



**FALL 2021
PERFORMANCE STUDIES
COURSE LISTINGS**

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

Undergraduate Level (100-400)

[Introduction to African Diasporic Studies: Global Blackness \(AAS 202.001, 3 credits\)](#)

Aliyah Khan

Is the African Diaspora a concept or an actual geographical location? Is it singular or are there multiple African diasporas? What does diaspora have to do with the multi-lingual, multicultural continent of over fifty countries that make up Africa? What impact has Africa and its diaspora(s) had on the so-called "white" West and its development as a site of tremendous wealth and privilege? AAS 202 engages these questions by exploring the long historical, economic, and political relationships between "the West" (e.g., United States, Britain, France, and Germany) and selected countries in Africa and the diaspora (e.g., Jamaica, Haiti, Brazil, Mali, Liberia, Ethiopia, Democratic Republic of Congo, and South Africa). Topics include: pre-colonial African empires; the Middle Passage; child soldiers; public health; conflict minerals; slavery and resistance; migration; empire, colonialism, and post-colonialism; twentieth-century freedom movements; religion; and popular forms of cultural expression.

[Performing Arts and Power in Sub-Saharan Africa \(AAS 207, 3 credits\)](#)

Kwasi Ampene

This course will offer students an ethnomusicological perspective on performing arts and power in Sub-Saharan Africa. We will explore both traditional and modern performing art forms and investigate how their performance and production are intimately connected to power relations.

[Stayin' Alive: Performing Race in 1970s U.S. Film \(AAS 233, 3 credits\)](#)

Scott Poulson-Bryant

Using Hollywood films as the primary texts, this course will introduce students to many of the debates surrounding the aesthetic, political, and social climate of the US in the 1970s marked by the increasing influence of identity politics, the Ethnic Revival, and black power.

[Black Women in Popular Culture \(AAS 275, 3 credits\)](#)

Lydia Kelow-Bennett

We will examine how Black women construct and are constructed by U.S. popular culture. Developing a set of critical tools for navigating this terrain, we will explore topics such as the history of Black representation in the United States, representations of Black femininity and sexuality, stereotypes, and subversive media.

[Black Feminist Thought and Practice \(AAS 323, 3 credits\)](#)

Saraellen Strongman

What is Black Feminism? In this course, we will explore the history of Black women's gendered and racial politics in the United States and, in particular, how their beliefs and experiences have differed from other groups. How have Black women pushed back against and attempted to reshape traditional, Eurocentric, "white feminist" politics? How have Black Feminist responses to racism diverged from and challenged mainstream and Black masculinist political scripts? We will explore these questions as well as representations of Black women's sexuality and political activism. Course readings are drawn from a variety of disciplines and time periods with the goal of exposing students to the history of Black Feminist thought and the breadth of Black Feminist scholarship, activism, and methodologies. By the end of the semester, students will be conversant in the major concepts of Black Feminism and Black Women's Studies and have developed the analytical tools to understand how race, gender, and class interact to produce the unique experiences of Black women in the United States.

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

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.

[Black Queer Historical Inquiries \(AAS 358.001, 3 credits\)](#)

Jennifer Dominique Jones

This course will introduce students to historical narratives that center on same-gender intimacies and gender non-conformity in African Diasporic communities. Students will survey the growing body of interdisciplinary scholarship on such topics and interrogate how black queer cultural workers craft(ed) historical narratives (via films, poems, plays, and fiction) to (re)imagine pasts and possible futures.

[Music of Africa \(AAS 366, 3 credits\)](#)

Kwasi Ampene

Musics of Africa covers a wide variety of musical expressions including the traditional, African hip hop, and Afrobeats. The course interrogates, among others, the social context of the music process, music and historical narratives, music and religious ritual, court music traditions, contemporary issues in Afro-Pop, and various aspects of performance practices.

[Flawless/Formation/Freedom: Writing About Race, Gender and Popular Culture \(AAS 393, 4 credits, ULWR\)](#)

Scott Poulson-Bryant

This is a creative non-fiction writing workshop in which we will think about creative nonfiction writing as cultural reportage. We will read a survey of cultural reportage—primarily personal essays, reviews, and opinion pieces—for textual, cultural, and aesthetic analysis to think about the ways that race, gender, and sexuality intersect and operate thematically and politically in that writing. Our study of this writing will impact the main focus of this class: It is a writing workshop, in which each student will present her or his work for critique. Writing assignments will be expected of each student and possibly lead to the production of a class-produced blog or magazine at the end of the semester.

[Looking at African Things \(AAS 407/HISTART 406, 3 credits\)](#)

David Doris

In southeastern Nigeria, an Igbo proverb tells us, "You can't view a performance standing in one place." In the West, however, an understanding of African visual culture has long been centered on the practice of exhibiting African objects out of their vital contexts—rendering them motionless, making them available to our consuming vision, mapping out onto them our own systems of value. Such a practice has unfolded especially in museums dedicated to the exhibition of objects categorized as "African Art." But it is not these objects alone that are made to represent "Africa" so problematically; in world's fairs, theme parks, adventure tours, and other cultural expositions, living Africans too are transformed into things, into images of themselves. In this course, we will examine the history of how African objects have become "African Art": What are the terms by which African people describe the objects they create and use? What are the translations that allow us to consider those objects within the canons of Art History? What is excluded from those canons, and why? How are such strange and even violent transformations a metaphor

for how African people have been transformed into objects? And what do African artists themselves have to say about it?

Religions of the African Diasp: Vodou, Santeria, Rastafari (AAS 421, 3 credits)

Paul C. Johnson

This survey course offers an overview of the religions of the African Diaspora. Beginning with a theorization and genealogy of the concept of diaspora itself, the course provides introductions (both in historical context and contemporary manifestations) to the following: Brazilian Candomblé and Umbanda; Cuban Santería and Palo Monte; Haitian Vodou; Jamaican and globalized Rastafarianism; the ancestor religion of the Garifuna of Honduras, Guatemala and Belize; Obeah/ orisha practices of Trinidad; and the Afro-Baptist tradition and Pentecostal roots of the Black Church in the U.S. Key issues will include the way "Africa" is recreated in ritual practice, the experience of exile and transculturation, and common ritual tropes such as spirit possession, altars devoted to material exchange and sacrifice, performative codes of clothing and music, and many others.

DAAS In Action: Filming the Future of Detroit (AAS 498.002, 3 credits)

Damani Partridge

This course is a rare opportunity to engage Detroit simultaneously from theoretical and practical perspectives, from the perspectives of music history, social history, architectural history, cultural anthropology, literature, and film... We will read, we will write, and we will learn how to make films with the help of an award-winning filmmaker from Berlin. We will approach Detroit from the perspectives of race, gender, sexuality, democracy, urbanization, suburbanization, industrialization, deindustrialization, emergency management, and the future. In thinking about the future, we will think about the extent to which Detroit is representative of American and other urban futures, and to what extent is the exception. We will also examine Detroit's place in the world. How does it compare to Mumbai in India, Johannesburg in South Africa, and how does it compare to Berlin in Europe? Finally, we will work with a group of young people who live in and are growing up in Detroit. We will learn not only how to see Detroit from their perspectives, but also how to collectively produce films about it. The course will end in public screenings in Ann Arbor and Detroit.

Themes in American Culture: Early American Cultural History (AMCULT 204.001, 3 credits)

Scott Larson

Where does American culture come from? What can things like maps, pirates, religious revivals, and even a giant cheese tell us about the making of America?

This course will examine culture in the North American colonies and borderlands, and in the newly formed United States in the period before 1876. We will define culture broadly in this class to consider social customs and beliefs as well as more specific forms of literary and artistic expression. We will explore how culture shaped critical elements of American history, including: settler colonialism and indigenous resistance; emerging American identities and constructions of gender, sexuality, race, and class; slavery and abolitionism; democratic practices and religious participation; and changing borders and inhabitants of an expanding United States.

Themes in American Culture: Authenticity and Representation (AMCULT 204.002, 3 credits)

Bethany Hughes

Feathered headdresses. Face paint. War whoops. These are markers of the stereotypical Indian in American popular culture. They are easy to see and often easy to condemn. The American public increasingly wants to know that when they see a Native American the clothing/regalia is accurate, the person wearing it is authentically Native, and the encounter is not one of appropriation. But what do we mean by accurate, authentic, and appropriation? How can we be sure of what those concepts demand of Native and non-Native people? This course focuses on one piece of the

long history of Native American representation in American popular culture: authenticity and its evidence. We will read cultural productions (e.g. images, literature, film, music, plays) that depict Native Americans in order to identify how these cultural objects explain and defend a particular notion of Native American-ness. Tracking the relationship among claims to authenticity, evidence proving those claims, and assumptions about suitable evidence we will seek to recognize the underlying logic in American ideas of Indianness. We will work to dissect this logic to ascertain its foundations, reveal its instability, and uncover its insecurities. This course is suitable for Native American Studies Minors, the Ethnic Studies Sub plan, and those interested in the representation of minorities in American popular culture. This course utilizes GradeCraft.

[American Culture and the Humanities: Revolutionary Theatre: US 1960s Radical Theatre Groups \(AMCULT 311.006, 3 credits\)](#)

Jason Fitzgerald

Revolutionary Theatre is theatre that explores our expectations of what can be done both on and off the stage, that cries out for a world more just than our own, and that models how to work together as equals for the benefit for all. At least, this is the vision held by many theatremakers in the US 1960s, who responded to that decade's utopian dreams by inventing new strategies to transform the hearts and minds of audiences. Among these strategies was a collective creation, abandoning top-down leadership by a director/playwright in favor of devising work as a group. Other strategies included meeting audiences on the street and in their communities, using "environmental" stage designs, and crafting mythic or expressionist (rather than realist) dramaturgies.

This seminar will examine the most important of these theatre collectives in order to evaluate their successes and limitations, and to ask how their achievements might be adapted for the twenty-first century. We will pay critical attention to how the politics of gender (esp queer and feminist), race (esp Black and Latinx), and class informed these artists' work and our reception of them. Collectives we will consider may include the Living Theatre, the Open Theatre, the Performance Group, the Black Arts Movement, the Theatre of the Ridiculous, El Teatro Campesino, At the Foot of the Mountain, the Bread and Puppet Theatre, and the San Francisco Mime Troupe.

[American Culture and the Humanities: Emcees, Jihadis and Wide Screens \(AMCULT 311.008, 3 credits\)](#)

Su'ad Abdul Khabeer

This course explores how Muslims and Black people are represented in US popular culture. We will watch several historical and contemporary television shows and films to examine stereotypes of the "emcee" and the "jihadi" and the roles these stereotypes play in shaping what the American public "knows" about Black people and about Muslims. In this course, students are introduced to important concepts of popular culture and the skills to interpret music, film, and television so they learn to look critically at the relationship between race, religion, and popular culture. By the end of the course, students will be able to identify and analyze popular culture's explicit and implicit uses of race, have a solid knowledge of theories on media and representation and be capable of making their own cultural critique.

[Cuba and its Diaspora \(AMCULT 313 / ANTHRCUL 314, 3 credits\)](#)

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.

Topics in Digital Studies: Digital Visual Culture (AMCULT 358.001, 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 art practices. Together we'll ask:

- 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?
- How has the Internet given rise to new visual practices, whether in everyday digital culture or experimental art?

Latinas/Latinos and the Media (AMCULT 381, 3 credits)

Colin Gunckel

From immigration debates to Emmy-winning television, Latina/os are a prevalent yet often misunderstood fixture of our contemporary mediascape. The course examines the ongoing presence and participation of Latina/os in the U.S. media from both a historical and contemporary perspective. Examining the relationships between socio-historical contexts, images, and industry discourse, we will also consider the intertwined questions of race, nation, gender, and stereotype through case studies of individual stars, from Carmen Miranda to Sofia Vergara. While analyzing representations of Latina/os in mainstream film and television, the course also considers the broad range of media through which Latina/os have represented themselves: experimental film, documentary, the alternative press, social media, and music cultures. Through this survey of cultural production, students will become versed in histories of immigration, various modes of media activism, the relation of Latina/os to conceptions of race, the diverse experiences of different national origin groups, and contemporary issues facing this population.

Topics in American Culture: Dancing Women/Dancing Queer (AMCULT 405.002, 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 art 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 the 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. Credit earned in this course will count toward the History and Ideas requirement for dance majors.

Topics in American Culture: Keepers of the Fire: Media Archaeology for Colonized Lands (AMCULT 405.004, 3 credits)

David Winfield Norman

The static that flickers across the screen, the hum of electronic noise beneath an audio track – these ghosts in our machines reveal the material undercurrent of media, the flurry of energy and conductivity that facilitate technological communication. This course will introduce students to a diverse group of Indigenous artists working in the Americas and elsewhere from 1960 to the present whose practices provide insight into the machine agencies that shape our shared world. Each class will focus on the history, theory and practice of different media technology, including photography, film, sound art, video and television art, and other telecommunications platforms. In addition to studying key episodes where the history of these media intersected with colonial projects or Indigenous resistance, we will analyze core theoretical positions on media studies from the fields of Indigenous futurisms, cybernetics, and the materialist discipline known as media archaeology. Along the way, we will consider such fundamental questions as: How and why do we differentiate tool from technology, a technology from the medium? What are the racialized, gendered or primitivizing implications of these distinctions? How has technologically-aided representation been weaponized against Indigenous sovereignty, and how might media become sympathetic allies? How have media's material qualities allowed humans to expand our field of relations, and how do machines form relations through us?

Feminist Practice of Oral History (AMCULT 425, 3 credits)

Emily Lawsin

Do you have a Grandma/Lola/Auntie/Role Model you've always wanted to learn more about, but never have enough time to just sit and chat? Or a 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 with one woman, adding to the oral history research available on women.

Capstone Seminar in American Culture: Skin Deep: Race and Beauty in American Culture (AMCULT 498.001, 4 credits ULWR)

Ava Purkiss

The age-old saying, "beauty is only skin deep," tells us that physical attractiveness does not account for more meaningful qualities like character, intelligence, and goodness. But throughout American history, "beauty" has been used as a proxy to determine racial differences 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, musculature, hair texture, facial symmetry, etc.) to racialize and subsequently, rank and place value on people. Starting with Thomas Jefferson's Notes on the State of Virginia (1785) and ending with current-day discussions of beauty and race (e.g., the Kardashians, racial discrimination in online dating), the course will cover several topics including the black is beautiful movement, pageants, interracial dating, colorism, and debates over cultural appropriation.

[First Year Seminar in Anthropology: Making Ethnographic Film \(ANTHCUL 158.002, 3 credits\)](#)

Alaina Lemon

Anthropology questions common sense and ideological blinders by exploring the myriad and diverse conditions in which people live. In order to spark shifts in habitual perspectives, how can we use image and sound? In this seminar, students will study techniques for shooting, recording and editing ethnographic documentaries about their own familiar worlds--and in sharing the work, see those worlds anew. We will review, criticize, and learn from both recent and classic films, and students will have the choice to work alone or in small groups on short documentary projects.

[The Comparative Study of Cultures \(ANTHCUL 222, 4 credits\)](#)

David Frye

Why do people do things in different ways? Why do they sometimes understand and value the things they do so differently? What do these cultural differences mean? What are the ways in which we think about and understand difference? How can we think about and understand cultural change and the meaning of cultures in a world where people and societies constantly collide and commingle? This course has two aims: first, to introduce students to the concept of culture and to a small sampling of the great diversity of cultures that exist around the world; second, to learn about some approaches to understanding this cultural diversity—and, along the way, to learn a bit of the history of social and anthropological theory. Classes will be organized around the discussion of readings and materials that span several cultures and diverse approaches to studying, thinking about, and describing culture, from ethnographic accounts (both classic and recent), to theoretical statements, to fictional writing and documentary film.

[Anthropology of the Body \(ANTHCUL 352, 3 credits\)](#)

Krisztina E Fehervary

Advanced seminar on approaches to the study of embodied experience.

Themes include:

- classic theories that offer ways of thinking about and "with" the body
- the cultural and historical constitution of bodies, particularly their differentiation from bodily "others"
- and transformations of bodily experience via contemporary mass media, commodities, and globalization.

[Seminar in Sociocultural Anthropology: Sound, Music, and Noise \(ANTHCUL 357, 3 credits\)](#)

Jennifer Hsieh

This course investigates human relations through sound, with a particular focus on the role of sound in mediating social life. We will analyze the categories of sound, music, and noise (and silence) in a variety of cultural and historical contexts, paying attention to how these categories change over space and time. Topics include, but are not limited to, the sounds of protest, audio reproduction technologies, noise control engineering, and public and private space. An exploration of how people, animals, and technological objects communicate through sound and sounding practices will further allow us to consider auditory perception as a social phenomenon in addition to a personal experience. Class activities include making audio recordings, going on soundwalks, and making a soundmap. These activities will be completed alongside readings in acoustic ecology, the anthropology of sound, media and communication studies, and musicology.

[Nonverbal Communication: Body Talk, Body Politics \(ANTHCUL 476, 3 credits\)](#)

Michael Lempert

How do our bodies express, or betray, what we mean when we talk with others? In this introduction to the study of

embodied communication, we explore the hidden dimensions of conversation by working closely with video recordings. We look at gesture, gaze, nods, demeanor, and posture; how people manage their bodies in small groups and navigate the built environment. We look at the way small nonverbal behaviors can matter for big social issues like gender politics, everyday racism, socioeconomic class stratification, and religious and cultural difference. Although you'll read literature every week, the course is hands-on and designed to sharpen your skills in observation and analysis. For much of the semester, you'll use multimedia software to look at different things in the same short stretch of video data, which you record yourself or capture from online sources.

[Topics in Asian Studies: Introduction to Global Bollywood \(ASIAN 380, 3 credits\)](#)

Swapnil Rai

Bollywood (India's Hindi film industry) is today an acknowledged cultural product with a global audience. This course will offer a historical introduction and contextualization to the study of Indian cinema. Bollywood today signifies more than cinema, it is a global culture industry that encompasses everything from dance, music, and fashion to food and yoga. The course will examine this massive culture industry and its circulation in the global space as a unique cultural form. The first part of the course will cover the early history of Bollywood and pay close attention to the aesthetics of Bollywood film; what makes this cinema unique? The second part will hone in on the socio-cultural and industrial logic of Bollywood's global presence and circulation by focusing on specific case studies such as the U.S, U.K, Russia, and China. What constitutes the transnational appeal of Bollywood film culture? We will also try to understand this complex term Bollywood by focusing on globalization and its impact on cinematic representations of nation, family, diaspora, religion, gender, relationships, and cultural traditions. How did Indian Hindi Cinema morph into Bollywood? Throughout the course, we will bring up questions about nationalism and identity fostered through cinema and notions of home and belonging in a globally mobile world.

[Film Culture in Korea \(ASIAN 458, 3 credits\)](#)

Ungsan Kim

In 2019, Korean cinema celebrated the centennial anniversary of its birth. From the premier of *Fight for Justice* in 1919 to *Parasite's* winning of *Palme d'Or* at the Cannes International Film Festival in 2019, Korean cinema has continuously developed and innovated itself, while inheriting and revising the legacies and traditions of the past eras. This course surveys the one-hundred-year history of Korean cinema with a strong emphasis on film aesthetics and styles. While the course will mostly follow the chronological order of films, its focus will be on textual and formal analysis of representative films of each period.

Topics this course will cover include the Korean War and melodrama, gendered labor, sexuality and biopolitics, film festivals, experimental documentary, North Korean cinema, Hallyu, digital cinema, and many others. To better understand the narrative and formal specificities of a wide array of Korean films, students will also learn historical vicissitudes of the Korean nation-states, including the liberation from Japanese colonial rule, the division system, military dictatorship, the democratic movements in 1987, and the emergence of Hallyu, or the Korean Wave. By reading each film along with its historical and cultural backgrounds, students will understand how the historical transformations and human affairs in the region affected thematic and artistic representations on screen. The course will also have several Q&A sessions with Korean directors and film festival programmers via Zoom.

[Popular Music in Southeast Asia \(ASIAN 480.002 / CEAS 455.002 / MUSICOL 407, 3 credits\)](#)

Steve Laronga

How, where, and when does protest music sound in contemporary Bangkok? Will the driving dance rhythms of Indonesian dangdut ever go international, as its fans and practitioners have long hoped, or have they already? How do Southeast Asian popular music trends articulate senses of the local, the national, the pan-regional, and the global? Does Balinese heavy metal have a particular sound? Who were the biggest singing stars of 1920s Manila,

and what kinds of music did they perform? What can music tell us broadly about the meaning of “the popular” today and over the long course of history in this part of the world?

In this class, we will engage with a wide sampling of popular kinds of music of Southeast Asia in multiple ways: by listening and watching; by learning about the development of particular artists, styles, and music scenes across the region; and by exploring the range of perspectives—historical, ethnographic, economic, acoustemological—offered by current scholars seeking to show how this music relates to the societies in which it lives.

[Survey of Media Topics: Reality TV \(COMM 305, 3 credits\)](#)

Hollis Griffin

In this course, you learn how to think and write about reality television like a media scholar. Few elements of media culture are as loved or as hated as much as reality programs. Rather than debate whether or not reality television is “good” or “bad” for us, you learn the more rigorous approaches that researchers take when they examine and write about reality television. Specifically, this course provides you with opportunities to practice researching and writing about how reality programs construct social norms, especially how they suggest to viewers that there are proper and improper lifestyles. Through screenings, discussions, readings, and writing assignments, you engage with others’ ideas in order to perform analyses of your own. To do that, you conduct what media scholars call “close readings,” or meticulous analyses in which you identify and then articulate how the stories told in episodes of reality television programs reveal information about the world around us. Far more than “trash,” reality television shines a light on the contemporary U.S., suggesting a great deal about who we are as a people and what drives us as a culture.

[Gender and the Media \(COMM 340, 4 credits\)](#)

Jimmy Draper

This course introduces the study of gender in contemporary U.S. media. It provides you with tools, strategies, and language to critically assess how creative industries construct and otherwise engage with ideas about gender and its intersections with sexuality, race, class, and disability. To do this, we apply concepts and theories to wide-ranging representations and discourses in media culture, from fashion ads and Instagram feeds to romantic comedies, memes, music videos, and more. Assignments offer opportunities for you to analyze media and topics of personal interest.

[Identity in the Mix: Music & Mediation in the West \(COMM 490, 3 credits\)](#)

Derek Vaillant

This course introduces students to the study of media fandom. The aim is to provide a critical understanding of how and why fans perform their investment in particular media texts and figures, from engagement in grassroots cultural practices (e.g., fan fiction, fancasting) to participating in industry-driven events such as Comic-Con. In doing so, we explore the evolution of fandom from a ridiculed and pathologized fringe activity to one that is now largely celebrated and integral to mainstream production and promotional logics. This includes readings on different forms of affective investment in media; negotiations between audiences and producers; and specific fan cultures’ meaning-making practices in relation to identity, technology, labor, the law, activism, and beyond.

[Global Humanities: Engaging the Contemporary \(COMPLIT 300.002, 3 credits\)](#)

Frieda Ekotto

This class is focused on contemporary moments. It will be structured around three main topics – Covid19, climate change, and racial inequalities in North America (especially the Black Lives Matter Movement). We will focus on the documentation of our experience within, across, and through all three of these categories. You will be encouraged to present your thoughts, readings, and opinions and critiques through media that you believe are most well-equipped to bring out the multiple facets of your research.

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

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 \(ENGLISH 349, 3 credits\)](#)

EJ Westlake

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

[Art of the Film: Eco Imaginations \(ENGLISH 411, 3 credits\)](#)

Petra Koppers

In this course, you will engage eco-imaginings in experimental and mainstream film and video, with a focus on material that combines ecological awareness with fantastical elements: from blockbusters like *Mad Max: Fury Road* and the *Godzilla* franchise to experimental shorts like the Kenyan Afrofuturist *Pumzi* and the disability culture video *Waking the Green Sound*. You will deepen your close reading skills, and you will make your own short videos using your phones. We will ask questions about eco-imaginings on TikTok and other social media, and look at the curation of festivals and sharing platforms that offer new relations to the worlds that surround us.

[History of Literary Criticism and Theory: Cultural Studies with Stuart Hall \(ENGLISH 490, 3 credits\)](#)

Lucy Hartley

Stuart Hall (1932-2014) was one of the founders of British Cultural Studies, sometimes called the Birmingham School of Cultural Studies, and now generally known as Cultural Studies. Born in Jamaica and educated at Oxford, Hall is a tremendously important theorist who not only proposed a theory of encoding and decoding media, but also examined cultural identity, historical memory, and race relations. Culture is, Hall argued, experience – ‘experience lived, experience interpreted, experience defined’ – rather than the preserve of an educated elite and, therefore, a site of negotiation. As such, he argued, culture can tell us something about the world that traditional politics and economics do not.

This course will combine biographical and theoretical approaches to the study of culture, primarily as a site of social action and intervention and principally via popular culture. Using Hall’s life and works as our guides, we will map the changing significance of culture in the twentieth and twenty-first centuries and we will encounter other theorists of culture such as F. R. Leavis, Raymond Williams, Antonio Gramsci, Jacques Derrida, and Michel Foucault. In the process, we will consider topics such as: the emergence of mass media, Black migration and settlement in Britain, Marxism and the politics of culture, and the Black Arts Movement.

[Iranian Cinema: Re/Presenting a Nation \(FTVM 321 / MIDEAST 331, 3 credits\)](#)

Cameron Cross

This seminar course is an overview of the century-long history of Iranian cinema, beginning with the first films that came out of the encounter with Europe and up to the celebrated place it holds in the world today. Our focus is on feature films made in Iran, although documentaries about Iran and films made in diaspora will also be taken into consideration. The films are contextualized with lectures and readings that highlight critical themes in modern Iranian history, including colonialism, nationalism, race and ethnicity, the performance and politics of gender, international relations, the struggle for (self-)representation, social protest, and revolution. Students who take this course can expect to gain not only a firm grasp of the major figures and movements in Iran's cinematic history, but also exposure to some major theoretical approaches within this field: formal analysis, genre, gender, and the gaze, the role of women behind and before the camera, the formation of modern subjectivity, political media work, postcolonial studies, hyphenation and hybridity, and the global frameworks of "(inter-)national," "(third-)world," and "accented" cinema.

Topics in Digital Media Studies: The Internet of Identities (FTVM 368, 3 credits)

Sheila Murphy

This class will examine both representations of identity and the lived experiences of users online. During the early history of the Internet, gender play and experimentation were practiced in many ways, from games to seemingly non-fictional self-representations. Despite this sense of free play, representations of online gender often became stereotypical, shoring up categories like "geek" and "cute" in, particularly technological contexts. While we no longer live in an era when the Internet is an anonymous place, online cultures still celebrate identity and representation. This course takes a media studies approach that is informed by cultural studies, material history, and cultural ethnography.

Along the way, we'll study selfies, profiles, social media platforms, online socialities, race, gender, class, sexuality, labor, toxic geeks, cyberfeminisms, trolls, glitter, cuteness, Black Twitter, virtual signaling, and many more complex ways we make and are made within digital media culture. In this seminar-style course, we will endeavor to understand how Internet users and cultures express, represent, and gives us an opportunity to consider how identities are made. Two key questions will guide us: How are online selves worn and performed? How do social forces like platforms and communities shape our understanding of online identities?

Gender and Popular Culture (HISTART 211 / WGS 211, 4 credits)

Sascha Crasnow

Gender and popular culture are interrelated social constructs that have a profound impact on our everyday lives. Movies, TV, magazines, and the internet not only reflect what it means to be a man or woman today, they also inform those identities. This course will focus on the visual aspects of these phenomena and survey key methods for interpreting them, including the gaze, queer theory, radical feminist theory, Foucauldian theory, and issues of socioeconomic status. We will apply these theories to examples of contemporary American culture from Instagram and Bar Stool Sports to the suburban home and Beyonce. This process will also allow us to debate questions like: Does gender have to be binary? How does gender affect the experience of space? Is the availability of pornography affecting our ideas of gender? Why is child rearing such a contested domain? How does racial identity influence gender norms? And perhaps most importantly, who is missing from popular representations of gender?

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, photomontage, collage, assemblage, performance, literature, and film.

Provocations and Other Acts: Arts and Humanities as Social Practice (INSTHUM 311, 1-4 credits)

Amanda Krugliak

This class will largely focus on the *Parliament of Ghosts* and its relation to contemporary practice and art history. The class will include historical examples of the artwork, different forms of production and materiality. Topics include the politics of materials, history and politics of form, art and form, producing art in a time of crisis, using crisis as a starting point of artistic inquiry or production, the position of art in the 21st century and contemporary society, the question of value both within the art market and outside of it, art beyond this century and decoys within art and its promises/failures.

[Screening Jewish Cultures \(JUDAIC 250 / MIDEAST 280, 3 credits\)](#)

Maya Barzilai

This course explores the diversity of Jewish societies through a range of American, French, German and Israeli films, spanning the history of cinematic production. We begin with American immigrant cinema and consider how Jews negotiated the categories of race and ethnicity in films such as *The Jazz Singer*, *Annie Hall*, and *A Serious Man*. Turning to Nazi cinema and post-Holocaust films produced in Germany, France, the U.S., and Israel, we interrogate the use of the medium for propaganda, documentation, and witnessing. The course also introduces students to Israel as an immigrant society and to the cinematic representation of Jewish and Arab minority groups. Throughout the course, we reflect on casting choices, language use and subtitling, cross-dressing, and genre choices, as these affect the cinematic construction of Jewishness in relationship to other social groups.

[Humanities Topics in Judaism: Representing American Jewishness \(JUDAIC 318.004, 4 credits\)](#)

Jamie Moshin

Judaism—as religion, race, ethnicity, and culture—is a fascinating area of study for communication scholars. Jewish Americans have long experienced many forms of in-betweenness (insider/outsider, "model minority"/marginalized, White/racialized "Other," etc.). In this course, students will gain first-hand knowledge of how American Jewish identity is conceived and represented, ranging from stand-up comedy to films about the Holocaust, from documentaries about Jewish tattooing to ethnographies about kosher butchers in small-town Iowa, and from Jewish hip hop artists to vampires. Students will come away with a better knowledge of what it means to "be" Jewish in the US and how that is represented, and how understanding Jewish identity lends to better understanding other identity issues.

[Jewish Mysticism \(JUDAIC 468, 3 credits\)](#)

Elliot Ginsburg

What is Jewish Mysticism? It is at once a series of techniques designed to alter consciousness or unite with the divine, interpretive practices for creatively reading sacred texts, and ways of creating community. This course invites you to enter into the mystery and travel along the paths of the mysterious worlds that range from the popular to the esoteric.

While we will survey Jewish mystical traditions (social movements, meditative practices, and striking God-language) from the late antique era through the present, the heart of the course is that many-branched medieval and post-medieval stream known as kabbalah, along with its central work, the Zohar, the "Bible of Spanish Jewish Mysticism." Our study will take us across the globe from the Mideast to Morocco, from Ukraine to Israel and North America. Modern interpretations of the phenomenon of mysticism, and contemporary literary-artistic explorations, will be considered as well.

Our exploration will be rooted in primary sources (in translation) as well as secondary sources from the fields of comparative religion and the history of Judaism. These will be enriched by potential "lab" sessions to help us grasp non-cognitive and "experiential" dimensions of the traditions (e.g., the role of music, the modulation of the senses, altered consciousness, etc.). We will try to maintain a stereoscopic vision throughout the course, shuttling between history and phenomenology, between dispassionate study and the world of practice, between mind and heart.

It is my deepest hope that we will evolve as a community of deep learning — analytic, empathetic, playful, attentive.

[Latina/o Theatre for Social Change \(LATINOAM 311 / RCHUMS 334, 3 credits\)](#)

Ashley Lucas

This course follows the history of a select number of U.S. Latina/o and Latin American paradigms of using theatre for social change. Students in this class will learn about Augusto Boal's Theatre of the Oppressed, the *actos* of the Chicana/o Movement, guerilla theatre in forms used throughout Latin America, and activist U.S. Latina/o play in

mainstream theatres. Students in this course will develop their own *actos* or guerilla theatre skits at the end of the class and hold performances (hopefully both on campus and in a community-oriented venue) at the end of the semester. Students do not need to choose Latina/o related issues for their political performances. The Latina/o element of the course lies in learning the history of political theatre techniques that have been successfully employed by Latina/os in the Americas and applying these strategies for social change in newly developed performance pieces.

From Kim Kardashian to Movses Khorenatsi: Deciphering the Armenian Experience (MIDEAST 222, 3 credits)

Michael Pifer

Kim Kardashian is an influential businesswoman and reality TV star. Movses Khorenatsi claimed to live in the 5th century and is known as Patmahayr-- the Father of History. What, then, does it mean to call them both Armenian? Is it possible to inhabit different worlds, and seemingly the same group, at the same time? Or, more simply: how might two people be Armenian (or Greek, or Persian, or Turkish, or American) differently? This fast-paced course will test the limits of belonging -- and not belonging -- to a particular ethnic group, community, or culture. Together, by examining a wide array of cultural artifacts (painting, literature, history, film, music), students will learn to analyze the diversity of Armenian experiences over time. Our readings will be paired to generate dialogue between unlikely figures. For instance, what might the classically trained 20th-century musicologist, Gomidas Vartabed, have to say about the alternative metal band System of a Down? How might the Armenian medieval epic, David of Sassoun, offer a different way of thinking about group affiliation than does modern-day nationalism? If Kardashian and Khorenatsi could meet, what would they say? Short, critical essays will accompany our investigations, helping us to think about the challenges of treating Armenian culture -- or any culture -- as a cohesive unit. Students can expect to gain a broad understanding of Armenian culture and history over the last two millennia, as well as to become sensitive readers of internal heterogeneity within other cultural contexts.

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 the 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 1980s and 2000s.

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

Zoe Gerndt

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 \(RCHUMS 202, 4 credits\)](#)

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 the foundations of tonal music and to offer tools for further exploration in musical performance, improvisation, composition, etc. Special emphasis is placed on creative practices and experiencing music through multiple senses. We will focus on developing critical listening skills, analytical music theory skills and applying those skills to practical musicianship through performance. The semester is divided roughly into three sections: rhythm, melody, and harmony.

[The Electric Guitar in Popular Culture: Sound, Performance, Power \(RCHUMS 251, 3 credits\)](#)

Kai West

This course offers an introduction to the electric guitar's sounds, performing techniques, players, and history while exploring its expansive place in popular music. For decades, people have used the electric guitar and its capacity for loudness to shape and express different identities, to challenge socio-cultural norms, but also to reinforce existing power structures. Throughout the course we'll examine mainstream historical narratives, asking who has been left out and why that matters. From the vantage point of a musical instrument, we'll consider broader questions about music's role in US popular culture, engaging a range of topics including technology, commodification, globalization, nationalism, race/ethnicity, gender/sexuality, disability, and class.

This class requires no previous experience with the electric guitar or prior music studies; only an interest in exploring popular music and culture.

[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 to dance to promote his political power? Did you know that George Balanchine's ballet *Agon* was his way of championing civil rights in the year of Little Rock by creating one of his most powerful and intimate couple dances for a black man and a white woman? Did you know that Shakespeare and his company performed complex social dances to entertain their audiences at the finish of a play? Did you know that Michael Jackson did not invent the moonwalk? And that Beyoncé's empowering of women through dance, has roots in the dance of the early twentieth century?

Dance is one of our most significant art forms with a long and rich history, yet it has been neglected by historians in the academy until relatively recently. This course, open to all, is an introduction to the history of theatrical dance and its place in culture in Europe and America. What is dance's role in our society and how does it reflect the values of the time in which it was produced? What has been the role of the dancer and choreographer at various times throughout history? What did their audiences expect? How can we recognize and analyze different styles of dance? This course surveys theatrical dance from the Renaissance through the twenty-first century including ballet, modern and post-modern dance, African American jazz forms, and dance in the movies. No previous experience or knowledge of dance or dance history is necessary – only an interest in the subject. **Open to all students (LSA and otherwise).**

[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 the dramaturgical background, script, and character analysis and put scenes on their feet for constructive critique.

[Intermediate Indonesian Orchestra \(RCHUMS 303 / ENS 407, 1-2 credits\)](#)

William Appleton

Music in person, open to all! Learn to play the vibrant bronze instruments, strings, and flutes of the Indonesian Javanese gamelan ensemble. The gamelan is an active performing ensemble, and all students will have opportunities to participate in occasional, exciting collaborative events and concerts. The environment is always friendly and playing gamelan is a great way to escape the stresses of work. This class can be taken for 1 or 2 credits. More advanced players are welcome to take individual lessons on one of the more challenging instruments in the ensemble, or in vocal music.

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

Ashley Lucas

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 art 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 acknowledgment, 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.

[Art and Resistance: Global Responses to Oppression \(RCHUMS 334, 3 credits\)](#)

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, international responses to recent wars in the Middle East and other global neo-colonial interventions, global feminist, queer rights, and disability movements, among others. Students will develop skills in visual analysis, critical thinking, and academic writing. These skills will be demonstrated through in-class work, visual analysis of a work in the UMMA collection, an in-class presentation, and a final research paper on an artist, work, or resistance movement of the student's choice.

[The Modern Theatre. From Show Boat to Hamilton: Marginalized Roles in American Musical Theater \(RCHUMS 389, 4 credits\)](#)

Jennifer Goltz-Taylor

This course approaches the history and materials of American Musical Theater – America's unique contribution to world theater -- through the lens of gender and race, examining whose stories are told and how, whose roles support and whose leadership, and how notions of identity and racial awareness (not to say justice) have been presented over the genre's growth in the last century. Grounding the dual processes of discovery and analysis in six landmark works, students read some of the latest scholarships in the field, participate in class discussion, and demonstrate their understanding in three summative projects: one performance, one paper, and one directorial vision statement.

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 the term in the Keene Theater. Students will create their own monologues and short scenes as well as working as actors and directors on material by prominent African-American, Hispanic-American, Asian-American, Arab-American, and Native-American playwrights. For information, contact Kate Mendeloff at mendelof@umich.edu

Afro-Cuban Drumming and Styles (RCMUSIC 258, 4 credits)

Michael Gould

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

Musical Improvisation (RCMUSIC 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.

Chinese Music Ensemble (RCMUSIC 321, 2 credits)

Xiadong 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. Students will be evaluated by their attendance, their learning of performance techniques and repertory, and performance at the end-of-the-term concert.

Sociology of Culture (SOC 240, 4 credits)

Fatma Gocek

From the Kennedys to the Kardashians: A Sociological Analysis of Culture and Consumption in the United States"
This course analyzes the manner in which the relationship between culture and consumption has transformed in the United States in the aftermath of World War II to the present. When the United States started to emerge as a superpower in the late 1950s and early 1960s, a process accompanied by the Cold War, the Kennedys became cultural icons. In the current post-Cold War era, they seem to have been replaced by the Kardashians. What does this transformation indicate in terms of the relationship between culture and consumption?

Race and Ethnic Relations (SOC 303, 4 credits)

Karyn Lacy

This course examines the central tensions underlying race and ethnic relations in the United States. For more than sixty years, sociologists have been preoccupied with the study of inter-group relations, assimilation, and racial and ethnic conflict. Indeed these issues have grown more complex and nuanced as the United States becomes more racially and ethnically diverse. Our goal is to examine the social processes that facilitate or impede inter-group relations. We will devote attention to:

1. theoretical debates in the conceptualization and analysis of race and ethnicity
2. developing a historical understanding of the antecedents of society's most pressing social problems
3. analyzing how various racial and ethnic groups construct and use their social identity.

Sociology of Gender (SOC 447, 3 credits)

PJ McGann

For individuals, gender is often an essential aspect of personhood and personal experience. But gender is also a cultural and structural system that differentiates members of society. At both the individual and institutional levels, gender intersects with race, class, and sexuality to structure identities, rights, privileges, and opportunities. Organized around investigation of the socially produced North American binary gender order, this course is an introduction to the sociological study of gender that focuses on gender as embedded in social life. Specific topics of study include gender identity, how children and adults "become" gendered and "do" their gender(s), gender as a symbolic system, gender and sport, desire and gender, trans, and intersex.

Future of the City? (SOC 495.003, 3 credits)

Sarah Zelner

This course examines Marxist and later neo-Marxist and post-Marxist forms of critical theory in sociology, and looks at the ways these theories have developed and been used in social research. We will look at three areas in which Marxist sociology has had some staying power: the analysis of colonialism and empire, popular culture, and the city. Students will become familiar with Marx's theory, with the critiques and revisions of Marx and Marxism.

Health, Gender, and Performance (WSG 313.002, 3 credits)

Petra Koppers

This course will look at contemporary uses of theatre and performance in medical and health contexts. We will investigate the use of performance among NGOs (Non-Governmental Organizations) and medical education providers, and how performance artists use art to interrogate categories of health, gender and sexuality. We will find out about new ways of conceiving arts' power to intervene or change (post/colonial) gender, sexuality, and health paradigms. How can applied theatre add new perspectives to ongoing debates about the cultural locations of health care, theatre, and power? How can theatre address domestic violence (we'll engage a community performance created in the Solomon Islands), center indigenous perspectives on two-spirit well-being and suicide prevention (using Turtle Island examples), offer intersectional analyses of disability's effects on marriageability and self-determination (we'll look at a disability-led video/theatre performance from Burkina Faso), or engage discussions of sexual health management in the U.S. and elsewhere?

The first half of the course will focus on readings about international community performance, theatre for development, and performance art. In the second half, we will engage in performance directly ourselves, and create mini-performances around campus.

This course will include evening theatre performances at the Power Center, as well as one or two cinema visits to appropriate screenings. There is a \$45 course fee that covers the price of the tickets (thanks to a collaboration with

the University Musical Society.)

Explorations in Feminist Film Theory (WGS 461.001, 3 credits)

Caryl Flinn

This class examines the wide range and methods of feminists worldwide in approaching cinema. Focusing on theory, we consider how different feminists have discussed gender, sexuality, and race concerns before and behind the camera, advocating for how cinema should and should not work; theories of spectatorship and other ways to engage with the screen (perceptually, somatic, oppositional) and other topics. Frameworks include (but are not exclusive to) cultural studies, critical race theory, psychoanalytic and post-Marxist theory, queer and trans studies, which we will discuss within historical and ideological contexts.

Graduate Level (500 and above)

Interdisciplinary Approaches to African American and Diasporan Studies (AAS 601, 3 credits)

Lydia Kelow-Bennett

This proseminar will examine how "belonging" does and does not resonate for Black people and communities across political, cultural, geographic, and social life in the United States and across the African Diaspora. Utilizing the interdisciplinary approach inherent to Black studies, we will examine questions of Black (un)belonging through historical, political, cultural studies, geographic, literary, and feminist and queer lenses. Our goal will be to understand the conjunctures of Black belonging at different moments in history and in different geographic locations, sharpening our ability to do comparative work and bring clarity to our interdisciplinary inquiries. This course is well-suited for graduate students in any field looking to deepen their understanding of Black studies, graduate students who may be interested in the DAAS graduate certificate, and graduate students who wish to sharpen their interdisciplinary research skills in the context of Black studies.

Topics in American Studies: Digital Aesthetics and Resistance (AMCULT 601.001, 3 credits)

Anna Fisher

How does digital culture shape art and politics? Digital technologies have marked a seismic shift in our conceptions of power as it has become increasingly diffuse and participatory. This transformation in the nature of power has posed significant challenges to traditional ways of envisioning radical art and politics as gestures of transgression and refusal inherited from 20th-century avant-garde aesthetics and revolutionary politics appear short-lived and easily co-opted.

This course explores how the digital has influenced contemporary approaches to tactical media art and interventionism. It surveys politico-aesthetic practices in the "post-digital" era, with particular attention to artists and theorists engaged in experimental and minoritarian traditions. Together we'll confront the shifting ground of artistic resistance in a landscape of protest, pranksterism, hacktivism, and obfuscation to ask what strategies of disruption and refusal remain imaginable today.

Our exploration will be guided by these questions:

- What role does the digital play in theorizations of contemporary power (e.g., "control," "neoliberalism," "platform capitalism")? How have digital technologies reshaped and informed understandings of how dominance works today?
- How have the artists, digital interventionists, and critics we examine articulated the challenges and limits of radical action today? How have they modeled practices for responding to a field of accelerated circulation and co-option?

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

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.

[The Empire Strikes Back: European Empire and its Cultural Legacies \(HISTORY 796, 3 credits\)](#)

Kira Thurman

This course considers the contours and legacies of European imperialism from the late nineteenth century to the present day with a particular focus on cultural history and cultural studies. This discussion-based seminar will focus on three different themes: first, cultural histories of European imperialism; second, cultural histories of migration from the colony to the metropole; and lastly, we will examine the current movement in scholarship, activism, and the arts calling for the decolonization of European history and studies while also attending to contemporary European voices of color such as Sara Ahmed, Grada Kilomba, Gary Younge, Olivette Otile, and Johnny Pitts.

[Topics in Disability Studies: Studying Disability Arts and Culture \(RACKHAM 580.001, 3 credits\)](#)

Natasha Abner

An interdisciplinary approach to disability studies, including focus on the arts and humanities, natural and social sciences, and professional schools. Some topics include history and culture representation of disability, advocacy, health, rehabilitation, built environment, independent living, public policy. Team taught with visiting speakers. Accessible classroom with real-time captioning.

[Theories of Feminism \(WGS 530, 3 credits\)](#)

Peggy McCracken

This course provides an introduction to issues and approaches in contemporary feminist theories. The readings, which include "classical" as well as more recent work from a range of scholarly disciplines, are intended both to introduce alternative—sometimes complementary, sometimes contentious—analytic frameworks and to enable us to explore the interdisciplinary possibilities and limitations of such frameworks. The course is not designed to provide a comprehensive survey or in-depth investigation of any given theory. Instead, our goal is to become familiar with some of the enduring themes and tensions characteristic of feminist analysis, while sampling from the wide range of topics that have been taken up by feminist researchers.

[Graduate Seminar in Lesbian, Gay, Bisexual, Transgender, and Queer Studies \(WGS 531, 3 credits\)](#)

Dean Hubbs

This seminar provides a graduate-level introduction to the interdisciplinary field of Lesbian, Gay, Bisexual, Transgender, and Queer+ Studies and its various subfields. The course is designed for students in all schools and disciplines and does not assume prior knowledge. It does call on you to engage seriously the questions,

perspectives, and approaches of prior work in the field, whatever your program and background. Through readings and class discussions, a written unit report, and a final presentation you will engage some of the foundational ideas and texts of lesbian and gay studies; queer theory; and work in racial, ethnic, and global perspectives on same-sex sexualities; transgender studies; queer disability studies; and intersex studies. The field of LGBTQ+ Studies is by now too vast to be covered exhaustively or systematically, but this course provides a grounding in the field, a sense of its range, and a perspective on its current debates. WGS 531 is required for the Graduate Certificate in LGBTQ Studies.

School of Music, Theatre & Dance Courses

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

Undergraduate Level (100-400)

Art as Social Action: Realizing Impact Through Community-Driven Performance (ARTSADMN 406, 2 credits)

Marc Arthur

Introduction to Dance: West African (Dance 100.005, 1 credit)

Imani Ma'at Taylor

In this course we will uncover the history, context, and techniques of several West-African rhythms and dances that derive from the African civilizations associated with the people of modern-day Ghana, Guinea, Mali, and Senegal. Throughout the semester we will focus on the polyrhythmic nature of the dances, songs, rhythms, folklore traditions, customs, and music. Together as we journey throughout the entirety of this course, we will grow to develop a deeper understanding and appreciation of West-African music, dance, and culture.

Introduction to Dance: Healing Drum & Dance Circle (Dance 100.006, 1 credit)

Imani Ma'at Taylor

We will sing, we will dance, we will make our own music, and beat our own drums utilizing common household items that are often overlooked. Together we will share our voices, ideas, and dances we create as we offer them to the community we cultivate together. Healing Dance Sessions is a course that brings the intention and concept of ritual into multiple contexts to embrace student points of view. This improvisational dance class is designed to get us up and moving while we cultivate healing movement that can be comforting during troubling times.

Introduction to Dance: Body Language (Dance 100.009, 1 credit)

Marsae Mitchell

Body Language is a Detroit-based dance practice originally offered by The Body Shop Xperts that incorporates elements of contemporary dance, jazz-funk, improvisation, and commercial dance to empower students to explore sensuality through movement and performance. This class invites people of all shapes and sizes to embrace their bodies as beautiful instruments for dance, resulting in the development of full-body awareness, and confidence. Students can expect to reflect on personal ideas of sensuality and sexuality, explore how to embody sensuality through movement, and learn to fully express sensuality through learning and performing choreography. The course will focus on posture, walking/moving with confidence, musicality, dynamics, isolations, undulations, lines, and increasing flexibility and strength. Heels are encouraged but not required. This class will also discuss Body Language's relationship to and definition of commercial dance and explore commercial dance in comparison to concert dance. Brief reading and writing assignments may inform the work in the studio. This course will culminate in the sharing of technical accomplishments and creative work. that incorporates elements of contemporary dance, jazz-funk, improvisation, and commercial dance to empower students to explore sensuality through movement and performance.

Introduction to Dance: Chinese Folk (Dance 100.011, 1 credit)

Duoduo Wang

In this course, we will focus on Xinjiang Uyghur dance, which is one of the 56 nationalities dance styles in China. Through practicing movements, watching documentary videos, and enjoying the traditional Chinese music, and learning the Chinese language, the studio space can bring up a traveling experience. This course will guide students to experience a new culture and explore the rich dance traditions of China's numerous ethnic tribes and nationalities.

[Introduction to Dance: Improvisation \(Dance 100.014, 1 credit\)](#)

J'sun Howard

In this class, we will engage in exercises and improvisational structures to heighten our awareness, broaden our individual movement vocabulary and develop our skills in instant composition. We will play, sing, write, create scores, use objects, prompts, and other experimental approaches to share space and be present with each other.

[Introduction to Dance: African/Modern Fusion \(Dance 100.015, 1 credit\)](#)

Njeri Rutherford

This beginner level course will introduce students to dance styles originating from the African Diaspora. Students will learn fundamentals of movement derived from West African, Caribbean, and African American forms and will gain historical and cultural context of these styles. Throughout the course, we will discover how these techniques inform and influence American modern dance and use those principles to create unique and diverse movement scores. Throughout this course students are encouraged to take their own self exploration through movement, history, and culture. Dance is deeply informed to our personal experiences, where our ancestors are from, and where we hope to end. This course will be a quest of how we transform and develop as individuals through movement and dance.

[Congolese Dance I \(DANCE 262, 1 credit\)](#)

Biza Sompá

Study of traditional dances of the African Congo.

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

Robin Wilson

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

[Performance Practices Through Collaboration \(DANCE 333, 2 credits\)](#)

Amy Chavasse and Tzveta Kassabova

This course will offer students the opportunity to create original performance through collaboration, working in a variety of media. Students from a variety of disciplines will engage in essential and highly interactive experiments to ask questions about what performance can be, and why it matters across a broad spectrum of topics. Students will gain awareness of what it means to create performances publicly and imaginatively.

[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.

[Out of the Blue \(ENS 451, 1-2 credits\)](#)

Eugene Rogers

An SMTD outreach ensemble in partnership with the Prison Creative Arts Project. Students will perform and lead workshops in prisons, community and youth detention centers. Undergraduate, graduate, U-M alumni and community members for PCAP program are allowed to audition and participate in this ensemble.

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

Martha Travers

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

[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, War, Trauma \(MUSICOL 405/505, 3 credits\)](#)

Mackenzie Pierce

Wars upend the lives of composers, performers, and audiences alike. In this course, we will ask how such experiences of trauma have changed the sound of music. Focusing primarily on case studies from Europe and the United States, we will consider the ways that music allowed people to cope with inhumane circumstances and to memorialize the losses they experienced. We will also ask how music, in both classical and popular genres, has been used to advance and to protest war. The course will be discussion-driven, and students will hone their skills in writing and thinking about music.

[Chinese Instrumental Music \(MUSICOL 407.001, 3 credits\)](#)

Joseph Lam

This course examines Chinese instrumental music with an emphasis on qin (seven-string zither) and piano music. The course will unfold in 3 parts: 1), an introduction to Chinese instrumental music--aesthetics, instruments, performance practices, and repertoires; 2), case studies of selected qin music compositions and musicians; 3), case studies of selected Chinese piano works and pianists.

[Contemporary Popular Music \(MUSICOL 408, 3 credits\)](#)

Charles Garrett

This upper-level undergraduate seminar examines various analytical approaches to understanding contemporary popular music. The course explores a range of critical issues in popular music students, including aesthetics, authenticity, consumerism, genre, media, music ownership, spectacle, technology, and identity.

[Music in Africa \(MUSICOL 465, 3 credits\)](#)

Charles Lwanga

This course explores the rich musical traditions of Africa through in-depth reading as well as close listening and/or viewing of assigned examples. While this is not a survey course, we will explore and scrutinize some of the "issues" and content about instruments (including voice), music styles, genres, as well as contexts that give rise to music within particular histories and socio-political settings in Africa. To enhance critical reflection upon the multiple perspectives about music in Africa (mainly Sub-Saharan Africa), we will draw on an ethnomusicological approach – the study of music in the context of culture.

[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.

[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.

Special Topics in African American Theatre and Drama (THTREMUS 440, 3 credits)

Antonio Garcia

This is a special topics course which addresses various aspects of African American Theatre and Drama, such as: comparing black aesthetics, African American dramatic literature, and traditions and modernity in African drama.

Graduate Level (500 and above)

Contemporary Dance: Taoist Improv (DANCE 513.003, 1 credit)

Stephen Rush

We will explore spontaneous theatre/dance/sound or "improvisation". The approach delves into the notion of "Mindfulness", focusing primarily on Taoist readings from the Tao Te Ching, as well as influences from Hinduism (the Bhagavad Gita and Patanjali Yoga Sutras), which in turn point to later Buddhist readings and approaches. The class is for anyone who likes to make sound or move through space.

Performance Improvisation 1 (DANCE 534, 1-3 credits)

Amy Chavasse

This course is devoted to in-depth study and practice of improvisation as a performing art. In improvisation, insight, inspiration, composition and performance occur simultaneously. The constant flux and exchange of doing and reflecting heightens awareness of compositional choices. The improvising performer works without a net, where every choice and action is visible and audible. Recognizing the three strands of improvisational practice: bodily exploration, honing and cultivating aesthetic values and observational skills, and composing dances in the moment will influence and shape the learning process. Each student will be called upon to develop as an artist, a soloist, and as a collaborator as we build a movement and music ensemble that can co-create shapely, coherent, short and long pieces through improvisation. The course will culminate in a performance at the close of the semester. Two reading and writing assignments per week will support and encourage thoughtful analysis and practice. The final summary paper will connect experience in class, journal entries, discussions and the reading assignments into a meaningful anthology.

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.

Educational Research in the Arts (MUSED 500, 3 credits)

Marie McCarthy

Study of research processes in schools and communities, with an emphasis on framing problems and evaluating studies, drawing on diverse modes of inquiry.

Introduction to Ethnomusicology (MUSICOL 547, 3 credits)

Inderjit Kaur

In this course we will cover a broad history of the scholarship in ethnomusicology as well as current issues and methodologies in the discipline. Our survey of scholarship will cover how the discipline has developed since its inception, in terms of broad intellectual ideas as well as specific analytical approaches, methodologies, and repertoires studied. The course will foreground interdisciplinarity, ethnography, and public engagement as inherent to ethnomusicological study.

Stamps School of Art & Design

Art and Design in Context (ARTDES 150, 3 credits)

Susan Funkenstein

Art and Design in Context is a lecture and discussion course which aims to achieve three main goals: first, to introduce students to key concepts and topics in contemporary design and art; second, to use these concepts to analyze case studies in contemporary art and design; and third, to enable students to employ these concepts and topics to place their own work and that of others in appropriate critical contexts. Lectures, readings, exercises, and discussions will challenge students to apprehend correlations between specific case studies drawn from contemporary culture (images, objects, media, and events), the issues associated with them, and the social, political, and cultural contexts in which they exist. Students will begin to apprehend the complex network of people, ideas, things, and histories in which works of art and design, including their own, exist.

Stamps Lecture Series (ARTDES 160, 1 credit)

William Burgard

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, 3 credits)

Michael Andrews

This course explores the ways in which artists, designers, and citizens work within the public sphere. Students gain an understanding of socially engaged art and design practice while learning approaches and skills essential to community engagement work. Partnering with U-M Edward Ginsberg Center and a local organization on a community-based art and design project, students define opportunities for their creative practice to positively impact society while broadening their perspectives of people and the world around them. Coursework includes lectures, class exercises, response papers, discussions, and collaborative projects. By the end of the semester, students have a fuller awareness of the role that artists, designers and citizens have in transforming communities and contributing to the greater public good. Sophomore Standing is required in order to take this course.

Podcast-topia (ARTDES 363.1, 3 credits)

Stephanie Rowden

The universe of creative podcast production is expanding by the minute. In this course students survey some of the most adventurous podcasts in terms of sound design and story craft, and they take a deep dive into making work of their own. Students learn basic digital audio skills (recording, editing, and multitrack mixing), develop creative audio stories in a range of forms (documentary, fictional, poetic, experimental), and explore how to frame and structure an episodic podcast. Students collaborate in small groups to create a pilot episode, and workshop their projects with guest podcast producers and sound artists. The semester's work culminates in a public listening event.

Sound and Story (ARTDES 374.1, 3 credits)

Jessica Frelinghuysen

There's no one format for sound and story to work together. The question isn't, does the sound support the story? The question is, how does the sound support the story, and in what way? Interviews, sound collages, digital 'zines, audio installations, performances with audible elements – the opportunities for combining sound and story are endless. This class will investigate how sound can enhance the things we make and how to better add both crafted recorded narratives and experimental sound to our work. This course outlines the basics of audio gathering and editing, with an emphasis on finding stories well-suited for audio, eliciting strong interview clips, and gathering interesting and natural ambient sound that sets the scene for the listener. Students will produce audio essays, sound poetry, oral histories and more as a starting point for their investigations. Students learn basic tools of digital audio production and output while exploring narrative and experimental works. We will work both analog and digitally, learning to craft, mix and then output our soundscapes in combination with other media. The technical skills learned in this class can be applied to sound design for video, animation, radio and multimedia storytelling as well as sound installations and performance projects.

Collaborative Projects: Experiments in Interdisciplinary Installation & Performance (ARTDES 403.1, 3 credits)

Jim Cogswell

This course will foster experimental collaborations between students from the Stamps School of Art & Design and students from the School of Music, Theater, and Dance to create interdisciplinary performance and installation projects. Students using a diverse array of artistic tools and media will work in teams on projects that grow out of their shared interests and pooled skills and resources. Students will expand their assumptions about how conceptual frameworks shape and motivate artistic creation in different disciplines. They will learn the critical vocabulary of other disciplines, will discover ways that they can expand their own artistic vocabulary, and will be exposed to the excitement and hazards of venturing into unknown artistic territory as part of a collaborative experience.

Unfashionable (ARTDES 405.1, 3 credits)

Erin McKenna

The main way that humans metamorphosize is via clothing. We limit our capacity to change if we only imagine ourselves in standard garments: Pants. Skirt. Dress. Shirt. The strategy of this course is to divert students from thinking about standard clothing by challenging them, instead, to focus on the job or action that the adorned body will be doing. Costuming or clothing a body for a particular, and possibly unusual, action frees students up to be less fashionable and more inventive. In this course, students create innovative new possibilities for human metamorphosis via wearables. The first half of this course provides a series of instructor-initiated prompts. In the second half, students prompt themselves. All course assignments contain enough flexibility for students to introduce and explore their personal interests.

Narrative Forms (ARTDES 447.1, 3 credits)

Phoebe Gloeckner

Calling all videographers, animators, illustrators, performers, writers, graphic novelists, gamers, photographers, sound artists, graphic designers, musicians, and podcasters! Welcome to the multi-media story lab. Bring us your ideas for a project in any media and we'll explore the fundamentals of narrative form such as plot, point of view and genre across all platforms. This course will explore narrative within varying cultural, social and historical perspectives, as well as provide an opportunity to develop a sustained, ambitious, and iterative practice. Possible topics include: How a project/story shifts if it's framed as a comedy, documentary or interactive piece, or in response to changing audiences and contexts; storytelling workshops with visiting artists that include using prompts and exercises emphasizing diverse perspectives; modeling new forms and new voices in narrative art and design, including a diverse range of artistic and hybrid practices and media; countering/critiquing/reframing western, mainstream

conventions of narrative; honing verbal and written skills to pitch and promote a narrative concept/project in relevant professional settings; and learning ways to think about and address your primary and general audiences.

[Live Art Survey \(INTERPERF 150, 3 credits\)](#)

Emilia White

Introduction to a history of performance art.

[Interarts Performance Forum \(INTPERF 160.1, 3 credits\)](#)

Holly Hughes

This course is required of all Interarts students but is open to other students in both Stamps and SMTD with interest in exploring the creation of collaborative, original time-based work. The intention of the course is to function as a collaborative performance lab for students to incubate, develop, produce and present original multimedia work. Students will have an opportunity to explore performance and related time-based work and to develop an original work that will be publicly presented. Classes will encourage collaborative experimentation through studio work informed by readings and viewings.