much else — represent more than the inheritance of South Asia, home to a fifth of the world’s population. In addition to introducing these objects and images, this survey course will also explicate how they are equally the heritage of many other cultures because many of them have emerged from encounters with other mediums and with other civilizations, which, in turn, have been reflected, reshaped, and reformed by the art of subcontinent. This course includes field trips to art and archaeology museums and rare book libraries in the Ann Arbor area.

Topics in Asian Studies: Magic in Southeast Asia (ASIAN 280-001, 3 credits)
Nancy Florida
What are we to make of practices and performances that have been and still are characterized as “magic” and “sorcery” within the societies of Southeast Asia? How might we apprehend the agency of the supernatural in these life worlds? This course will explore the notions of magic, ritual, witchcraft and the uncanny as they are expressed in fiction and performance, ritual and practice, and in the production of power and personalities in various Southeast Asian contexts.

The Art of Yoga (ASIAN 304/HISTART 304, 3 credits)
Nachiket Chanchani
As the ancient Indian discipline of yoga becomes increasingly popular worldwide it is important to query its early development, transformation over the centuries, and the possibilities that it holds forth to its practitioners. Graphing milestones in the history of the yoga, this course is also an introduction to the visual, literary, and religious cultures of South Asia. This course includes field trips to art museums and yoga studios in the Ann Arbor area.

Japanese Performance Culture (ASIAN 320, 3 credits)
Reginald Jackson
This introductory course explores a variety of Japanese theatrical forms from the 13th-century to the present, including Noh, Kyôgen, Bunraku, Kabuki, Shimpia, Shingeki, Takarazuka, and Butoh, with a strong emphasis on understanding these forms in their historical and performative contexts. The primary goals of this course: to familiarize students with the techniques and histories of Japanese performance traditions and, further, to develop students’ skills of critical observation and analytical writing about performance. Over the course of the term, we engage in close-readings of primary texts and secondary critical work, which will be supplemented with viewings of recorded performances as well as lecture demonstrations, whenever possible. Students are also exposed to some training in Noh acting techniques through short workshop sessions.

Gender, Sexuality, and Power in Premodern China (ASIAN 352, 3 credits)
SE Kile
This course explores gender and sexuality in China before the 20th century. Are “women” and “men” useful categories of analysis for premodern China, or did people think of themselves in other terms? What role did bodies, duties, virtues, and desires play in relationships among people? What role did writing play in negotiations of gender roles and expressions of sexual desire in premodern China? In this course, you will learn how gender and sexuality functioned in a range of premodern discourses and practices. We will begin by reading foundational Buddhist, Daoist, Confucian texts that prescribe gendered roles and virtues. We will bring these into conversation with the conception of the body and sex difference presented in traditional medical texts, which drew on all of these traditions. In the second part of the course, we will investigate the relationship between writing and gender, asking how people
described gender and sexuality in letters, poetry, plays, novels, and short stories. We engage these experimental, utopian, or prescriptive gendered textual spaces with an interest to understand how people conceived of the delights and dangers, possibilities and constraints of the negotiations between their bodies and texts. We will occasionally take our investigation beyond the textual realm to consider other sorts of objects: paintings, decorative objects, book illustrations, and theatrical performance. We will conclude by evaluating attacks on the traditional sex-gender system by feminist modernizing movements at the turn of the 20th century.

**First-year Seminar in Media Issues: Representations of Difference (COMM 159-002, 3 credits)**  
Jamie Moshin  
This course examines the construction, representation and performance of “difference” — race, religion, gender/sex/sexuality, class. Using various scholarly lenses, including cultural studies, critical theory, media studies and rhetoric, students investigate what difference really means — or does not mean, how difference intersects with notions of power and privilege, how various media technologies reproduce difference, and what it means to resist. The course offers first-year students a forum for developing and exercising basic skills in reading, comprehending, and speaking and writing about theory and research relevant to communication in general, and identity and difference specifically.

**Literature and Culture: Modernism/Modernity (ENGLISH 317-006 / GERMAN 303, 3 credits)**  
Tyler Whitney  
This seminar offers an overview of the art, politics, and cultural history of German-speaking Europe from the founding of the German Reich in 1871 to the Nazi seizure of power in 1933. We will examine the ways in which the explosion of new technologies, market capitalism, and insights from the natural sciences, along with the rise of modern cities and modern warfare, disrupted preexisting understandings of what society and the human being were and could be, provoking a search for new modes of government, social organization, intellectual inquiry, and perception. Course materials include early sound recordings, photography, films, literary and theoretical texts by Friedrich Nietzsche, Karl Marx, Sigmund Freud, Franz Kafka, Hannah Höch, Walter Ruttmann, Irmgard Keun, Marieluise Fleißer, and Robert Musil, as well as Expressionist and Dadaist poetry and performance art. In addition to developing skills in historiography and textual analysis, the course will encourage students to pursue the topic further through creative projects in which they produce their own photomontages, radio plays, and short literary texts.

**Performance Studies: Beckett in the Theater: Text and Performance (ENGLISH 346-001, 3 credits)**  
Enoch Brater  
This seminar is designed to consider very carefully and circumstantially the work of the modernist master Samuel Beckett with particular attention to his work in the theater, broadly conceived: theater, radio, television, mime, film as well as the crossover of his work for prose in adaptation for live performance. Students will read widely in the Beckett canon and also take advantage of the collection of Beckett works on tape in the Shapiro Undergraduate Library.
**Topics in English Language and Literature: Collaboration, Creativity, Poetry (ENGLISH 407, 3 credits)**
Petra Kuppers

How do artists work together, and how does expression slide across art forms? In this undergrad/grad collaboration seminar, we will investigate these questions through critical and practical analyses of collaborations of different kinds, collaborations between the realms of text, visuals, sound, embodiment, ritual, performance and science.

**Humanities Topics in History: Theater and History in Modern Scotland (HISTORY 328/RCHUMS 334, 3 credits)**
Kali Israel

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

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

**Topics in History: People, Places, and Politics: Local Saint Cults in Cross-Cultural Perspective (HISTORY 445 / NEAREAST 445, 3 credits)**
Janet Richards

The phenomenon of local saints (or "heroes") has occurred worldwide for thousands of years, ranging from ancient Egyptian celebrities to Indian kings to Moroccan marabouts, Greek heroes, Christian martyrs, and even football coaches in Ann Arbor, MI. These saints are place-bound memory touchstones and divine mediators for local populations; they, and their shrines, can also be mobilized as sources of legitimation for national leaders. And no matter where or when or connected to which religion these cults exist, they can share common patterns of locality, architecture, iconography, ritual, performance, and perceived benefits to the living. In this course, we will explore the world's earliest saint cults in the Egyptian Nile Valley beginning in 2200 BC, and compare them to the practice and politics of such cults worldwide, over time, and across religions and "religious" traditions. We will visit some local landmarks to discuss how they might be similar to ancient Egyptian practice; and during the last weeks of class, students will participate via Skype in excavations of the cult complex of the late 3rd millennium BC Idi at Abydos in southern Egypt, experiencing firsthand the archaeology of a local ancient Egyptian saint.

**The Arabian Nights (ISLAM 330, 3 credits)**
Samer Ali

The Arabian Nights [i.e., The 1001 Nights or Alf Layla wa Layla] is among the most famous pieces of world literature. At the core, though, it's a story about scapegoating the innocent. A deranged monarch has been marrying and killing women for 1001 Nights, and Shahrazad volunteers to be the heroine to save her kingdom from his violence. In the person of Shahrazad, the audience witnesses a kind of Arabic Islamic feminism in action, a reform of patriarchy, and the power of the human voice to heal and transform society. With every story, with every night, Shahrazad saves her life and her society from the horrors of scapegoating. The narrative brings sex, madness, and death under the same
roof giving the frame tale — and every story within — an exquisite dramatic intensity. Students have an opportunity to read and discuss major stories on a regular basis and identify the structures of narratives and the social functions of storytellers. In addition, we focus on medieval Arabic literary attitudes toward gender, patriarchal madness, and the predicament of love. The course ends with the 'afterlife' of the Nights: how do Euro-American authors, such as Boccaccio, Borges, Barth and Poe, receive and interpret the Nights for new audiences?

**Gender and Representation in the Modern Middle East (ISLAM 433/WOMENSTD 496, 3 credits)**
Carol Bardenstein
This course examines the many different ways that gender and female and male subjectivities and sexualities “of” the Middle East are constructed, represented and deployed in a variety of both Middle Eastern and western literary and cultural forms, including travel accounts, cookbook memoirs, short stories, novels, and musical performance, as well as in visual cultural forms including film, photography and painting. Within a framework of gender as an analytical lens, not in isolation from but rather integrated with other multiple constitutive and contextual factors, we will explore topics such as gendered and sexualized aspects of representations of the colonizer-colonized relationship, constructions of masculinity and ‘manliness’ in nationalist discourses as well as its deployment of the feminine and ‘motherhood,’ challenges to and subversions of traditionally inscribed gender roles, and more. The focus will be primarily on the Arab Middle East.

**Topics in Latina/o Studies: Literature and Culture of the Borderlands (LATINOAM 440 / SPANISH 440, 3 credits)**
Lawrence La Fountain-Stokes
This course is an exploration of Latina/o literature and culture in the United States, with a special focus on the Chicano/a or Mexican-American, Nuyorican/Puerto Rican, Dominican-American, and Cuban-American experience. What role does language play in U.S. Latino/a culture? How is language a part of different communities and cultural productions? How do Latina/o artists and writers use language in their work? In this class, we will examine film, literature, music, performance, and video, and see the use of Spanish, English, Spanglish, Pachuco Caló, and other language varieties, and how language proficiency affects social experience. Practices such as code-switching will receive particular attention. Analysis will focus on the role of age, class, ethnicity, family, gender, generational differences, geographical location, historical period, immigrant status, place of birth, race, and sexual orientation as these relate to linguistic usage in the works studied, and on the specific effects and uses of language in cultural productions. Consideration will be given to the ways in which each particular cultural medium produces meaning.

**Rock Poetry and Political Protest in Poland (POLISH 214, 3 credits)**
Piotr Antoni Westwalewicz
This course provides an introduction to Polish culture in the larger context of Slavic and Central European cultures through a detailed study and analysis of “music of protest” (jazz, cabaret, rock, punk) during the 1945-1989 period of Soviet dominance and during the period of transition to democracy and after the establishment of full democratic rule in Poland. This course also provides an introduction to rhetoric and contextual reading of poetry (as well as other forms of expression). We will study in detail texts by some of the most important Polish and other Central European pop, jazz, cabaret, rock, and punk authors and bands with the purpose of identifying devices and strategies used to create meanings. We will connect texts with elements of daily lives of people in Poland (as well as other Central European nations) focusing in particular on: cultural heritage, history, politics, social issues, past and future myths (interpretations of past events and projections of perceived “national goals” into the future). We will study and discuss the “romantic pose” of rock poets (poet as a prophet — the 19th-century concept created by Polish Romantic poets in the context of constructing art as an instrument of the Polish “battle for freedom and independence”). Specifically, we will investigate the “Polish trend” to build poetic texts on the foundation of ideas (rock poetry as an extension of discourse on ideas). We will compare Polish rock poetry to British and American rock poetry to highlight the dominance of “word and meaning” in Polish rock and punk of the 1980’s and 2000’s.
First Year Seminar. Inside the Dramatic Process: Image of the American Family (RCCORE 100-008, 4 credits)
Kate Mendeloff
American drama often focuses on the American family and the struggle of individuals and families to achieve the elusive “American Dream”. During the semester we will examine these themes through the perspective of major playwrights Arthur Miller, Tennessee Williams, Edward Albee, Lorraine Hansberry, Sam Shepard and Tony Kushner.

In this seminar students will have the opportunity not only to read and respond to major plays of the American theater as dramatic literature, but also to explore them from inside the dramatic process as actors, directors, designers and dramaturges. Each play we examine will be explored in collaboration with fellow students who will take on the various roles of a production team. There will be dramaturgy and design presentations in class and directors will stage selected scenes in the Keene Theater.

Major writing assignments over the term will focus on analytical essays on the plays themselves but will also include reflections on perspectives gained through the creative encounter with the material. Other writing will include critiques of outside productions, reports on outside reading and the creation of an original play.

Twentieth-Century Chinese Musical Lives: A Partial Survey of Chinese Instrumental Music (RCHUMS251, 3 credits)
Ho Chak Law
This course explores how Chinese musical lives evolved throughout the twentieth century, reacting to social, cultural, economic, and political changes, as well as interacting with Western nations and cultures. Through a general survey of some representative instrumental works/genres/styles/traditions regarding specific historical contexts (i.e., the “pre-modern” China, the New Culture Movement, the semi-colonial China before the Second Sino-Japanese War, the Mao regime, the Cultural Revolution, and the post-Mao reform era, etc.), it highlights how and why processes of modernization, Westernization, urbanization, nationalism, and globalization were prominent in (re)shaping Chinese people’s appreciation and understanding of music.

Topics in Musical Expression: Chinese Instrumental Music Ensemble (RCHUMS 252-001, 2 credits)
Xiaodong Hottmann
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.

Afro-Cuban Drumming and Styles (RCHUMS 258, 4 credits)
Michael Gould
Come and 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.
The Art of Dance: An Introduction to American and European Dance History, Aesthetics, and Criticism (RCHUMS 260, 3 credits)
Beth Genne
Did you know that Louis XIV was one of the greatest dancers of his time and that he used dance to promote his political power? Did you know that George Balanchine’s ballet Agon was his way of championing civil rights in the year of Little Rock by creating one of his most beautiful and intimate couple dances for a black man and a white woman? Did you know that Shakespeare and his company performed complex social dances to entertain their audiences at the finish of a play? Did you know that Michael Jackson’s “moonwalk” had its origins in the dance of West Africa?
Dance is one of our most significant art forms with a long and rich history, yet it has been neglected by historians in the academy until relatively recently. This course is an introduction to the history of dance in Europe and America.
- What is dance’s role in our society and how does it reflect the values of the time in which it was produced?
- What has been the role of the dancer and choreographer at various times throughout history?
- What did their audiences expect? How can we recognize and analyze different styles of dance?

Drama Interpretation 1: Actor and Text (RCHUMS 282, 4 credits)
Kate Mendeloff
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

Empowering Community Through the Arts (RCHUMS 341, 3 credits)
Deborah Gordon-Gurfinkel
How can the arts affect change in communities? This service-learning course challenges the understanding of what it means to be empowered and how to be an agent of empowerment. Learn how to apply the arts as a tool for change in issues of social justice and, as an educational tool in response to the impact of racism and classism on equal access to educational resources for children and youth in the United States. Students will develop the capacity to formulate creative arts interventions through exposure to engaged-learning practices in the Wednesday class and at their weekly community-based internships with one of three exemplary arts and social justice organizations in Ypsilanti, Ann Arbor and Detroit. This course offers students a collaborative learning experience with Residential College and School of Social Work faculty, community artists and community members from local agencies serving families and youth. The class is taught by teachers that practice engaged-learning as an instructional tool. Students explore how this genre affects personal, community, and societal transformation through self-reflection, creative response, and the examination of innovators such as Lisa Delpit, Bryan Stevenson, Augusto Boal, Hector Aristizabel and Dorothy Heathcote.

Beginning Indonesian Orchestra (ENS 405/RCHUMS 301, 1 credit)
Intermediate Indonesian Orchestra (ENS 407/RCHUMS 303, 1-2 credits)
Susan Walton
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.
**Graduate Level (500 and above)**

**Bodies and Boundaries in Premodern Japan (ASIAN 558, 3 CREDITS)**
Reginald Jackson

In this graduate seminar we will survey a range of examples of ill, bestial, godly, demonic, impure, and sublime bodies, as well as bodies that seem to elide normative categories of class, gender, race, and species. This seminar attempts to answer some deceptively simple questions: What is a body? What can it do? And how does it move within a premodern Japanese context? Taking these basic questions as our point of departure, we will ask, How are bodies defined and portrayed in the premodern Japanese cultural sphere and what sorts of work do they perform? How should we understand concepts like “freedom” and “transgression” in the context of premodern Japanese cultural production and performance? And how do bodily limits ossify or shift over time.

**Topics In Comparative Literature: New Thinkers of the Global South (COMPLIT 750, 3 credits)**
Frieda Ekotto

With its recognition of epistemes from a range of continents, the notion of a global South as a critical apparatus is emerging on an international scale. This emergence is transforming the Western academy, as scholars are beginning to actively critique categories of domination that either posit the universal or exaggerate particular prerogatives.

In this course, our aim will be to understand how the Global South demands an organization of knowledge in the academy that expands beyond divisions in area studies. In so doing, we will consider the gaps, unorthodoxies and lines of convergence from which alternative epistemes emerge. We will go beyond national logics of organization to explore how knowledge from Asia, Latin America, Africa and elsewhere can be given precedence over established Western theoretical models. Beyond the academy, we will investigate how various social groups, excluded due to race, gender, class, etc., are demanding recognition of their human rights, in the West and elsewhere.

In our readings and discussions, we will engage diverse genealogies of non-hegemonic conceptual apparatuses, and we will present various approaches to the construction, transmission and reception of knowledge, with the goal of placing our ideas within the language and practices of communities around the world.

**Contemporary Poetry: Collaboration, Creativity, Poetry (ENGLISH 535, 3 credits)**
Petra Kuppers

How do artists work together, and how does expression slide across art forms? In this undergrad/grad collaboration seminar, we will investigate these questions through critical and practical analyses of collaborations of different kinds, collaborations between the realms of text, visuals, sound, embodiment, ritual, performance and science.

**Topics in Disability Studies: Studying Disability Arts and Culture (RACKHAM 580, 1-3 credits)**
Petra Kuppers

This class will introduce students to disability arts and culture. Our focus this semester will be on the speculative: forms of thinking forward in difference, in sci-fi and horror texts, designs, films and technologies, and in theoretical texts of imaginative futures. What will humans/animals/others be, how can and will social relations change, how do we reimagine power and life, education and the social contract, precarity and utopia? Our reading will include chapters from Donna Haraway’s interdisciplinary science studies Staying with the Trouble: Making Kin in the Chthulucene, Alison Kafer’s Feminist Queer Crip, Mel Chen’s Animacies: Biopolitics, Racial Mattering, and Queer Affect, Eli Clare’s Brilliant Imperfection: Grappling with Cure and Sunaura Taylor’s animal rights perspectives in
Beasts of Burden, and perspectives on Gloria Anzaldúa's work. We will also engage creative writing (excerpts) including Octavia Butler's novels, poems by Leah Lakshmi Piepzna-Samarasinha, Samuel Delaney's Empire Star, Larissa Lai's Salt Fish Girl, and Emily Foster's maritime novella The Drowning Eyes, as well as short stories from the Accessing the Future: A Disability-Themed Anthology of Speculative Fiction collection. We will read some of these texts together, and some will be prepared for the group by collectives. This version of the course will partly work through the arts, not just about them — some practical exercises will be part of the class work.
School of Music, Theatre & Dance Courses
(cross-listed courses already included under LSA not repeated)

Creating Social Value through the Arts: A DIY Arts Practicum (ARTSADMN 406.006/506.006, 3 credits)
Tiffany Ng
This course posits that the purpose of art making is to create a better society. Students will explore the social role of the arts historically and how arts organizations create value today. Teams will research a target audience, execute and arts experience, and measure the event's impact. Participants will refine skills in idea generation, public speaking, and data assessment to enhance social impact.

Introduction to Dance (Dance 100, 1 credit)
Robin Wilson
Introductory studio dance courses provide instruction in technical and creative aspects of a variety of dance genres. Each section under this course listing is devoted to a different dance genre. Section/genres include: contemporary/modern dance; ballet; jazz; hip hop; and special topics such as dance improvisation. In each of these sections, principles of alignment, rhythmic and spatial awareness, dynamic, flexibility, and strength are investigated as foundations for freedom of expression. Very brief reading and writing assignments, as well as performance and video viewing and analysis, inform the work in the studio. Courses culminate in the sharing of technical accomplishments and creative work. For non-dance majors only.

Congolese Dance (Dance 262, 1 credit)
Biza Sompa
Study of traditional dances of the African Congo.

Dancing Cities: Cultural Capitals (DANCE 347-002, 3 credits)
Angela Kane
This course takes a transnational and trans-historical approach to the study of 19th-21st century dance. In contrast to chronological, cause and effect narratives of choreography and performance, it focuses on several 'dance capitals' and case studies, for example 19th century Romanticism and Romantic Ballet in London, Paris and St. Petersburg, and Dance as Cultural Diplomacy during the Cold War. The course uses Pierre Bourdieu's concepts of 'habitus' and 'cultural capital' as a theoretical underpinning and, thus, introduces students to the idea of 'field of production' - how both local conditions and international trends are a play in the creation of choreography and dance companies; how dance works are received in particular contexts; and how the arts are supported (or not) at regional and national levels by complex combinations of economic, cultural and symbolic systems of power. For the final project, students self-select a city and time frame, and investigate the aesthetic and political conditions of the dancing and dance-making there.

Introduction to the Art of Music (MUSICOL 121, 4 credits)
Gabriela Cruz
Musicology 121 offers an introduction to western art music from 1700 to the present. The course aims to develop listening skills as well as an ability to think and communicate effectively about music and sound. We will examine selected piece of the repertory and will develop a culture of attentive listening that is sensitive to major shifts in musical aesthetics, to changing notions of form and style, to the history of musical performance, and to the functions and meanings of music.
**Introduction to Music (MUSICOL 139, 2 credits)**  
Christi-Anne Castro  
A survey of musical concepts and repertories of the Western and non-Western world.

**Music and Islam (MUSICOL 343, 3 credits)**  
Meilu Ho  
This course focuses on the unity and diversity of musical customs from the Muslim cultures of the Middle East, Central Asia, north India and Indonesia. We will investigate musical systems in terms of instruments, repertoire, modal and rhythm structures and the effects of religious constraints, cultural policy and social history on musical life.

**The Musics of African Americans (MUSICOL 457-001 / AAS 400 3 credits)**  
Lester Monts  
Mon/Weds 10:00AM-11:30AM  
An explication of the development of the Afro-American musical traditions from African and Afro-American folk origins to Black American music in the twentieth century. Topics include blues, jazz, contemporary popular music, and art music.

**Music of the Middle East, India, and Southeast Asia (MUSICOL 467-001, 3 credits)**  
Meilu Ho  
Examines some of the better known musical traditions from West Asia (Egypt, Lebanon, Syria, Turkey, Iran, Iraq), South Asia (Pakistan, India, Sri Lanka), and Southeast Asia (Myanmar, Thailand, Cambodia, Laos, Malaysia, Vietnam, Indonesia, Philippines).

**Special Topics PAT: The Art of Electronic Music (PAT 498-007, 3 credits)**  
Christopher Burns  
The Art of Electronic Music: Explore the creation of electronic sound in ambient, EDM, experimental music, hip-hop, R&B, rock, and techno. Study the work of classic and contemporary artists and producers, including Bjork, J Dilla, Brian Eno, and Pauline Oliveros, to understand their use of sampling, looping, editing, sound synthesis, and production techniques, and to investigate the dialogue between artistic and technological innovation in electronic music.

**Special Studies in Music Theory: “Four Crazies” Oliveros/Cage/Sun Ra/Messiaen - and Carnatic Singing (THEORY 460-003/560-003, 3 credits)**  
Stephen Rush

**Introduction to Global Theatre and Ethnic Studies (THTREMUS 222, 3 credits)**  
EJ Westlake  
Survey of performance histories of diverse cultural communities of the United States. Class studies transnational origins and cultural contexts for multi-cultural theater: African American, Latino/Latin American, Asian American, Middle Eastern and others.
**The Atonement Project (THTREMUS 334-001, 3 credits)**
Ashley Lucas and Kathleen Kelly

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 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. Students and workshop participants who give their consent can contribute their work to the Atonement Project website - an online forum designed by the MIT Media Lab - as a means of starting conversations about atonement with web users. Ultimately this course seeks to identify the best strategies for using the arts to address crime and those most affected by it.

**Topics in Drama: Latina/o Theatre for Social Change (THTREMUS 399-003 / RC 334-004, 3 credits)**
Ashley Lucas

Tu-Th 3:00PM-4:30PM

Artistic practice in prisons has occurred since the inception of prisons themselves, though popular thought tends not to connect the idea of the arts with that of criminal justice systems. This course surveys the history of performance in prisons through the examination of plays written by and about prisoners as well as narratives, which chronicle the process of creating theatre in prisons. More importantly, the course also requires all enrolled students to enter an adult prison once a week throughout the semester to lead a theatre workshop with prisoners. Students will be placed in pairs to facilitate workshops, and each workshop will hold a performance at the end of the semester. Students and prisoners together create social change through their performances, both by bringing two disparate communities (i.e. undergrads and prisoners) into meaningful interaction and also by using theatre to explore significant social issues.

**Graduate Level (500 and above)**

**Media Arts: Immersion and Enculturation (PAT 510, 3 credits)**
Andy Kirshner

The course details the theory and practice of music technology, interactive art forms that use technology, models of human computer interaction, and digital video and animation. Students will perform analyses of contemporary works in the media arts from aesthetic, production, technological, and artistic points of view. Students will examine the roles in the collaborative process.
School of Information

**Online Communities: Analysis and Design of Online Interaction (SI 429, 3 credits)**
Cliff Lamp
This course gives students a background in theory and practice surrounding online interaction environments. For the purpose of this course, a community is defined as a group of people who sustain interaction over time. The group may be held together by a common identity, a collective purpose, or merely by the individual utility gained from the interactions. An online interaction environment is an electronic forum, accessed through computers or other electronic devices, in which community members can conduct some or all of their interactions.

**Graduate Level (500 and above)**

**Makerspaces, Maker Culture, Maker Tools (SI 636, 3 credits)**
Kristin Fontichiaro
Do you wish you could create solutions that are custom-fit to your needs instead of buying other people's products? The maker movement makes that possible. Makerspaces represent a convergence of rejuvenated interest in do-it-yourself (DIY) practice with technological advances that have democratized access to low-cost, open-source resources. Makerspaces (also known as hackerspaces) have their roots in centuries-old practices such as guilds or county fairs. Today's makerspaces are communal or community spaces in which creators of all kinds - known as makers - come together with shared resources to tinker, prototype, swap ideas and expertise, experiment playfully, create, and iterate. Some see the maker movement as a novel approach to manufacturing: lean and nimble, with a rapid, technology-infused pathway from prototyping to manufacture. Others see making as an extension of the human experience, wrapping crafters, coders, artisans, hobbyists, and entrepreneurs under its umbrella, across the novice to expert continuum. Still others see making as a means to survival. Regardless, maker culture is collegial, built on open-source hardware and software and a free and generous sharing of ideas. This course explores makerspaces, maker culture, and the open-source, low-cost microcontroller tools (such as Arduino, Lilypad, and Grove) that accelerate maker tinkering. In this course, you are a maker. Through readings, discussion, design charrettes, and hands-on building, you'll construct insights, strategies, and skills to bring your ideas and inventions to life. Note: given the availability of existing open-source code available online for these platforms, this course focuses less on programming code than on deploying existing code.

**Digitization Cultural Heritage Materials (SI 675, 3 credits)**
Paul Conway
Creating preservation quality digital images of cultural heritage resources (photographs, graphics, texts) is an important strategy for online access. Using a mix of lectures and intensive lab exercises, this course explores current imaging and data standards, image and text analog to digital conversion techniques, metadata models, and project management requirements.
Interarts Performance Forum (INTPERF 160.1, 1 credit)
Andy Kirshner
This course focuses on creating a sense of collaboration and community across the disciplines by participation in a series of special events. In the winter, we will camp in Chicago, probably indoors, work with special visitors, present work in the Walgreen for critique, and present work for informal in progress critiques. Open to all Stamps students and to others by permission of the instructor.