



**FALL 2019
PERFORMANCE STUDIES
COURSE LISTINGS**

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

Undergraduate Level (100-400)

Literature in Afro-American Culture: *Post-Civ Rights Autbio* (AAS 338, 3 credits)

Michael Awkward

In this course, we will investigate roughly ten black American autobiographical texts published during the last fifty years. Beginning with Anne Moody's classic 1968 civil rights work, *Coming of Age in Mississippi*, and ending with Kiese Laymon's award-winning 2018 *Heavy: An American Memoir*, we will explore black and American selfhood at crucial pressure points during a half-century of long-deferred, still-tentative, and still-provisional freedom. In addition to assessing the varied, sometimes-competing examinations of black American freedom constructed in the shadow of the black American freedom movements, we will test, among other notions, the applicability of the notion of intersectionality – which The Oxford Dictionary defines as “the interconnected nature of social categorizations such as race, class, and gender, regarded as creating overlapping and interdependent systems of discrimination or disadvantage” (and, I would add, incrimination or advantage) – to analyses of texts that foreground the creation and performance of black American selfhood.

Topics in Black World Studies | *Forests of Gold: Performing History in Africa* (AAS 358.011 / HISTART 393, 3 credits)

Kwasi Ampene & Ray Silverman

One of the world's richest deposits of gold is found in the forests of southern Ghana. Here gold served as an impetus for the founding of a number of centralized states collectively known as Akan. These societies speak different dialects of the same language, Twi, and share many social, religious, political and culture practices. Gold continues to serve as a powerful symbol of wealth, power and prestige. The histories of these kingdoms, some dating back to as early as the fourteenth century, have been preserved over time in oral texts that have been “written” into the expressive cultures of the Akan. “Forests of Gold” examines the history of the Akan through the study of cultural practices that include political regalia, architecture, music, dance and oratory. The course considers how one can “read” these traditions as historical documents that provide a means for engaging the past in the present, what we might understand as a dynamic process for performing history. We will explore a number of questions. How and what do these modes of expression communicate? What is the nature of the historical knowledge they carry? How are these cultural practices used to define and sustain political and social authority in Akan societies? Many of these practices, especially royal regalia, circulate today in global contexts where they have acquired new meaning and significance as art objects, as commodities, as material heritage. What are the political, economic, aesthetic and ethical implications of these appropriations? These are just a few of the questions that will provide a framework for exploring the histories of the Akan.

Introduction to Caribbean Societies and Cultures (AAS 444 / ANTHRCUL 414, 3 credits)

Maxwell Owusu

This course provides an introduction to the peoples and cultures of the Caribbean. Topics covered include: The political geography of Pre-Hispanic Caribbean; the Amerindian peoples and cultures; patterns of Post-Columbian colonization and settlement in the New World; social structure and culture of Plantation Society; East Indian and Creoles; racial and national identity in Hispanic and non-Hispanic Caribbean; The Family in the Caribbean; religion and folklore; Caribbean migration. Films and videos on the Caribbean shown in class.

Themes in American Culture: Indigenous Performance (AMCULT 204.008, 3 credits)

Bethany Hughes

Would you like to learn a social dance that would allow you to join in at a powwow? Would you like to understand the cultural and technical significance of beadwork in Native American culture? Would you like to know more about contemporary Native American artists who create and perform cutting edge music, art, drama, and poetry? This course will give you the opportunity to learn about, interact with, and perform work by Indigenous artists. We will experience embodied learning and knowing, read about how Indigenous thinking and practices are intertwined, create our own beadwork, and rehearse and perform from a new play by Native American playwrights. This course understands learning as a process and an embodied experience that must be rigorously practiced and thoroughly understood. The readings will challenge your conception of Native American identity, culture, politics, and epistemology. And the practice of learning will offer you ways to think about how you know, from whom you learn, and what it means to possess or protect knowledge.

Asian/Pacific Islander American Cultural Performance (AMCULT 352, 3 credits)

Amy Stillman

Student-organized ethnic culture shows have long been a staple of college life. At the University of Michigan, we've also witnessed the growing popularity of dance crews as well. Both shows and performance teams align with home- or heritage-country cultural practices while also incorporating contemporary popular cultural practices. This course examines the student-organized cultural performance scenes of Asian/Pacific Islander American student communities on the UM campus. We will discuss both the contents of the shows and the cultural work that these shows accomplish for student participants. We will engage in the thoughtful critique of these activities and assess the pros and cons of these activities on campus. All insights will be brought to bear upon the Term Project which involves original research on a topic of choice.

Cuba and its Diaspora (ANTHCUL 314 / LATINOAM 313, 3 credits)

Ruth Behar

This course examines Cuban history, literature, and culture since the Revolution, both on the island and in the United States diaspora. In political and cultural essays, personal narratives, fiction, poetry, drama, visual art, music, and film, we will seek a comprehensive and diverse view of how Cubans on the island and Cubans in the diaspora understand their situation as people of the same nation divided for fifty years by the Cold War, revolution, and exile. Topics to be considered include the meaning of diasporas in our time, Fidel Castro and the making of the Cuban Revolution, masculinity and gay sexuality in the Revolution and Cuban diaspora, women's dreams, everyday life under communism, Afrocuban culture and religion, Jewish-Cuban revitalization, the Cuban visual arts movement, and the construction and deconstruction of exile identity.

Culture, Thought, and Meaning (ANTHRCUL 330, 4 credits)

Matthew Hull

This course is an intensive, upper-division introduction to Cultural Anthropology and Cultural Studies. This course is about ideas anthropologists have developed to understand human difference and human relationships, from the end of the nineteenth century to the present day. We explore a rich variety of texts in philosophy, psychology, and cultural anthropology from different historical periods and regions, including Papua New Guinea, Bali, and the U.S. Students will develop a basic understanding of theoretical movements in cultural anthropology, a set of tools for analyzing and understanding cultural phenomena, and a stronger appreciation of cultural difference in all its forms.

Language and Culture (ANTHRCUL 374 / LING 374, 4 credits)

Alaina Lemon

This course surveys a century's worth of research and reflection on language as a part of "culture," drawing on literature in anthropology, linguistics, and related fields. In exploring language in cultural context, some have

approached language as if it were a mere window into cultural diversity. Perhaps culture, they reason, can be discovered in a community's distinctive repertoire of words, or in its grammatical categories, or in its styles of face-to-face interaction. Included here are those who see culture as primarily cognitive—group-relative ways of 'knowing' and 'thinking', such as how people conceive of putatively universal categories like space and time, or how they classify people and things. Others suggest that language is no innocent medium at all, that it does not passively disclose facts about a preexisting social, cultural, and cognitive world, but may help actively constitute it, even transform it. We explore these and other issues through classic and contemporary readings and through examples culled from across the globe.

Topics in Sociocultural and Linguistic Anthropology: Nonverbal Communication (ANTHRCUL 458, 3 credits)

Michael Lempert

Speech is undeniably central to communication, but what about all the embodied signs that occur with it, signs that may express, or even betray, what one means? This course explores the multi-modality of face-to-face communication. Topics include gesture, especially manual gestures that co-occur with speech; gaze and bodily orientation; posture mirroring and rhythmic integration; how people stand in small groups and navigate the built environment. While we'll read scholarly literature each week, the course is data-centered and designed to give you the chance to develop skills in observation and analysis. For part of the semester, you'll use a multimedia annotator (ELAN, developed by the Max Planck Institute for Psycholinguistics) to work directly with videodata that you choose, record, and transcribe. This course does not assume any background in linguistics or anthropology.

Topics in Arab American Studies: Islam in/and America (ARABAM 301.001, 3 credits)

"Islam in/and America" examines the history and presence of Islam in the United States; the construction and evolution of American Muslim identity, community, and culture; and representations of Islam and stereotypes about Muslims in American media and popular culture. "Islam in/and America" is taught by Rutgers Prof. Sylvia Chan-Malik, an expert on race, gender, and religion. It is shared via synchronous video conferencing with the University of Michigan, Penn State University, and the University of Maryland as part of the Digital Islamic Studies Curriculum. Note: This course is offered as part of the Digital Islamic Studies Curriculum. Students who enroll will participate via video conference with the host institution, Rutgers University. Note that the course meets from September 3, 2019 to December 12, 2019.

Love and Death in Japanese Culture (ASIAN 300, 3 credits)

Reginald Jackson

How did experiences of love and death shape human relations and notions of beauty in pre-modern Japan? Using central existential questions of love, death, and beauty as thematic foci, this course examines what it meant to be human in pre-modern Japan. In the course of reading literature, both canonical and popular, we will analyze key concepts in Japanese cultural history that address issues of good and evil, truth, sexuality, and the intersection of aesthetics and politics. We will explore various cultures—courtly, samurai, geisha—each with its own ethical and aesthetic codes. While focusing on literary texts, we will also incorporate secondary sources from criticism, history, religion, performance, as well as visual media like painting, calligraphy, and film.

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.

[Arts and Ideas of Modern South and Southeast Asia \(ASIAN 308 / RCHUMS 308, 3 credits\)](#)

Susan Walton

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*.

[Himalayas: An Aesthetic Exploration \(ASIAN 335 / ASIAN 582, 3 credits\)](#)

Nachiket Chanchani

The Himalayas are the world's longest and loftiest mountain range. This course will commence with a survey of influential contemporary perceptions of the Himalayas. Thereafter, we will proceed to glean some of the many ways in which the shaping of objects and the crafting of identities are linked in this region today. Subsequently, we shall embark on a series of armchair expeditions to recover interconnections between 'art' and 'life' in the Himalayas in centuries past. Traveling in arcs stretching from the Brahmaputra River valley in the east up to the upper reaches of the Indus River in the west and along axes extending from the sub-montane Terai in the south to the frosty Tibetan plateau in the north, we will repeatedly cross China, Nepal, India, Pakistan, and Afghanistan. Resting at sites sought out by pilgrims, traders, and conquerors, we will query the distinctive forms, layouts, and functions of temples, monasteries, and gardens, and the medley of objects found in them including steles, manuscript paintings, and water-fountains.

All students will be able to participate in engaging classroom discussions on questions whose ramifications go beyond the classroom's confines: How does geography impact cultural production? How is nature transformed into art? How do words, images, and edifices operate? Can images and edifices claim legitimacy that words may not and vice-versa? What do makers owe their readers/viewers?

Additionally, students will have an opportunity to examine banners, ritual implements and manuscript paintings in the reserve collections of the U-M Anthropology Museum, Art Museum, and in the Special Collections Library. Graduate students will be encouraged to conduct original research and to write their term papers on topics that can be readily developed into conference presentations.

[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.

Contemporary Chinese Performance Culture (ASIAN 356, 3 credits)

Emily Wilcox

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

Topics in Asian/Pacific Islander American Studies: Asian American Cinema (ASIANPAM 301, 3 credits)

Melissa Phruksachart

Despite their exclusion from the canon, Asians and Asian Americans were some of cinema's first subjects and some of its first creators. This course introduces students to the history of Asian American media-making in the United States from the early twentieth century into the present. Our goals are: 1) to apprehend the conditions faced by Asian American cultural producers; and 2) to gain a better understanding of how Asian American cultural producers actively resist, complicate, and transcend dominant representations. Screenings will range from pre-code Hollywood to studio musicals, community video, independent cinema, television, and the Internet.

Music in the Ancient World (CLCIV 220, 3 credits)

Arthur Verhoogt

Music was an important part of life in the ancient Greek and Roman world. There was musical accompaniment during public performances of plays and sporting events, and music was an important aspect of various religious rituals. The sounds of ancient music itself do not survive. What we have are many visual images of musical instruments and performances, some technical musicological literature, and a handful of actual scores of ancient music that survive on papyri and inscriptions. In this class we will introduce the various aspects of music in the ancient world, from theory to practice. Focus will be on the primary sources (textual and visual) and their modern interpretation. We will also listen to modern reconstructions of actual ancient musical pieces.

Sport in the Ancient Greek World (CLCIV 371, 4 credits)

David Potter

'Sport in society' has become a catch-all phrase that embodies everything from the definitions for success and identity, acquisition of fame and fortune, and embellishment of power and prestige. But how would the Ancients have related to such a collage of forces? What say the gladiators of Rome as spectators at a Super Bowl; the wrestlers of Greece as flag bearers at the London Summer Olympics? Would the role of today's athlete, their celebrity attraction

and societal influence, be foreign to the athletes and sport performers of the Classical Age? Comparisons? Lessons? Conclusions?

From the history of sport in the classical era, can we draw informative comparisons and essential lessons that help us comprehend the power, the danger, and the absurdity of the world's number one entertainment industries, intercollegiate and professional sports?

[Seminar in Journalistic Performance | Believe Me: Campaign Messaging from Truman to Trump \(COMM 439, 3 credits\)](#)

Robert Yoon

Nothing shapes political campaign more than words and images. In this course, we will examine the various ways candidates and their teams use words and images to shape the message of their campaigns and how that carefully crafted message often goes awry. We'll look at real-time examples from the ongoing 2018 midterm elections and the early stages of the 2020 presidential race and also draw from past campaigns using clips from candidate speeches, debates, news clips, campaign ads, political memorabilia, and social media. Throughout the semester, we will take a critical look at the role the news media play in distributing, interpreting, and analyzing these messages over the long course of a national campaign.

[Great Performances at Michigan \(COMPLIT 141, 4 credits\)](#)

Yopie Prins

Are you eager to learn more about performing arts at the University of Michigan? This course introduces students to live performances presented by the University Musical Society (UMS), the Michigan Theater, the School of Music, Theater, and Dance (SMTD), and other performing arts organizations around Ann Arbor and Detroit.

This course will help students develop their skills in writing about performance. Throughout the semester, students will explore the concept of performance from different historical, critical and creative perspectives, analyzing the relation between tradition and innovation in performing "great" works, and asking what makes a "great" performance.

[Introductory Playwriting \(ENGLISH 227 / THTREMUS 227, 3 credits\)](#)

Jose Casas

A creative writing course in the rudiments of playwriting, with special attention to writing for performance in a 10 minute play format. This course will function as a workshop in which students will be expected to perform as well as write.

[American Theatre and Drama \(ENGLISH 349 / THTREMUS 323, 3 credits\)](#)

E.J. Westlake

The study of principal American dramatists, and principal events and issues in the American theatre, mainly in the 20th century.

[Performance Studies: European Drama from Ibsen to Beckett \(ENGLISH 346, 3 credits\)](#)

Enoch Brater

How has the canon of western European drama changed in the hands of theatrical practitioners in an age of revision and reinterpretation? Figures like Ibsen and Chekhov retain their status as foundational figures, though their pivotal works have been reimagined in surprising ways by companies like Mabou Mines (Dollhouse) and playwrights like Lucas Hnath (A Doll's House, Part 2), Aaron Posner (Stupid F**king Bird) and Christopher Durang (Vanya and Sonia and Marsha and Spike), among others. This course is designed to introduce students to the major works of Brecht, Beckett, Strindberg, Pirandello, Wilde, and Shaw in addition to Ibsen and Chekhov, but as it does so it considers such issues as the canon's resistance to change, the representation of the female figure on stage, the privileged position of

male voices, the championing of progressive social and political issues, the transition to film and other video resources, and the creative role today's world theater plays in establishing a new theatrical idiom for the contemporary stage.

[Studies in German Culture | Art and Politics: Joseph Beuys \(GERMAN 304, 1 credit\)](#)

Frederick Amrine

Joseph Beuys (1921-1986) was one of the greatest artists of the 20th century, but he was also an important social activist, ecologist, and political theorist. After an early neo-Dadaist phase, Beuys 'resigned from art' as the creation of elite objects and developed instead a unique kind of politically and spiritually charged performance art that he called "social sculpture."

Some of his most famous "actions" were shamanistic rituals evoking the lost nature-wisdom of the coyote, the hare, and other 'animal helpers'; others, such as the planting of 7,000 oaks and basalt plinths in Kassel, Germany, were more overtly ecological. Beuys's utopian politics led him to create a political party for students, then an alternative university; eventually, he became one of the co-founders of the German Green Party. He sought to heal the great wound of the Cold War by seeking a political 'third way' in concepts similar to those pursued by theorists of the Prague Spring.

Inspired by Schiller and Steiner, Beuys believed deeply in the power of art to develop human potential, and he adopted Novalis' claim that "Everyone is an artist" as his own motto. This course will provide an introduction to these many aspects of his life and work, with special attention to their place within the larger contexts of German politics and intellectual history.

[Dada and Surrealism \(HISTART 376, 3 credits\)](#)

Matthew Biro

This course examines the international movements of Dada and Surrealism within the context of European and American culture and history between 1916 and 1939. These artistic movements, which were influenced by the formal experiments of early twentieth century art and literature, redirected the self-reflexive radicalism of their artistic predecessors in new directions; namely, toward: (1) bridging the gap between art and life; (2) defining and criticizing the modern world; and (3) suggesting new forms of individual and collective subjectivity commensurate with modern life. This course will explore these developments in depth and examine Dada and Surrealist art in all its forms including painting, photo montage, collage, assemblage, performance, literature, and film.

[First-Year Seminar in the Humanities | Acting Out: History on Stage \(HISTORY 197, 3 credits\)](#)

Ellen Poteet

History captures the imagination when we feel ourselves in the presence of the people who make it. The theater stage is one place where that can happen. Nevertheless, dramatic play acting is not history and history is not dramatic theater, though as we will see the one can sometimes blur into or become the other. In this seminar we will explore the relation between history and history acted out through reading plays which dramatize actors in history and through uncovering the historical sources for the persons and events put on stage. We will also compare the world of medieval theater stages with a modern case of a morality play whose first performance became a historic occasion. As we move between history and history on stage we will need to consider as well when a historical play draws the curtain aside on the cultural and social history of the time in which it was written. Was Shakespeare's Julius Caesar, for instance, more Roman or Elizabethan? Our investigations will address how theater may bring history memorably on stage before us, how historical experience—not just facts and dates—is communicated across time and place, and how people in history have created stages for communicating themselves, both to their contemporaries and to us, in such a way that their characters live on. Needless to say we will be doing some acting out of our own so that we bring history close enough to see and hear its actors.

Humanities Topics in History: *Art and Anarchism* (HISTORY 240.004 / SLAVIC 290, 3 credits)

Ania Aizman

Anarchism, a political idea despised by every government, has always flourished in literature and the arts across the world. It was especially vibrant in Russia, connecting figures that range from the Russian classics (Turgenev, Tolstoy) to the 2012 anarcho-punk performances of Pussy Riot. Today, anarchism influences politics in Europe, Latin America, and the U.S. What are its key ideas, crucial limitations, and possible futures?

Course materials include political theory, fiction, drama, visual art, film, and music. Along the way, we meet Russian and Western anarchists (e.g. from Bakunin and Tolstoy to Emma Goldman, Pablo Picasso, Ursula Le Guin, and others). We consider how anarchists thought about national borders, violence, justice, sexuality, art, and education. Students will have the choice to write a paper or conduct a creative project.

Humanities Topics in History: *Modern Scottish Culture* (HISTORY 328.001, 3 credits)

Kali Israel

The 18th century Scottish moral philosopher Adam Smith claimed that the true wealth of the nation lay in its culture; more recent writers have argued that contemporary Scottish politics, including questions about independence, have often been strikingly infused with or even driven by cultural activity in a variety of forms. It is not just that poets, theatre-makers, musicians, film-makers, and many other cultural actors have played and continue to play prominent roles in political life, but also that reading, seeing, hearing, and participating in cultural activity have been important ways in which Scottish people think about and may come to act on political issues. Arguments about history, language, and politics happen in cultural work, and the relationships between, e.g., economics and film-making, or politics and science fiction, are not unidirectional or simple. In this course, we will explore Scottish cultural activity from the late 19th century to the present—including some imagined futures—through literature of many kinds, visual arts of many kinds, performances of many kinds, music of many kinds, and criticism of many kinds; the material of the course will include drama, film, fiction, poetry, music, landscape works, creative engagements with science and technology, and the visual arts. Through explorations in recent Scottish cultural history, we will break from clichés of Scottishness and from simplistic notions of “national identity.” Students will learn Scottish history alongside and through cultural history and contemporary creativity, and by bringing cultural works and wider histories together, we’ll expand our understanding of both. Students from all majors are welcome and no previous knowledge is assumed.

Institute for the Humanities: Topics in Interdisciplinary Studies (INSTHUM 311, 1 credit)

Amanda Krugliak

In this 1 credit mini-course, we will explore how arts and exhibitions activate research within the humanities, establishing a space for informed and inclusive public engagement. Together, we will consider the mechanism of “gallery” as a portal for an outward gaze, addressing the challenges of our global community through creativity, collaboration, and outreach.

Using the IH Gallery as a springboard, this seminar class will discuss visual artworks, exhibitions, performances, and assigned readings, examining the intent and impact of a wide range of socially driven creative projects. Students will have the opportunity to meet Fall 2019 IH visiting artists Ruth Buentello and Tylonn Sawyer, for a behind the scenes look at their installations. In addition, the class will attend several art related events as a group, extending our experiences with the arts on campus and in the community.

Conceptually, the class intends to more thoroughly investigate the relationship between curation and storytelling in regards to “frame,” offering a greater awareness of the potential for exhibitions in the arts and humanities to change the way we see things.

Rock Poetry and Political Protest in Poland (POLISH 214, 3 credits)

Piotr 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.

Project Outreach: Mind, Music & Community (PSYCH 211.002, 3 credits)

Heather Cornett

This section gives students the opportunity to share their passion for music by volunteering in the community, while learning about the psychology of music. Students who are enthusiastic about singing or playing a musical instrument are encouraged to enroll- however, it is not expected that students who register for this section will have musical talent. Rather, students should have a desire to share their creative spirit with others. Performances will be done in local preschools, in Mott Children's Hospital, and for residents of memory care units in local senior living communities. Lectures and readings explore the broad range of psychological and neuropsychological issues related to music and musical performance, including a focus on music as therapy. No auditions are required.

How to Think (Arts): Foundations of Music (RCHUMS 202.002, 4 credits)

Katri Ervamaa

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 academic term is divided roughly into three sections: rhythm, melody, and harmony.

Chamber Music (RCHUMS 250, 1-2 credits)

Katri Ervamaa

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.

Topics in Musical Expression: *Chinese Instrumental Music Ensemble* (RCHUMS 252.001, 2 credits)

Xiaodong Hottman

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.

Topics in Musical Expression: *Human Voice* (RCHUMS 252.002, 2 credits)

Jennifer Goltz-Taylor

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.

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.

Each student is expected to practice daily using a practice conga supplied by the instructor.

Lab Fee \$50.

Musical Improvisation (RCHUMS 259, 4 credits)

Mark Kirschenmann

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

The Art of Dance: An Introduction to American and European Dance History, Aesthetics, and Criticism (RCHUMS 260 / DANCE 241, 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 I: Actor and Text | Image of the American Family \(RCHUMS 282, 4 credits\)](#)

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.

[The Experience of Arts and Ideas in the Nineteenth Century \(RCHUMS 291, 4 credits\)](#)

Beth Genne

The nineteenth century was marked not only by revolutionary changes in society but also by artistic revolution. By the beginning of the twentieth century the conventions of style and subject matter of virtually every major art form — painting, music, dance, and literature — had been radically altered and the role of the artist in society had been radically redefined. This interdisciplinary course, open to all students, will examine some of these changes and the interaction of art and social change by offering an introduction to major movements in European art and cultural history of the nineteenth century — Romanticism and Realism — by analyzing and comparing representative works of literature, painting, music, and dance. Among works studied will be paintings by Delacroix, Courbet, Monet, Degas, and Van Gogh, the writings by E.T.A. Hoffman and Hans Christian Anderson, novels by Emily Brontë, Gustave Flaubert, music of Beethoven, Berlioz and Debussy, and ballets of Perrot and Bournonville. We'll be asking some of the following kinds of questions:

- What is the revolution of style and subject matter brought about by Romantic art?
- How does it reflect changes in the society that produced it?
- How do the fairytales of E.T.A. Hoffman, the ballet *Giselle* and the *Symphonie Fantastique* of Berlioz reflect these changes and the new attitude of the artist towards himself and his art?
- Can we find similar aims in the realist novels of Flaubert and the realist painting of the Impressionists?
- How do they reflect the growing secularization of society brought about by scientific and political revolution?
- Can we compare the revolution in the structure and subject matter of painting brought about by the Impressionist painters to the revolution in form brought to music by Debussy?
- What can we learn about the evolving view of women's place in society by comparing the portrayal of women in paintings by Berthe Morisot and Edouard Manet and the portrayals of women the novels of Edith Wharton?

[Beginning Indonesian Orchestra \(RCHUMS 301 / ENS 405, 1 credit\)](#)

Susan Walton

[Intermediate Indonesian Orchestra \(RCHUMS 303, 1-2 credits\)](#)

Susan Walton

This course, on learning to play the Javanese gamelan, presupposes some knowledge of gamelan playing, either because the student has taken Beginning Indonesian Orchestra or has some other gamelan training.

[The Atonement Project \(RCHUMS 332/THREMUS 334, 3 credits\)](#)

Becca Pickus

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.

[Special Topics in the Humanities: Advanced Practice in Community Engagement through the Arts \(RCHUMS 334.001, 3 credits\)](#)

Deb Gordon-Gurfinkel

The course is designed for students that have already taken at least one semester of an Engaged Learning course with Telling It, PCAP or a similar course with an internship component that serves under-served youth or incarcerated youth or adults. This class has been developed in response to students expressing an interest in deepening their knowledge about community engagement, are looking to further their experiential learning about community engagement and build upon their existing facilitation skills in the service of marginalized communities. Students will intern at either a Telling It or a PCAP site for 3-5 hours a week, depending upon the location, as well as meet for class once a week.

[Special Topics in the Humanities: Opera, Gender and Culture \(RCHUMS 334.003, 3 credits\)](#)

Naomi Andre

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).

[Special Topics in the Humanities: Contemporary Film of the Islamic World \(RCHUMS 334.004, 3 credits\)](#)

Sascha Crasnow

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.

[Special Topics in the Humanities: Art & Resistance: Global Responses to Oppression \(RCHUMS 334.005, 3 credits\)](#)

Sascha Crasnow

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

[Empowering Community Through the Arts \(RCHUMS 341 / AMCULT 311.007, 3 credits\)](#)

Deb Gordon-Gurfinkel

How can the arts affect change in communities? This Engaged Learning course challenges the understanding of what it means to be empowered and how to be an agent of empowerment. Open to all U-M students, this class explores what it means to be empowered and to how to collaborate across communities through participation in arts-based programs in Washtenaw County and Wayne County. The class fosters students' ability to apply the expressive arts as a catalyst for change in issues of social justice, including as a healing tool in response to trauma and the impact of racism and classism on equal access to services and educational resources for youth in the United States. Students develop the capacity to collaborate and partner with community members. They plan and facilitate at least one session that includes expressive arts activities through exposure to engaged-learning practices in this class and at their weekly community-based internship at either Telling It (Ypsilanti and Ann Arbor) or at Matrix Theatre (Detroit). Students select an internship at one of these arts and social justice organizations that partner with the class. This course offers students a collaborative learning experience with Residential College and School of Education faculty, community artists and community members from local agencies serving families and youth. Students explore how this genre affects personal, community, and societal transformation through self-reflection, creative response, and the written and recorded work of arts innovators.

[Race and Identity in Music \(RCHUMS 354 / AAS 354 / WOMENSTD 354, 3 credits\)](#)

Naomi Andre

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.

Special Period and Place Drama: *Contemporary Plays on Race in America* (RCHUMS 390, 4 credits)

Kate Mendeloff

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.

Seminar in Drama Topics | *Farce World: A Survey of Low Comedy from the Ancient World (West and East) to the Trump Administration* (RCHUMS 484, 4 credits)

Martin Walsh

This course will focus on short comic plays, what might be labelled folk- or popular theatre from the earliest times up to the present. The semester will be organized into three sections:

- I. Ancient World, East and West: Will include Greek mimes, Sanskrit farces, and Kyogen plays, the comic end of Japanese Noh Drama.
- II. Medieval and Renaissance: Will include famous medieval French farces such as Pierre Pathelin, some of Hans Sachs' Carnival plays from Nuremberg, with "jigs" and "drolls" from Shakespeare's England.
- III. Modern: The final section will take us from the 18th century to the present with politically tinged low-comedy from Henry Fielding, Alfred Jarry, Bertolt Brecht, and Tom Stoppard.

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

Special Topics: *Refugee Narratives* (RCIDIV 351, 2 credits)

Kariin Goertz

According to the UN Refugee Agency, 1 in every 110 people globally is either an asylum-seeker or a refugee. Many are fleeing violence and persecution, but increasingly, they are forced to leave due to the effects of climate change. Displacement and statelessness are pressing realities in our world today and how we respond to them is a measure of our humanity. By international law, everyone has the right to seek and enjoy asylum from persecution (Art 14, Universal Declaration of Human Rights), and yet many world leaders are backpedaling on this legal commitment. Once this country prided itself on welcoming the "tired, poor, huddled masses yearning to breathe free." Today, we declare the arrival of those in need to be a national emergency and want to build a wall to ward off the alleged invasion. We see threat instead of opportunity, "criminal aliens" and "bad hombres" instead of fellow human beings. Words and images matter: they influence hearts, minds, and policies. The refugees are not the crisis, but rather, the narratives we tell about them.

In this mini course, we will explore the power of literature and art to present compelling counter-narratives to anti-immigrant rhetoric and politics. These narratives by and about refugees in the 20th and 21st centuries elicit

compassion and resist the dehumanizing process of othering. We will compare media representations of refugees with more personal perspectives in non-fictional and fictional texts, films and performances. Works include Anna Seghers' *Transit* and recent film adaptation, Leila Abdelrazaq's *Baddawi*, Chris Cleave *Little Bee*, Viet Thanh Nguyen's *The Refugees*, Jenny Erpenbeck *Go, Go, Go*, Ai Wei Wei's film *Human Flow*. We will also be attending the UMS performance of *Zauberland: An Encounter with Schumann's Dichterliebe* (October 25), based on the exile poems of Heinrich Heine, about a young woman waiting at a European border after fleeing violence in her homeland.

Minicourse meets 10/24-12/11/19

[Sociology of Music: Impacts of Culture on Composition and Performance \(SOC 255, 3 credits\)](#)

Terence McGinn

This course draws on both theoretical and applied literature to explore the impact of social context on the production and experience of music as well as music's impact in various social environments. Popular and classical forms of music are examined.

The sociological perspective sees that every aspect of musical production is affected by social context and that music, in turn, has played a profound role in our societies and subcultures. This course examines the relationship of music and society, moving from micro to macro units of analysis: the individual in social context (composer, musician, audience member), the musical group, musical institutions, music in subcultures and societies, and global dimensions of music. Class time will focus on the discussion of selected articles and book chapters in the sociological literature that range from the highly theoretical works of Weber and Adorno to the applied works of Tia DeNora. These discussions will be supplemented by lectures, guest speakers, student presentations, and media pieces.

[Literatures and Cultures of the Borderlands: The Politics of Language \(SPANISH 440, 3 credits\)](#)

Larry La Fountain-Stokes

This course is an exploration of Latinx literature and culture in the United States, with a special focus on the Chicana or Mexican-American, Nuyorican/Puerto Rican, Dominican-American, Cuban-American, and Central American-American experience. What role does language play in Latinx culture? What is Latinx and how is it different from Latina/o? How is a language a part of different communities and cultural productions? How do Latinx 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 the 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.

Readings will include works by Miguel Algarín, Gloria Anzaldúa, Julia Alvarez, Josefina Báez, Maya Chinchilla, Sandra María Esteves, Guillermo Gómez-Peña, Tato Laviera, Dolores Prida, Raquel Salas Rivera, Luis Valdez, and others. .

[Advanced Topics in Gender, Culture, and Representation | Skin Deep: Race and Beauty in American Culture \(WOMENSTD 434, 4 credits\)](#)

Ava Purkiss

The age-old saying, "beauty is only skin deep," tells us that physical attractiveness does not account for more (meaningful) qualities such as character, intelligence, and goodness. But throughout American history, "beauty" has been used as a proxy to determine the racial difference and at the same time, to ascertain those more meaningful

personal characteristics. Throughout this course, we will examine the various ways in which Americans have used determinants of beauty (e.g., body size, skin color, height, hair texture, facial symmetry, etc.) to racialize and subsequently, rank and place value on women and men. Starting with Thomas Jefferson's Notes on the State of Virginia (1785) and ending with current-day discussions of beauty and race (e.g., Dark Girls documentary, the Kardashians, etc.), the course will cover several topics including the black is beautiful movement, pageants, interracial dating, colorism, plastic surgery, and debates over cultural appropriation.

Graduate Level (500 and above)

[Ethnographic Writing \(ANTHCUL 652, 3 credits\)](#)

Ruth Behar

This course considers the history, politics, and possibilities of ethnographic writing with some attention to ethnographic filmmaking. We will discuss a variety of ethnographic genres, including literary journalism, experimental ethnography, feminist ethnography, travel accounts, the memoir, poetry of witness, investigative reporting, documentary image-texts, the ethnographic novel, and autobiographical criticism. Our focus will be on the dilemmas of writing narratives of place and voice. We will analyze a range of textual strategies, including monologue, dialogue, first person narrative, third person narrative, flashback, different methods of quoting or paraphrasing informants and descriptive accounts of other places. In addition to familiarizing ourselves with these literary genres and textual strategies, I want to provide a workshop environment for members of the class to strengthen their own writing and embark on ethnographic projects of their own. Students often say they don't get opportunities to try their hand at ethnographic writing before embarking on fieldwork. I hope this course will fill that need by providing a foundation for the production of more creative, daring, and original writing that can speak to and beyond the academy.

[Interdisciplinary Seminar in World Performance Studies \(Rackham 570.005, 3 credits\)](#)

Michael Gould

Interdisciplinary Seminar in World Performance Studies serves as the final capstone seminar that concludes the requirements for the CWPS certificate program. The goals of the seminar are for students to report and discuss summer practicum/research and to prepare for public presentation of capstone projects in December. Projects can be in the form of a performance; a major revision of a chapter from a dissertation that is most closely related to issues in performance studies; or a substantially rewritten paper from one of the courses in the home unit that has a bearing on performance.

School of Music, Theatre & Dance Courses

(cross-listed courses already included under LSA not repeated)

Undergraduate Level (100-400)

[Introduction to Afro-Caribbean Dance \(DANCE 265, 1 credit\)](#)

Robin Wilson

Study of the various folkloric dance forms of the Caribbean, particularly those of Cuba, Haiti, and Brazil.

[Writing Dancing \(DANCE 448, 3 credits\)](#)

Angela Kane

This course focuses on writers who assess and describe dance from a variety of perspectives, for a variety of audiences, in a variety of formats. Study of major dance critics from the 19th century to the present day will also provide a springboard for students to experiment and the process of writing themselves.

[Contemplative Practice Seminar \(JAZZ 450, 2 credits\)](#)

Martha Travers

Explores contemplative disciplines through historical, theoretical perspectives, and through direct experience.

[Special Topics \(JAZZ 454 / PAT 498, 3 credits\)](#)

Stephen Rush

The course considers various issues in aesthetics, pedagogy and cognition as related to jazz and contemporary improvised music.

[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 to communicate effectively about music and sound. We will examine selected pieces 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.

[History of Music: Bollywood Sounds \(MUSICOL 345.002, 3 credits\)](#)

Inderjit Kaur

Bollywood, the Hindi cinema of India, is internationally known for its vibrant song and dance sequences. In this course we will explore Bollywood song and dance as it has changed through the years, and circulated in live form around the globe. Along with characteristics of its musical sound, we will critically investigate the socio-cultural issues implicated, in particular, how social difference is sounded by/through this music and dance.

[Music, Race & Ethnicity \(MUSICOL 407, 3 credits\)](#)

Charles Garrett

This upper-level undergraduate seminar explores the relationship between music, race, and ethnicity as applied to and expressed by music of the United States. Course material ranges widely, from the music of blackface minstrelsy to broader issues of racial/ethnic representation in music to popular genres of the twenty-first century. Course readings will draw on theoretical, historical and musical discussions of race and ethnicity, writings on exoticism and orientalism, whiteness studies, and critical race theory.

Music of Africa (MUSICOL 465, 3 credits)

J. Ryan Bodiford

An introduction to African musical traditions through an investigation of the sound materials, creative processes and social contexts of music making.

Special Courses: Music of the Beatles (THEORY 460.003/560, 3 credits)

Walter Everett

This course for upper-level music majors will examine the Beatles' recorded legacy from Quarry Men days to break-up, including studio outtakes, live performances and films, as well as finished masters as source material. The course will take a chronological tack in order to trace the group's musical development and stylistic phases. Students will concentrate on learning how to combine understandings of instrumentation, form, rhythm, melody, harmony, counterpoint, recording engineering, and text-setting.

Introduction to Global Theatre and Ethnic Studies (THREMUS 222, 3 credits)

Mbala Nkanga

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.

Modern Rituals/Traditional Practices (THREMUS 233, 3 credits)

A basic acting course which explores the Black experience through dramatic scripts and personal stories.

Topics in Drama: *Producing Independent Theatre* (THREMUS 399.006, 3 credits)

Jacob Hooker

This interdisciplinary course examines practices, processes, and theories of producing independent theatre and performance in the United States in the 21st Century. The course will include theoretical readings and discussions, occasional field trips to Detroit, and guest speakers from the Detroit cultural landscape. The term "producer" will take on all the many forms it does in the theatre -- producer of: artworks, goods, services, spaces, experiences, capital, etc. Students will be expected to produce scholarly as well as creative responses to course material.

Topics in Drama: *Creating Original Theatre* (THREMUS 399.010, 3 credits)

Malcolm Tulip

This seminar explores the political and social ramifications of documentary theatre in the U.S. from the 1990s to the present. We will spend the first half of the semester studying interview techniques and reading examples of documentary theatre by playwrights such as Anna Deavere Smith, Heather Raffo, and Moises Kaufman and the Tectonic Theatre Project. In the second half of the semester, the students will investigate a local community of their choosing and create an interview-based performance as a final project. The class will perform this play for an invited audience at the end of the semester.

Graduate Level (500 and above)

Jazz Special Topics: The Music School of the Future (JAZZ 554, 2 credits)

Ed Sarath

What might the music school of the future look like? How might it resemble and/or differ from the current model? What criteria might be important to this kind of visioning process, and what insights into conventional practice might it yield.

[Introduction to Ethnomusicology \(MUSICOL 547, 3 credits\)](#)

Joseph Lam

This course is divided into two parts. The first surveys major theories of the discipline; the second discusses in detail several current and key concepts, such as sound culture, music as discourse, and music as national heritage.

Stamps School of Art & Design

[Stamps Lecture Series \(ARTDES 160, 1 credit\)](#)

Burgard, W.

Students experience live presentations by the most creative minds from around the world every week in the opulent environment of the Michigan Theater. The Penny W. Stamps Distinguished Visitors Series brings preeminent artists, designers, performers, critics, and theorists who give insight into their biographies, career paths, and ideas about contemporary practice. Visit the Stamps website to see the list of outstanding artists presenting this semester.

<http://stamps.umich.edu/stamps/>

[Social Spaces: The Role of Artists, Designers, and Citizens \(ARTDES 203.001, 3 credits\)](#)

Marionetta Porter

This course explores the ways in which artists and designers work within the public sphere. Students gain an understanding of socially engaged art and design practice while building skills and approaches essential to engagement work, including how to observe, interview, and collaborate.

[Interarts Performance Forum \(INTPERF 160.1, 1 credit\)](#)

Emilia White

Interarts Performance Forum is a one credit experiential course aimed at fostering creative community and collaboration within the BFA program. The course serves as a laboratory for students to synchronize their skills and interests in the visual and performing arts in the creation and production of new and original work. Students have the opportunity to work with visitors, take special field trips, and explore interdisciplinary arts making outside of the institution.