



**WINTER 2018
PERFORMANCE STUDIES
COURSE LISTINGS**

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

Undergraduate Level (100-400)

First Year Humanities Seminar in Afroamerican and African Studies: *Black Women, Black Arts* (AAS 104-005, 3 credits)

Heidi Morse

A “black” artist. A “female” artist. What do these identity-based labels mean to popular audiences, and how have their connotations changed from the nineteenth century to today? This seminar explores how African American women artists, musicians, writers, and performers have shaped their careers in response to — and in defiance of — cultural attitudes toward race and gender. In addition to discussing fine arts such as Edmonia Lewis’s nineteenth-century sculptures and Carrie Mae Weems’ contemporary photography, we will study popular performances from Sojourner Truth’s antislavery speeches to the hit songs of Ma Rainey, the “mother of the blues,” and Janelle Monáe’s funk/soul Afrofuturism. Finally, we will examine themes of authorship, identity, and anti-censorship in literary works including Ntozake Shange’s Broadway hit *for colored girls who have considered suicide / when the rainbow is enuf* and a graphic novel adaptation of Octavia Butler’s neo-slave narrative *Kindred*.

Issues in African Studies: Heritage, Museums, and National Parks in Africa (AAS 206:001, 3 credits)

Henrike Florusbosch

Africa is home to numerous UNESCO World Heritage sites ranging from Mount Kilimanjaro to the mosques and mausoleums of Timbuktu. In addition to heritage sites and practices recognized within the formal UNESCO framework there are of course many more spaces, sites, objects, and practices that people feel are integral to their cultural identity, sense of belonging and understanding of the past. This class will first introduce the framework of UNESCO World Heritage: Cultural heritage, natural heritage, and intangible heritage as well as newer concepts such as cultural landscapes and community driven conservation. It will also explore other forms of heritage making on the African continent and in the diaspora.

Introduction to African Art: 100 African Objects (AAS 208-001 / HISTART 208, 4 credits)

Ray Silverman

This course offers an introduction to the rich and varied visual practices of Africa. We begin by considering the images of Africa with which we, in America, are familiar, and how these images communicate what (we think) we know about Africa. What ideas come to mind when we encounter places like The Animal Kingdom at Walt Disney World? Or view music videos like Taylor Swift’s ‘Wildest Dreams’? While these may seem benign and entertaining experiences, they, in fact, evoke an incomplete and distorted understanding of the continent.

Throughout the semester, we will confront these stereotypes through an examination of 100 compelling objects representing a variety of visual practices, both historical and contemporary. For example, studying Southern African rock art (ca. 26,000 BCE) or Kuba royal sculptures (17th century CE), offer evidence of a continent with a history, thus countering the idea that African societies are ‘frozen in time’ and that their ‘traditions’ never change. The contemporary work of artists based in Africa’s cities whose paintings, sculptures, and installations can be seen in museums worldwide, demonstrate the global impact of a continent that is often dismissed as contributing little to the modern world. HISTART category for concentration distributions: B. Sub-Saharan Africa, 4. Modern and Contemporary.

Particular attention will be given to how Africa is represented in the museum and students will be provided exceptional opportunities to study the African collections at the University of Michigan Museum of Art.

Topics in Black World Studies: Africanist Traditions (AAS 358-001 / DANCE 348-001)

Robin Wilson

How does one exhibit African art? What does it mean to represent Africa and Africans in the art museum? How do such representations shape perceptions of the continent? Is exhibiting African art any different than exhibiting art from other parts of the world?

Black Art, White Cube offers a unique opportunity to learn about historical and contemporary practices associated with exhibiting Africa in the art museum. The course title references a term — “white cube” — used to describe the modernist space in which African art is exhibited in many 20th- and 21st-century art museums. Students will work closely with the instructor and the Curator for Africa at the University of Michigan Museum of Art (UMMA) to critique past and present strategies for exhibiting Africa, and to think about new approaches that might be employed to (re)present Africa in the art museum.

Black Art, White Cube considers the theory and practice of exhibiting African art, thinking critically about how one represents a continent in a museum of art. Woven into this experience is an introduction to the history of exhibiting African art during the 20th and 21st centuries; considering the social, political and aesthetic dynamics that have shaped where and how this art has been presented in galleries and museums in North America and elsewhere in the world. Course activities include reading and talking about African art and curatorial practice, critiquing the African gallery in UMMA as well as in other museums in Detroit and Toledo, and conducting visitor studies to learn what people know and don't know about Africa. The Curator for Africa at UMMA is beginning to think about a new installation in the museum's African gallery. Students will work with her to develop new strategies for exhibiting the museum's African art collection.

Topics in Black World Studies: Symbolic Language Communication in Akan Visual and Performing Arts (AAS 358-007)

Kwasi Ampene

Since 500 AD, the Akan civilization created symbolic language encoded in pictographs that decorate smoked-glazed pottery and terracotta objects, carved wooden stools, adinkra cloth symbols, kente cloth designs, architectural building designs, gold weights, and the vast array of complex regalia associated with political authority. Additionally, symbolic language is expressed in various forms in the performing arts in ritual and non-ritual contexts. Never lacking in continuity, modern Akan use the arts as a medium for expressing the most profound philosophical and religious thoughts. The course will seek to unpack the Akan symbolic language and communication systems by asking the following questions: How and what do these objects communicate? What is the nature of historical knowledge the visual and performing arts carry? And several questions that students will generate.

Issues in Black World Studies: Black Performance and Intersectional Theory (AAS 458-003 / RC334-008)

Naomi Andre

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

This course will have a \$45 course fee to attend the following 3 performances:

1. Urban Bush Women, Hair & Other Stories, Friday January 12, 2018 8 pm Power Center.
2. Ars Nova, Underground Railroad Game, January 17-21, 2018 (a specific date needs to be chosen)

3. The Gershwin's Porgy and Bess, Saturday, February 17, 2018

[African Cultures \(AAS 422\)](#)

Maxwell Owusu

Africa is considerably more important, more interesting and certainly more complex than its popular image suggests. The course provides an introduction to the peoples and cultures of tropical (sub-Saharan) Africa. Topics covered include: the historical geography of Africa; pre-colonial and colonial roots of contemporary African state-societies; case studies of changing systems of kinship, marriage, family and gender relations; race, ethnicity, language, class and the dynamics of cultural, national and pan-African identity; religion, music, dance and the arts in contemporary Africa; globalization and the challenge of African development.

Basic Texts: Vincent Khapoya, *The African Experience, An Introduction* Third Edition, and R. Olaniyan, ed *African History and Culture*.

[Brazil History and Culture \(AAS 473 / HIST 473 / LACS 483\)](#)

Paul Johnson

Brazil is a place of paradoxes and contrasts. The fifth most populous nation, it boasts one of the world's largest economies and an advanced industrial sector, but suffers income disparity and regional economic imbalances that are among the world's most dire. Its constitution guarantees social and economic justice and protects historically disenfranchised groups, but implementation and enforcement of the law is hobbled by special interests and police corruption. It celebrates its rich multi-ethnic cultural heritage, but remains stratified by perceived racial and regional differences.

In this course, we will examine the historical roots of these paradoxes, focusing particularly on cultural production and expression.

Topics include:

- indigenous societies and responses to European invasion;
- slavery and paternalism;
- religious expression; and
- the ways that racial and ethnic identification has inspired much of Brazil's unique cultural production, particularly in the areas of literature, dance, music and cinema.

[American Culture and the Humanities: Camels, Kabobs, and Kahlil Gibran: Arab American Cultural Studies \(AMCULT 311-006 / ARABAM 311, 3 credits\)](#)

Matthew Stiffler

Camels, Kabobs, and Kahlil Gibran will investigate Arab American cultural identity through the objects, events, and institutions that have created and maintained Arab American "culture" since the late 19th century. Some of the driving questions of the course will be: Is there a specific Arab American "Arabness"? Why is ethnic food an important area of analysis? How do Arab American artists and institutions define and produce Arabness? How and why does Arab American cultural identity change?

The course will be divided into three parts. The first part, "Serving Arabness," will present the role of ethnic food in the creation and maintenance of identity. The second part, "Performing Arabness" will focus on public enactments of Arab American identity through food, religion, and artistic expression. We will end the course with "Exhibiting Arabness" investigating how museums and cultural institutions present culture to the public.

Pacific Literary and Cultural Studies (AMCULT 325-001 / ASIANPAM 325 / ENGLISH 388, 3 credits)

Susan Najita

This is a course for students who want to develop their abilities in critical and creative reading, thinking, and analysis. It is an interdisciplinary course that navigates film, fiction, poetry, novels and histories in order to engage with some of the critical processes at work in the modern world. From sunlit beaches, swaying palm trees, and happy tourists to tropical rainforest and menacing natives, the islands of the Pacific have been relentlessly depicted. Perhaps more than any other region of the globe, the Pacific has been “experienced” beforehand through the image-making of Hollywood, television, and advertisement. The huge success of films such as *Whale Rider*, *The Piano*, and *Lord of the Rings* builds upon the early images of the region in films such as *Blue Hawaii*, *Mutiny on the Bounty*, and the Broadway musical *South Pacific*. This course puts such texts into dialogue with the extensive body of historical and literary representations. What connections and contradictions emerge when we read popular culture in relation to fictional representations by authors such as Hermann Melville and James Michener, and indigenous authors such as Patricia Grace, Albert Wendt, and Keri Hulme? What other histories and experiences are obscured or misrepresented in these popular representations, including the emergence of indigenous self-determination movements, nuclear testing and U.S. military supremacy, and the multi-ethnic societies which emerged as a result of colonization? To answer these questions, we will read texts from a range of perspectives: EuroAmerican authors (Cook, Melville, and Michener), indigenous Pacific islanders (Hulme, Wendt, Grace, Ihimaera, and Hau’ofa), as well as non-natives of color (Murayama).

Latinas/Latinos and the Media (AMCULT 381-001 / SAC 381, 3 credits)

Colin Gunckel

From immigration debates to Emmy-winning television, Latina/os are a fixture of our contemporary mediascape. The course examines the presence and participation of Latina/os in the U.S. media from both a historical and contemporary perspective. We will also consider the intertwined questions of race, gender, and stereotype through case studies of individual stars, from Carmen Miranda to Sofia Vergara. While examining 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, and music. Through this survey of cultural production, students will become versed in histories of immigration, the relation of Latina/os to conceptions of race, the diverse experiences of different national origin groups, and contemporary issues facing this population.

Ethnic Diversity in Japan (ANTHRCUL 202, 3 credits)

Jennifer Robertson

For at least a century and a half Japan has been stereotyped by certain Japanese and non-Japanese alike as a “homogeneous” society. In 1986, then Japanese P.M. Nakasone even went so far as to declare that “the Japanese” formed a “single, unified race.” His comment provoked angry rebuttals from dozens of Japanese ethnic and other minority groups who were not part of the dominant ethnic group in Japan, and who have been disenfranchised in various ways, in some cases, for centuries. Among these groups are the “aboriginal” Ainu of Hokkaido; Okinawans, resident Koreans and Chinese; burakumin (or “outcast(e)s”); migrant workers of Japanese ancestry from South America; the victims of the atomic bombs and radiation poisoning who comprise a stigmatized minority group; and people with disabilities. We will explore the history and present-day circumstances of these groups and their various modes (art, music, ritual practices) of claiming visibility.

This course is designed to contribute to and complicate the discussion of diversity in the United States and elsewhere by studying the conception and practice of diversity in Japan. By examining how “race” and ethnicity are defined and deployed in Japan, you will begin to develop both the necessary perspective and the skills for analyzing, in a more nuanced way, ethnic identities and relationships in the U.S. and elsewhere. You will also learn a lot about Japan that will challenge simple stereotypes about that country and culture, and its inhabitants.

Topics in Sociocultural and Linguistic Anthropology: Traveling Home (ANTHCUL 458-005, 3 credits)

Ruth Behar

In classical anthropology, the anthropologist typically traveled away from home to an exotic location, experiencing homesickness, and then returned home to write up an account of far-flung travels in distant parts of the world. But in contemporary anthropology, this proposition is often turned upside down. Many “native anthropologists” and “diasporic anthropologists” choose to go home in order to do their fieldwork. Rather than dividing the world into the exotic and the domestic, the far and the near, such anthropologists grapple with a whole new set of questions —

- What does it mean to be an insider?
- Can you study your home location effectively?
- Even as you seek out the experience of homecoming, can you truly ever go home?
- Is it possible to feel homesick even at home?
- What is home in an age where the soul is global?
- Can the search for home overcome the feeling of homelessness that obsesses modern thought?

We will read widely across the genres of ethnography, autobiography, and fiction to understand the diverse meaning of homecoming in our time. Class discussions and a range of writing assignments will engage students to think about the complexities of identity, belonging, nostalgia, and loss when traveling home.

North Korea: Real and Imagined (ASIAN 273/RCHUMS 273, 4 credits)

Se-Mi Oh

This course is designed to explore the visual cultures of North Korea. Why do we concern ourselves with the visual aspects of North Korean culture? While North Korea has notoriously gained a reputation as the most isolated country in the world, there are many images inundating media, in news and popular culture. Images are the most prominent way through which we gain knowledge about North Korea, but they are not transparent mediums and are in need of interpretation. Throughout the semester, we will explore various ways through which North Korea uses visual mediums to showcase its state power and ideology, to write history, and to represent memory to the people of North Korea and to the world. We will also examine the representation of North Korea from perspective of the defectors as well as the Western spectators and even tourists. The genres that we will examine include art, architecture, murals, posters, stamps, illustrations, animation, photography, film, opera, mass games, museum, cemetery, and processions/parades. Students are expected to develop a critical perspective on the politics of representation and the role of the mediums in use.

Topics in Asian Studies: Ghosts in Chinese Art, Film, and Literature (ASIAN 280-002, 3 credits)

Thomas Kelly

This course explores representations of ghosts and the supernatural in Chinese culture. We will ask what makes a ghost a ghost, while looking at different strategies for depicting the undead in writing, images, performance, and film. In our readings, we will pay close attention to how representations of ghosts have been used to address issues of gender and sexuality, the cultural meanings of death, and the politics of trauma throughout Chinese history. The course will explore how traditional ghost stories have been adapted and updated across different media into the present-day. At the same time, we will trace the circulation of representations of Chinese ghosts throughout East Asia and beyond, looking at how such images continue to haunt global popular culture. Students will be encouraged to develop creative and comparative projects in relation to their own interests.

Chinese Drama and Theater (ASIAN 363-001, 3 credits)

David Rolston

Traditional Chinese theater or xiqu (music-theater) was the mass media of China prior to the introduction of modern electronic media and remained important enough in the 20th century to be used as the main medium in political campaigns. Originally looked down upon, unsanctioned, and considered trivial, examples of Chinese dramatic writing have now been canonized and taken their place among the most honored works of Chinese literature. In this course, we will pay attention not only to how these plays work on the page and how they were read, but also to how they were staged (and in many cases, continue to be staged). We will also investigate the fate of this traditional art form in contemporary China, as well as attempts to fuse it and other dramatic traditions.

Topics in Asian Studies: Dance in Modern Asia: History, Identity, Politics (ASIAN 480, 3 credits)

Emily Wilcox

This course explores the history of concert dance in Asia since the early twentieth century. Focusing on the contributions of influential individual Asian dancers and choreographers, it provides students a broad introduction to dance in the Asian region, asking how artists in different places dealt with similar social issues and global historical and political changes. Considering Asian artists as an integral component of modern dance history, this class shifts understandings of dance innovation and change away from Eurocentric narratives and assumptions. The following regions will be covered: South Asia (India, Bangladesh, Sri Lanka); East Asia (China, Japan, Korea, Taiwan); Southeast Asia (Thailand, Indonesia); Central Asia (Uzbekistan); and Asian diasporas. No background in dance or Asian studies required.

East Asian Performance Theory (ASIAN 402, 3 credits)

Reginald Jackson

This course introduces students to the field of performance studies through East Asian performance. We will consider the relationship between performance, critical theory, and the discursive production of "Asia" as an object of study. The two main goals of the course will be 1) to introduce students to the major texts and methodological approaches of performance studies and 2) to consider the role performance plays in discussions of East Asian cultural production. In particular, we will consider the disciplinary formations of performance studies and East Asian studies in relation to one another as we explore theories of embodiment, performativity, and nationality. Students will learn different methods of reading performance closely, using documented and live performance material. Performance workshops with artists and scholars will be incorporated whenever possible. Readings will include works by authors such as Suzuki Tadashi, Rey Chow, J.L. Austin, Eve Sedgwick, Uchino Tadashi, Hijikata Tatsumi, Judith Butler, Zeami Motokiyo, Fred Moten, Peggy Phelan, and Tomie Hahn. Students from all disciplines are welcome.

Themes in Language and Literature: Engaging Performance (ENGLISH 290-010, 3 credits)

Aric Knuth

This course connects undergraduate students directly to the touring, world-class artists who perform music, theater, and dance on the U-M campus. Students will attend live performances, talk with the artists and the arts administrators who help get them here, and explore how the performing arts are an integral part of our lives and the world at large. Class will include lectures (including some by guests and visiting artists), weekly discussion sections, required attendance at evening performances, interactive classroom activities, weekly readings, reaction papers about the performances, and group presentations and/or performances from students in class.

Students will attend live performances of:

- Urban Bush Women's *Hair & Other Stories*
- *Underground Railroad Game*, a daring new theatre work about race in the United States.

- singer-songwriter Gabriel Kahane's new song cycle *Book of Travelers*
- an opera in concert production of the Gershwins' *Porgy and Bess*
- Company Wang Ramirez's *Borderline*, a contemporary dance work fusing cultures and styles
- a concert at the Michigan Theater capturing the blues tradition in the Piedmont region of the United States
- the dance-theatre work of Nederlands Dans Theater
- legendary jazz pianist Chick Corea with the Lincoln Center Orchestra

These performances constitute the course's primary "textbook," and the full package of tickets is available to students enrolled in the course for the dramatically reduced rate of \$120. Engaging Performance is made possible through a grant from the Andrew W. Mellon Foundation and a partnership between the University of Michigan and the University Musical Society (UMS).

[Seminar: Topics in the Study of Judaism: Rap, Rhythm, and Jews: Jewish Poetry, Religion, and Popular Culture \(JUDAIC 467 / NEAREAST 471 / RELIGION 471, 3 credits\)](#)

Elliot Ginsburg

An exploration of the intersection of classical Hebrew Poetry, vernacular music, Jewish ritual expression, and contemporary popular culture. In this course, we will focus on three examples of cultural hybridity that help limn present-day Jewish identities: (1) the so-called piyyut movement in Israel where Middle-Eastern music and mystical expression—often marginalized and repressed in the early years of the state—have revived and combined with forms as disparate as rock, Indian ragas and jazz; (2) the revival and of Eastern European-rooted forms such as Klezmer and mystical Hasidic chant, and their recasting in the North American, Central European and Israeli spheres; (3) and the globalized hybrid forms of expressive culture in North America that we might call "Newish Jewish," which employs registers ranging from Shlomo Carlebach to Steve Reich to Pharoah's Daughter

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

Elliot Ginsburg

This course is an engaged study of the development of Jewish mysticism, its symbolic universe, meditational practices, and social ramifications. While we will survey Jewish mystical traditions from the early Rabbinic period through the modern, the heart of the course is that many-branched (post) medieval stream known as kabbalah and its central work, the Zohar. Among the issues we will explore are: the nature of mystical experience; the place of mysticism in Judaism; mysticism and community; models of God, Person, and World; the problem of Evil; mysticism, sexuality, and gender; language and silence; ritual innovation; mysticism and ethics; and ecstatic practice (ranging from visualization and gazing to chant, letter combinations of the Name, and modulated breathing). Modern interpretations of the phenomenon of mysticism will be considered as well.

[Introduction to Arab Culture \(NEAREAST 315 / ISLAM 315, 3 credits\)](#)

Carol Bardenstein

his course offers a survey of patterns of culture and forms of cultural expression in the Arab world, with selections variably foregrounding the historical, linguistic, literary, social, religious, culinary, musical, and artistic aspects of these patterns, drawn from points along the spectrum from the earliest periods of pre-Islamic Arabia to the Arab Spring of 2011 and beyond to the present, with some emphasis on the modern/contemporary period. From traditional poetry, the call to prayer and Qur'an recitation, The Thousand and One Nights, family and gender patterns, to Egyptian diva Umm Kulthum, Arab cuisine, Moroccan and Palestinian hip-hop artists, arts of the recent Arab uprisings, the role of al-Jazeera and Ramadan prime-time satellite television series, in creating new forms of transnational "Arabism," we will examine which features are culturally shared and bind together inhabitants of the Arab world, as well as the many which are distinctive to a very specific time, regional location, and set of

circumstances. Our exploration of cultural patterns and forms of expression will show them to be multi-layered and evolving over time, rather than fixed or essentialized. This course was previously offered under the title AAPTIS 331.

Special Topics: Theater and Incarceration (RCCORE 334-007 / THTREMUS 335, 3 credits)

Ashley Lucas

Artistic practice in prisons has occurred since the inception of prisons themselves, though popular thought tends not to connect the idea of the arts with that of criminal justice systems. This course surveys the history of performance in prisons through the examination of plays written by and about prisoners as well as narratives which chronicle the process of creating theatre in prisons. The course also interrogates various strategies for creating performances in prisons, questioning the utility and goals of each process of creation and seeking to identify those which are most sustainable and which best serve participants in the process. Students will use some of these strategies in practice as they facilitate their workshops in prisons and juvenile detention centers.

Topics in World Dance (RCHUMS 235, 3 credits)

Beth Genne

People around the world express their deepest cultural and spiritual values through dance. Dance marks key rites of passage in the human life cycle – birth, puberty, marriage and even death. Dance can be a political statement. It can affirm group solidarity. It can be a martial art or encourage meditation. This course explores theatrical, religious and social dance in a variety of cultures including groups in Africa, The Middle East, India, Indonesia, Japan, China, Korea, Brazil, Argentina, Australia and the Caribbean and Pacific Islands. What role does dance play within the culture that produces it? How are social, political and spiritual values reflected in dance structure and movement? How are cultural attitudes towards class and gender revealed in dance? How do performance styles and choreography differ across cultures?

This course will survey a diversity of dance traditions throughout the world. Students will gain insight into the functions, aesthetics, history, and cultural context of dances within specific societies. Theatrical, religious, popular, and social dance traditions will be examined in a variety of cultures including groups in Africa, Japan, India, South America, Aboriginal Australia, Indonesia (Bali, Java), the Mideast, and others. A variety of broad comparative issues will be explored:

- How does dance reflect the values of the society which produces it?
- How are gender, class, relationships between individual and group, and political and spiritual values displayed through dance structures and movements?
- What is the creative process for producing these dance works?
- How is the visual imagery of dance movement designed and how can an audience decipher it?
- What are the basic elements of dance choreography?
- How do choreographic structures differ cross-culturally?
- How do the training, preparation, and performance practices of dancers differ cross-culturally?
- How do the dances of these cultures employ or integrate other art forms such as music, theater, and costume design?
- How are dance productions evaluated and critiqued within different cultures?

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

Xiaodong Hottmann

This is a performance course on Chinese instrumental music. Students will be given individual lessons (15 minutes per session) on Chinese musical instruments, which include but are not limited to the erhu (fiddle), dizi (flute), pipa (lute), and percussion. Students will learn not only basic techniques in playing the instruments which are provided, but also standard compositions of the repertory. Once the students have mastered the basic techniques, they will start to rehearse together and prepare for an end-of-the term concert.

[Introduction to Comedy and Tragedy \(RCHUMS 281-001, 4 credits\)](#)

Martin Walsh

This is an introductory course in theater-making for those with little or no experience in acting or production. The Winter 2018 version of the course will work in conjunction with the upper-level Drama course, HUMS 482: Director and Text. Students in HUMS 281 will be working with student directors on a series of acting exercises and theater games leading to a midterm performance project based the short dialogues from Love and Information from the contemporary British playwright Caryl Churchill. The second half of the semester will involve work on various one-act plays from the contemporary American comic and surrealist playwright David Ives. In addition to acting assignments, students will research and report on aspects of their respective roles and, as informed audience members, will critique 2-3 play performances in the Ann Arbor area.

Final performance projects will be chosen by the student directors individually, with the advice and consent of the Instructors. These have ranged from very contemporary works to adaptations of Greek tragedy and Shakespeare.

[Special Topics in the Humanities: Making Interdisciplinary Performance on Socio-Political Questions \(RCHUMS 334-007\)](#)

Eryn Rosenthal

This composition workshop-style course is a generative laboratory to make rigorous, experimental works that open reflection on socio-political issues. Our seminar involves: a study of other artists' work and ways they engage with wide-ranging political matter through performance, animation, sculpture and other media; an embodied exploration of compositional elements at different sites in the Residential College and U-M's campus; and creative assignments that employ various methods to interrogate sociopolitical material of your own choosing. We'll be examining the immediate, present, and personal relationship of the body to performance in a very expansive way, studying William Kentridge's stop-gap animation, Diego Rivera's Detroit Industry murals, and Maya Lin's Vietnam Memorial, for example, alongside more traditional understandings of performance in theater, dance and film. Questioning assumptions of performance, genre, audience and politics will form an important part of our work in this interdisciplinary class, as will a detailed examination of compositional elements common to multiple art forms. We will gain practice and experience with different approaches to making performance and different ways to deploy compositional tools, depending on your objectives. No previous experience in performance or socio-political action necessary, and all bodies, abilities, and backgrounds are actively welcome on this journey; experimentation, adaptation and play with formats and tools that may be new to you will be encouraged. The course will culminate in a public showing of original student work.

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

Deborah Gordon-Gurfinkel

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

[Found Instruments-Building, Design and Performance \(RCHUMS 352, 4 credits\)](#)

Michael Gould

Found instruments are everyday objects that are utilized or repurposed as musical instruments. This class identifies not only these everyday objects with which to perform and reconstruct, but also seeks hybrid instruments that combine found objects with instruments of old. The semester will commence with an overview of instrument categories, tunings, and some of the guiding physics behind instruments. This includes important composers and artists from the early 20th century to current artists and emerging technologies (such as using the iPhone as an instrument). The class goes as a group (and individually) to seek materials for designing and building instruments. The class also covers the basics of musicianship, composition, form, improvisation and playing as an ensemble. The culmination of the class is a presentation of our instruments and a performance in the East Quad Auditorium.

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

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

Susan Walton

Learn to play the dynamic, subtle, transcendent music of the Javanese Gamelan! These classes are for people who want to experience a musical tradition totally different from western folk, rock or classical music. The gamelan is an ensemble of gongs, metallophones, drums, xylophone, a few stringed instruments and singers. No previous knowledge of Indonesia or of music is expected. These courses are open to all students, undergraduate and graduate in all departments of the University.

[Social Science Junior Seminar: Literary Ecology: The Environment in Performance \(RCSSCI 360-005, 3 credits\)](#)

Virginia Murphy

In *Pilgrim at Tinker Creek*, Annie Dillard bore witness to the artistic majesty of the natural environment: “beauty and grace are performed whether or not we will or sense them. The least we can do is try to be there.” Perhaps Dillard spoke of the cacophony of color in the fall, the ambivalent light of a winter afternoon, or the pompous strut of the sage grouse on the Western plains. What we will attempt in this UMS sponsored class is to be there as the audience for a number of expressive artists as they explore, interpret, and perform the environment.

Literary Ecology is open to all LSA upper-class students. We will consider Olafur Eliaison’s installation of massive chunks of ice from the Vatnajkull glacier, your waste of time; Rachel Sussman’s photographic exhibit, *Oldest Things*; Piedmont Blues interpretation of the Piedmont region’s folk and jazz music, *Search for Salvation*; Emily St. John Mandel’s literary exploration of Shakespearian survivalists in *Station Eleven*; Gabriel Kahane’s musical exploration of American landscape, *Book of Travelers*, and other musicians, artists, poets, filmmakers, and writers.

Attendance at one of two UMS performances (Friday, February 2 at 8:00pm or Wednesday, March 14 at 7:30pm) is required. Tickets for these events are \$15.00 each. There are limited funds available to defray these costs (please speak to me at the first class).

[Thinking Class: Inequality in Media, Bodies, Environment, and More \(SOC 416, 3 credits\)](#)

Nadine Hubbs

According to ideals of American exceptionalism, we live in a classless society. But according to mounting evidence, twenty-first-century America is a class-bound society with historic, widening gulfs—economic, social, educational, & cultural—between upper & lower strata. What does class look like in America? Where does it play out, with whom? How is it created & perpetuated, with what effects? Through readings, discussion, & audiovisual materials, this

seminar examines class on the ground, in various sites & contexts: media; the environment; popular music; sexuality & friendship; the workplace; food, bodies, & health; preschool, high school, & university education; rural & urban spaces. Throughout our discussions & written work we will consider the roles of gender, race, taste, affect, & history. Seminar participants will extend the range of class topics through final Powerpoint presentations.

Studies in Eastern European Cultures: Rock Kills Communism (SLAVIC 290-001, 1 credit)

Piotr Antoni Westwalewicz

This course will explore the complicated dynamics between popular culture and politics in Poland during the last two decades of communism. Did the alternative rock culture undermine and destroy the communist government? Did the prominent bands (Maanam, Republika, Prefekt) express the general mood of the population, which was ready to attack the existing political structure? Did the communist government “look the other way” and tolerate subversive activities of music, cabaret, and film artists sensing its own inability to control the course of events? Lyrics and performances by rock bands, cartoons, texts by stand-up comedians, children’s films, and graffiti will be studied and analyzed.

Topics in Cultural Studies of Central, Eastern, and Southern Europe: Czech Poetry in Song (SLAVIC 470-003, 3 credits)

Timothy Cheek

Meets with “Czech Vocal Literature,” taught under Voice Literature 504/388 in the School of Music, Theatre & Dance. While the School of Music aspect of the course is open to piano and voice students whose focus is performance, “Czech Poetry in Song” is open to non-music majors and the focus is on Czech cultural history, poetry, and what happens when that poetry is set to music. An overview of Czech poetry may include texts from the Kralice Bible, the Dvur Králové “manuscript,” folk texts, and poetry by Hálek, Sládek, Hejduk, Carek, Nezval, Seifert, and others, as set by Czech composers that include Smetana, Dvorák, Suk, Janáček, Martinu, Haas, Ježek, Kaprálová, and Eben. All songs will be performed in class in the original Czech by music majors, and English translations will be provided ahead of time for the class.

Visual Cultures in the Hispanic World: Our North is the South: Designing Latin America (SPANISH 423-002, 3 credits)

Ana Leon

I have called this ‘The School of the South’ because in reality, our north is the South. There must not be north for us, except in opposition to our South. Therefore we now turn the map upside down, and then we have a true idea of our position, and not as the rest of the world wishes. The tip of America, from now on, insistently points to the South, our north.

Joaquín Torres-García, *Universalismo Constructivo*. Ed. Poseidón, Buenos Aires, 1941

This course is an introduction to the art and architecture of 20th century Latin America. But what, and which Latin America? We unpack the production and representation of America, the Americas, and Latin America as a series of overlapping territories. We discuss modernity and modernization through the art and architecture of the region in relationship to key political, economic, and technological events, and moving through various media—from painting and photography to performance, architecture, and urban planning. Following Torres-García, we examine what it means to produce art and architecture from the South as a critical position rather than a geographic constraint.

Performance in the Hispanic World: Teatro español contemporaneo (SPANISH 468, 3 credits)

Mar Freire

Theatre is the most sensitive literary genre to market forces. Other genres such as narrative or poetry simply require a printing press and a publishing company willing to pay for it. Theatre producers, however, need to make a substantially more important financial investment before the cast is ready to start performing and they do so

expecting to make that investment pay off once the theatre doors open. In other words, they expect and need an audience for the play they are sponsoring. This fact places theatre clearly under the market conditions of supply and demand: a play will be performed only if there is a public to make it financial viable. It is in this context that José Monleón (1975), speaking of the theatre at the turn of the 19th century into the 20th century, shifted power from playwrights to audiences and said that Spanish theatre had been what the public had wanted it to be.

In this course, we will use that premise to look at Spanish theatre of the turn of the 20th to the 21st century and try to answer questions such as: Are contemporary audiences shaping theatre productions in the same way that they were shaped 100 years ago? If so, what kinds of productions are being favored and why? If not, what other forces are shaping theatre productions in contemporary Spain?

Readings will include plays by Fermín Cabal, José Sanchís Sinisterra, Sergi Belbel, María Manuela Reina o Juan Diego Botto among others as well as contemporary theatre reviews of their work.

Special Topics in Gender and the Humanities: Health, Gender, and Performance (WOMENSTD 313 / THTRMUS 399, 3 credits)

Petra Kupperts

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 three 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.)

Performances:

January 12th, Urban Bush Women (only one performance)

February 2nd: Gabriel Kahane: Book of Travelers (only one performance)

March 9th or 10th: Company Wang Ramirez: Borderline

Advanced Topics in LGBTQ Studies: Dancing Women/Dancing Queer, (WOMENSTD 431-002, 3 credits)

Clare Croft

Every time Beyonce struts across the stage, punctuating her steps with swings of her hips, she uses her body to make a statement gender and sexuality, potentially reshaping expectations about how a black, female, American body should and can move. Studying gender and sexuality through dance and performance foregrounds questions about embodiment that run across feminist and queer theory, as well as dance and performance studies.

This graduate and upper-level undergraduate seminar, which is situated in dance and performance studies, will look at a representations of gender and sexuality across a variety of sites from ballet to modern dance, the concert stage to the music video, and Broadway to avant garde solo performance. Although our primary frames of analysis will be

gender and sexuality, we will work from the premise that these questions can never be considered separately from questions about race, class, and nationality, among other possible vectors of identity.

The course will include a survey of relevant historical and contemporary literature at the intersection of dance, performance, queer and feminist theory, as well as in-depth analysis of live and archival performances.

Class discussions will invite the following questions (among others):

- What role have women and queer-identified people played in dance and performance?
- How are women and queers represented onstage and to what ends? What role do artists' intentions and processes play in crafting or intervening in these systems of representation?
- What might constitute a feminist or queer spectatorship in dance and performance?
- How have women and queer people's desires and/or pleasures been represented in physical performance?

Prior experience with dance and performance is not required, since a central goal of the course is to develop vocabulary and strategies for discussing the relationship between gender and sexuality and physical performance.

Graduate Level (500 and above)

[Topics in American Studies: Culture, Gender, and Sexuality \(AMCULT 601-005 / LATINOAM 601, 3 credits\)](#)

Larry LaFountain-Stokes

What are the specificities of drag performance and trans experience in Latin America and the Caribbean and among U.S. Latinas/os? This course will focus on ethnographic, literary, film, performance, and cultural studies approaches to the analysis of drag and trans, broadly conceived (including loca, muxe, travesti, transformista, transsexual, transgender, cross-dressing, drag queen, and drag king identities and practices) in a culturally-specific context that does not necessarily correspond to dominant (hegemonic, mainstream) categories in the United States. Our readings will include literary and scholarly materials and documentary and fiction films from diverse countries. General discussions will be framed in the context of Latinx, Latin American, and women-of-color feminism, transgender studies, the queer of color critique, and LGBT activist struggles. We will focus on Brazil, Chile, Cuba, Mexico, Peru, Puerto Rico, and United States. Some of the artists studied may include Carmelita Tropicana, Freddie Mercado, Giuseppe Campuzano (Museo Travesti del Perú), Holly Woodlawn, Jesusa Rodríguez, José Donoso, Manuel Ramos Otero, Mayra Santos-Febres, Nina Flowers, Pedro Lemebel and Francisco Casas (Las Yeguas del Apocalipsis), and Severo Sarduy. Key films may include Paris Is Burning, The Salt Mines, The Transformation, Andy Warhol's Trash, Madame Satã, and Mala Mala as well as RuPaul's Drag Race (television). Critical and theoretical readings may include texts by Beatriz (Paul) Preciado, Ben. Sifuentes-Jáuregui, Don Kulick, Esther Newton, Judith Butler, Judith (Jack) Halberstam, José Esteban Muñoz, Marcia Ochoa, Nelly Richard, and Vek Lewis.

[Language as Social Action \(ANTHRCUL 577, 3 credits\)](#)

Bruce Mannheim

The purpose of this course is to develop a framework for viewing language as a social, cultural, and political matrix, and as incorporating forms of practice through which social relations, cultural forms, ideology, and consciousness are constituted. Through this perspective, analysis of linguistic practice can offer tools for ethnographic and textual research as well as for research on language itself. Topics covered include: models of language as action; the interactional construction of social actors and reference; meaning and intentionality; the role of language in a political economy, and vice versa (the political economy of linguistic forms); the relation of language to social formations and institutions; metalanguage and ideology; the emergence of meanings in interaction; the organization of conversation and other linguistic activities; the linguistic dimension of social and cultural stereotypes; performance and poetics.

This year we will give particular attention to the following themes: analytical scales and metrics; the analysis of social events, and their relationship to social formations and linguistic practice. Methodological tools such as narrative and textual analysis, and conversation analysis, as well as the siting of research, will also be emphasized.

Critical Studies in Asian Performance: Indonesia and China (ASIAN 546, 3 credits)

Nancy Florida

This course will examine cultural, social, and political issues in twentieth-century Indonesia and China through the lens of staged performance. In its synthesis of the textual, visual, aural, material, and kinesthetic, performance constitutes a multidimensional expressive medium that challenges conventional research methods and disciplinary approaches. In part, this course is focused on interrogating and examining new methodologies for the critical study of performance as a humanistic endeavor. In this sense, the course is appropriate generally for students interested in developing critical methodologies in theater, music, and dance studies. Additionally, by taking modern Indonesia and China as its focus, this course offers specialized training in the modern histories of these two specific domains of performance practice. China and Indonesia represent two somewhat different political trajectories for modern national-building in Asia. At the same time, shared questions cut across these two terrains, illuminating useful points of comparison and contrast: How did European and Japanese imperialisms shape and transform Indonesian and Chinese performance histories in different ways? What role did performance play in postcolonial nation-building and political revolutions and counter-revolutions in Indonesia and China during the mid-twentieth century? In what ways have issues of regional, ethnic, and spatial differences complicated relationships between performance and “national” identities in Indonesia and China? How have power-inflected differences such as elite and popular, male and female, official and unofficial, traditional and modern, and religious and secular shaped performance practices in contemporary Indonesia and China?

School of Music, Theatre & Dance Courses

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

Undergraduate Level (100-400)

Congolese Dance I (Dance 262, 1 credit)

Biza Sompá

Study of traditional dances of the African Congo.

Screendance (DANCE 442 / SAC 405, 3 credits)

Peter Sparling and Terri Sarris

Collaborations in Media introduces the hybrid fusion (also called Videodance or Dance for the Camera) of movement, camera work and editing on Final Cut Pro. A highly interdisciplinary course that attracts students from Dance, Performing Arts Technology, Art and Design, and Screen Arts and Culture, it challenges students from diverse disciplines to compose short works for the screen in a series of 5-6 assignments. The course hosts an Annual UM Dance on Camera Festival of works curated from that year's New York Dance on Camera Festival at Lincoln Center.

Introduction to World Music (MUSICOL 122, 3 credits)

Meilu Ho

This course is an introductory survey to selected musical cultures of the world: Africa, China, India, Indonesia, Latin America, and the Middle East. Alongside the theory, instrumentation, and aesthetics of music making, we will study the social, political, and economic contexts of music. Our approach is ethnomusicological and interdisciplinary. We pay attention to music within the total environment in which it takes place. Issues we will consider include tradition, transformation, diaspora, modernity, and globalization. Lectures and discussions will employ both indigenous and western musicological terms.

Musicology Special Course: Mus Contemp Japan (MUSICOL 405, 3 credits)

Megan Hill

Music in Contemporary Japan is a survey of musical practice in present-day Japan, broadly defined. The course will give students a nuanced understanding of music in Japan today by exploring diverse genres and styles, including Japanese traditional, folk, popular, and art music. In addition to teaching students to recognize and discuss stylistic features of various musical practices, the course will emphasize their historical roots and influences, and their cultural context in globalized 21st-century Japan. This course seeks to build tools for research and critical analysis of music and globalized contemporary culture that encourage students wishing to look beyond the Japanese context. Accordingly, students will be asked to identify connections between musical and sociocultural issues studied in the course, as well as more local and personal phenomena in their own lives and communities.

Musicology Special Course: Musical Instruments of the World (MUSICOL 406/506, 3 credits)

Lester Monts

The course introduces students to a broad range of issues in the field of organology—the study of musical instruments. The main emphasis will be on historical aspects, acoustical phenomena, classification taxonomies, and physical typologies of musical instruments in both non-Western and Western cultural contexts. The course practica will involve hands-on exercises and exhibit display techniques using the vast resources contained in the Stearns Collection of Musical Instruments.

[Musicology Special Course: Chinese Music: Hands-on Studies \(MUSICOL 408/508, 3 credits\)](#)

Jospeh Lam

This is an experimental and hands-on course on Chinese music and culture for students with no prior experience with China. Students will study a small repertory of selected Chinese musical masterpieces, analyzing their scores, reading about their composition and performance processes. Students will learn, from visiting artists, singing Chinese songs, arias, and playing Chinese musical instruments. Course assignments include: arrangement of a piece of Chinese music into a work for a Western musical instrument, its performance by the student, and a research paper on the Chinese piece and its arrangement for Western music performance.

[Special Topics in Performing Arts Technology: Electronic Music and Social Justice \(PAT 498-008, 3 credits\)](#)

Christopher Burns

This course investigates artistic responses to and interventions in struggles for social justice made by electronic musicians from the 1970s to the present day. Students learn specific artistic and technological techniques which inform music concerned with representation, protest, and activism, and develop critical perspectives on this repertoire.

Graduate Level (500 and above)

[Introduction to Performance Studies \(THTREMUS 647, 3 credits\)](#)

EJ Westlake

This course is designed as an exploration of contemporary theories that develop not only a dialogical relationship between performance and society, but also between culture and performance.