



**FALL 2018
PERFORMANCE STUDIES
COURSE LISTINGS**

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

Undergraduate Level (100-400)

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.

Looking at African Things (AAS 407, 3 credits)

Ray Silverman

How have Africa and Africans been represented in museums and other cultural institutions in the past, and how are they represented today? Perceptions of Africa in Europe and North America have for the last several centuries been informed, in large part, by problematic, often racist, readings of the continent and its people. What are the origins for these views, and why do so many of them persist in the present day? "Exhibiting Africa" examines the social, political, economic and aesthetic ideologies that have informed representations of Africa since the beginning of the nineteenth century in a variety of exhibitionary contexts, including world expositions, natural history museums, art museums, zoos, and theme parks. Biweekly meetings will include lecture and discussion built around reading assignments and museum/gallery visits. Towards the middle of the semester, the class will visit the African galleries at the Detroit Institute of Arts as well as a private collection of African art. History of Art concentration distributions: B. Sub-Saharan Africa, 3. Early Modern, 4. Modern and Contemporary.

Issues in Black World Studies: *Black Performance and Intersectional Theory* (AAS 458.003 / RCCORE 334.008, 3 credits)

Naomi Andre

This class focuses on how representation and analysis in the performing arts reflect cultural aesthetics and lived experience. Readings will be drawn from interdisciplinary texts that explore race, gender, socio-economic accessibility, sexuality, and nation, among other factors. The class will discuss multiple types of texts, including visual art, live dance and musical performances, and literature. Grades will be determined by attendance, class participation, and written assignments. No previous musical or arts background is necessary.

Issues in Black World Studies: *Black Queer Theory* (AAS 458.009, 3 credits)

Lydia Kelow-Bennett

While Black Queer Studies is a relatively young field in academia, Black queer brilliance has a much longer history. In this course, we will examine key genealogies, debates, and questions emerging from the intersections of blackness, gender, sexuality and class in the U.S. and other sites in the African diaspora. This course will cross-disciplinary and methodological boundaries as we examine histories of Black queer and queer of color social movements; literature that reflects Black LGBTQ experiences; Black queer performances; and the numerous interventions that Black queer theories have made into questions of citizenship, race, gender, sex and sexuality, class and more.

Hula - Creative Practice (AMCULT 372/ASIANPAM 372, 3 credits)

Amy Stillman

An introduction to the performance rudiments of the Hawaiian hula tradition, as they are contextualized within a system of cultural expectations of behavior.

Fantasies and Anxieties of Racial Integration in 20th Century American Performance (AMCULT 405, 3 credits)

Clare Croft

Integration was central to both the theories and practices of mid-twentieth century American race relations. This course brings together content and methods from dance studies and performance studies to consider responses to integration, from landmark civil rights legal decisions to social and arts movements that questioned mainstream understandings of integrations' potential denial of racial difference. The course will be anchored in key examples drawn from American dance from 1930-1970, but will also include study of complementary performances in theatre and musical theatre. The course will develop students' performance analysis skills through close readings of choreographic works, plays, and librettos, as well as introducing students to performance studies' approaches appropriate for considering embodied forms of public engagement, including civil rights protests and political speeches, as performance. Interweaving dance and performance studies in a final writing project will provide undergraduate students with a dance-specific paper appropriate for application to graduate programs in dance studies and performance studies. The class will also provide historical and theoretical concepts students can deploy in their work as artists and as critically-engaged audience members.

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 premodern Japan? Using central existential questions of love, death, and beauty as thematic foci, this course examines what it meant to be human in premodern 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, 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, 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.

Topics in Japanese Studies: *Traditional Japanese Music and Theater* (CJS 451, 3 credits)

Mariko Anno

What are the musical principles, building blocks, and performance practices of traditional Japanese music and theater? How are traditional performing arts transmitted from master to disciple? How are they performed today? This course explores the music and genres of Gagaku, Noh, Kabuki, and Bunraku (which are designated as UNESCO's Intangible Cultural Heritage) by tracing their origin and development throughout history and investigating their influences on traditional and contemporary theater forms. The aims of this course are to give students the skills to critically analyze audio-visual recordings of compositions and performances, identify the driving forces onstage, and recognize the space for improvisation within the rigidity of tradition. Special emphasis will be placed on Noh plays

(e.g. Dôjôji, Ataka), examining how and why performance styles evolved in Kabuki and Bunraku. Students will participate in oral transmission of the nohkan (Noh flute) and Noh singing and dancing, integrating theoretical knowledge and practical skills. No experience in music or Japanese language required.

Introductory Playwriting (ENGLISH 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.

Introduction to Drama and Theatre (ENGLISH 245, 3 credits)

Leigh Woods

The course aims to introduce students to the power and variety of theatre, and to help them understand the processes which go toward making a production. Five to seven plays will be subjects of special study, chosen to cover a wide range of style and content, but interest will not be confined to these.

Genre Studies: Public Poetry (ENGLISH 318, 3 credits)

Julie Ellison

Youth poet laureates and poetry ambassadors. Poems at presidential inaugurations--sometimes. Poems on trial. Poetry collectives, such as Cave Canem, Callaloo, and the Dark Room Collective. Poems in performance from the Nuyorican Café to Citywide Poets. Poems embedded in sidewalks, inscribed on monuments, posted on buses. We cover this and more in six units weighted towards 20th and 21st century work: Unit I: A Critical Toolkit for Poems, Publics, Projects. Unit II: Public Lyric, Public Feeling, Public Health. Unit III: Poet-Teachers, Poetry Collectives, and Social Change. Unit IV: Poetry and Scale: Region, City, Scene. Unit V: Public Time: Laureates and Inaugurations. Unit VI: Handmade Publishing: Commonplace Books, Zines, Letterpress, Manuscript Magazines, and Other Artifacts. "Public" is our keyword: public language, public places, public history, public funds, public identities, the public good, publication, performance. How do different media, different motives, and different artistic choices make poetry "public" in different ways? We will examine trends in grassroots and grassroots cultural production, and adventurous critical work. We will also, of course, read poems--poems that are publicly voiced or embodied; poems bound up with cultural movements and social justice; poems that bring large or intimate publics into being; poems that dramatize the experience of thinking about the social self; and poems that were put on trial--literally.

Performance Studies: European Drama from Ibsen to Beckett (ENGLISH 346/THTRMUS 399, 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 Fucking 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.

Representing Fashion: Costume and Dress in the Visual Arts (HISTART 338, 4 credits)

Susan Siegfried

The course focuses on representations of fashion and costume in nineteenth- and early twentieth-century Europe. Our goal is to examine the relationship between clothing and its representation in fine art painting, the illustrated press, and photography. Our principal objectives are to explore:

- The visual and verbal rhetoric of fashion.
- The relationship of clothing to the body, a central concern of both artists and clothes designers.
- The engagement clothing manufacture and marketing with ideologies of class and gender.
- The performance of fantasy through dress displays, and the ways in which the visual arts mediate such fantasies.

Over the course of the semester, we will seek to understand how the visual culture of fashion shapes our understanding of the aesthetic and social roles of fashion and costume in the past.

Latina/o Theatre for Social Change (LATINOAM 311 / RCHUMS 334 / THTREMUS 399, 3 credits)

Ashley Lucas

The course focuses on representations of fashion and costume in nineteenth- and early twentieth-century Europe. Our goal is to examine the relationship between clothing and its representation in fine art painting, the illustrated press, and photography. Our principal objectives are to explore:

- The visual and verbal rhetoric of fashion.
- The relationship of clothing to the body, a central concern of both artists and clothes designers.
- The engagement clothing manufacture and marketing with ideologies of class and gender.
- The performance of fantasy through dress displays, and the ways in which the visual arts mediate such fantasies.

Over the course of the semester, we will seek to understand how the visual culture of fashion shapes our understanding of the aesthetic and social roles of fashion and costume in the past.

Topics in Music: Music of the Holocaust (RCHUMS 251.001, 3 credits)

Jessica Grimmer

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

Topics in Musical Expression: Chinese Instrumental Music Ensemble (RCHUS 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.

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.

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?

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.

Arts and Ideas of Modern South and Southeast Asia (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: Botan's Letters from Thailand, Amitav Ghosh's novel Shadow Lines, and three forms of music: bharata natyam (the foremost classical dance from India), Javanese gamelan music of drums and gongs, and the Thai Las Vegas-style variety show called luk thung.

[Special Topics in the Humanities: *Opera, Gender & 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: *Digital Visual Culture* \(RCHUMS 334.005, 3 credits\)](#)

Anna Fisher

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

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

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

[Special Topics in the Humanities: *Theater and History in Modern Scotland* \(RCHUMS 334.012, 3 credits\)](#)

Kali Israel

In the last few years, there have been exciting and widely known works of theatre which present history in innovative ways, including *Hamilton* and *The Great Comet*. At the same time, important events have brought global attention to contemporary Scottish culture and politics. Within theatre, Scotland is the scene of great current creativity and engagement, on the stage and in wider cultural contexts. Scottish theatre also has a history which sometimes upends stereotypical images of Scotland, Scottishness, and who Scottish people are.

In this class, we will use theatre to explore Scottish history and vice versa.

We will look at theatre as created in changing historical contexts and at how theatre has been a form in which Scottish history is represented and argued about. How does learning more history enrich understanding of specific

works? What kinds of history get onto the stage? But in addition, we will consider how theatre has sometimes been an actor in history: how might theatre sometimes participate in making, not just showing, history? Can a play or a kind of theatre change history?

Throughout the semester, we will move back and forth between past and present, and will explore Scottish theatre's relationships to politics, art, music, literature, economics, and more. We will look at film versions of some works as well as advertisements alongside reading a range of plays, criticism, and other materials which deepen our understanding of both theatre and history. We will constantly ask: What is Scotland? What is history? What is theatre?

[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.

[Special Topics: Experiments in Improv, Dialogue and Community \(RCIDIV 350.002, 1 credit\)](#)

Hank Greenspan

In this mini-course, students will work with the instructor to create a new form of "serious play: that is, a series of exercises that draw on theatre games, improv, and role play aimed to facilitate conversation about topics ("being there" for a friend or family member going through very hard times; conversation across seemingly impenetrable differences) that are not easily approached through discussion alone.

The course will be small—a working group/troupe of no more than 6-8. In some sessions we will be joined by people with relevant expertise in improv/theatre games, intergroup dialogue, and others who have worked hard in ways complementary to the course. The exercises/activities we develop will be "beta tested" in a range of settings.

[Feminist Practice of Oral History \(WOMENSTD 425, 3 credits\)](#)

Emily Lawsin

*** You know that Grandma/Lola/Auntie/Role Model you've always wanted to learn more about, but never have enough time to just sit and chat? *** OR that Research Project/Thesis that you have to do interviews for, but just don't know where to start? *** Have you been searching for a small seminar where you can learn a really good skill in-depth? THEN THIS ORAL HISTORY CLASS IS FOR YOU!! This course focuses on the theory and practice of collecting oral histories of women. We will examine various methods of conducting interviews, with a concentration on the feminist perspective. We will discuss theoretical issues such as relationships between the interviewer and

interviewee, "insider-outsider" perspectives, our role as "narrator", legal and ethical issues, the reliability of memory, and how the complex intersection of race, class, gender, and sexuality are reflected in women's life stories. We will also explore how material and cultural artifacts are made, and how meaning is produced in oral history narratives. Students will learn different strategies of how to prepare for, conduct, and process an oral history interview; how to develop an interview question guide, how to do background research, how to phrase questions to get the most out of an interview, and what type of equipment choices one has. Towards the latter half of the course, we will cover post-interview processing, including: transcribing, editing, indexing, and presenting the interview. Students will have the opportunity to uncover "new" historical findings within our local community, by conducting an interview of one woman, adding to the oral history research available on women. Assignments include: Journals based on readings, plus essays for a Term Project based on an in-depth interview of one woman. Graduate students may enroll in this course and will be required to complete additional assignments for Rackham credit. Intended Audience / This course meets: -"Women, Gender, and/or Sexuality" breadth requirements for the American Culture Major. -Electives for the Asian/Pacific Islander American Studies Minor -Electives for the Gender, Race, and Nation Minor. -"Gender, Culture, and Representation" and "Gender, Race and Ethnicity in U.S." areas of the Women's Studies Major -Practicum requirement for the Women's Studies Major.

[Advanced Topics in Gender, Culture, and Representation: Women's Rhetorics from Suffrage to Slut Walks \(WOMENSTD 434.003, 3 credits\)](#)

David Gold

This course examines women's rhetorical traditions in twentieth-century America and into the present day. We will consider not simply political activism such as suffrage and civil rights but a rich range of rhetorical activities and scenes sometimes left out of traditional literary and historical treatments, such as popular music and pop culture. We will also seek to get beyond simple narratives of adversity and triumph to better understand women in their rich historical contexts. Throughout we will pay close attention to issues that have both united *and* divided women, especially along lines of race, class, and culture.

Graduate Level (500 and above)

[Topics in Disability Studies: Studying Disability Arts and Culture \(ENGLISH 528, 1-3 credits\)](#)

Melanie Yergeau

Digital environments are supposedly altering our conceptions of what it means to communicate, as well as what it means to form and belong to communities, participate in grassroots activism, access information, and transform public discourse. In this seminar, we will consider the ways in which disability might afford us methods for reconsidering, reinventing, critiquing, and/or broadening how digital spaces configure bodyminds. During our time together, we will experiment with various modes of composing (in audio, video, and imagistic forms). We will likewise discuss and examine the ways in which critical making affords, constricts, or troubles access. Throughout the semester, we will explore the many inventive universes that disability — as embodiment, as critical modality, as site of reclamation and protest — yields in past and present moments. Among other items, our explorations will take us through rhetorical theory and theories of affect and embodiment, multimodal technologies, healthcare literacies, and intersectional discourses on disability, race, gender, sexuality, and class. Our conversations will consider the topics, commonplaces, and rhetorical affordances of disabled being in the world, by means of disability literature, zines and blogs, and pedagogical offerings. Course readings may include selections from Building Access (Hamraie), Ethical Programs (Brown), Communicative Biocapitalism (Banner), Disability Rights Advocacy Online (Trevisan), All the Weight of Our Dreams (Brown et al., eds.), and Giving Voice (Alper), among other texts. We will also have opportunity to interact with guest speakers throughout the semester.

Politics/Aesthetics (ANTHRCUL 536, 3 credits)

Michael McGovern

This course explores the complex relations between expressive culture and the exercise of power. Starting with the works of the Frankfurt School and such authors as Lukács, Raymond Williams, and Rancière, the course proceeds through a series of thematic steps, looking at case studies. We will look at Zairean popular music and painting as political critique; the politics of museum and other exhibitionary displays; the question of visibility as it relates both to talk about transparency and conspiracy and as it relates to urban planning. The course will include full-length monographs on the performance of secularism in contemporary Turkey, the meanings of Tango, and the 'theater state' in Bali. The course will attempt to analyze the politics of artistic creation and the aesthetic elements of political rhetoric and practice as two moments in a dialectic.

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)

Congolese Dance I (Dance 261, 1 credit)

Biza Somba

Study of traditional dances of the African Congo.

Afro Caribbean Dance I (Dance 265, 1 credit)

Robin Wilson

Introduction to Afro-Caribbean Dance --- Study of the various folkloric dance forms of the Caribbean, particularly those of Cuba, Haiti, and Brazil.

Intro Popular Music (MUSICOL 123, 4 credits)

Charles Garrett

Introduction to Popular Music --- This course offers a broad survey of 20th-century popular music, exploring a diverse set of genres and musical artists from the Tin Pan Alley era to the present. The course places the musical conventions, key performers, and aesthetic shifts that mark the history of popular music in social, cultural, technological, and musical context. Designed to develop listening and analytical skills, the course aims to help students to understand, describe, interpret, and write about popular music

Special Course: Classical Music of North India (MUSICOL 405/505, 3 credits)

Inderjit Kaur

The Musics of African Americans (MUSICOL 457/557, 3 credits)

Lester Monts

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.

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

Anita Gonzalez

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.

Devising Theatre (THTREMUS 340, 3 credits)

Jacob Hooker

This course is a laboratory course for play development. The class creates collaborative theatrical works from text, visual art, movement, stories and/or contemporary events. The class develops performances through improvisation, then organizes and evaluates their work using principles of dramatic structure, and play analysis. Dramaturgy and directing skills are introduced through studio practice and critique.

School of Information

[Online Communities: Analysis and Design of Online Interaction \(SI 429, 3 credits\)](#)

Eric Gilbert

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)

[Engaging with Communities \(SI 547, 3 credits\)](#)

Kristin Fontichiaro

Engaging with Communities --- Whether engaging in field work, updating one's organizational approach, or partnering beyond your organization, knowing community members' wants, needs, and aspirations can help your initiatives "land" with greater impact and value. This course provides multidisciplinary approaches to identifying those needs and engaging in collaborative partner activities.

[Records & Archives \(SI 580 3 credits\)](#)

Kristin Fontichiaro

Understanding Records and Archives: Principles and Practices --- Provides an understanding of why societies, cultures, organizations, and individuals create and keep records. Presents cornerstone terminology, concepts, and practices used in records management and archival administration. Examines the evolution of methods and technologies used to create, store, organize, and preserve records and the ways in which organizations and individuals are archives and records for ongoing operations, accountability, research, litigation, and organizational memory. Participants become familiar with the legal, policy, and ethical issues surrounding records and archives administration and become conversant with the structure, organization, and literature of the archival and records management professions.

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/>

Identity Politics in Art & Design: Seminar (ARTDES 398.2, 3 credits)

Aristarkhova, I.

Identity Politics in Art and Design is a seminar that satisfies the history/theory/criticism requirement. Based on the premise that “the personal is political,” the works of artists, designers, and activists have long underscored the connections between identity and larger social and political structures. Students have the option of combining this course with ARTDES 400, a studio course addressing the same topics. Taking both courses supports a theoretical and conceptual examination of art/design issues along with a hands-on studio experience. Students are able to take either or both courses during the same semester. The seminar examines a range of issues in our contemporary social/political landscape as well as the art/design practices and ideologies informed by them.

Live Art Survey (INTPERF 150.1, 3 credits)

Emilia White

Introduction to a history of performance art.

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.