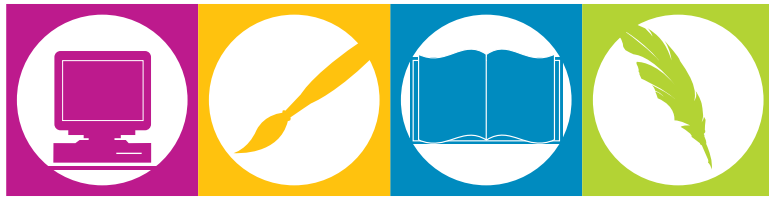




LLOYD HALL SCHOLARS PROGRA M



Course Guide Winter Term 2009

Lloyd Hall Scholars Program



100 S. Observatory
Alice Lloyd Hall
Ann Arbor, MI 48109-2025
734-764-7521 734-764-5312 (fax)
www.lsa.umich.edu/lhsp
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Semester Requirements



As a first-year LHSP student, you will be required to take:

One LHSP 125 (Introduction to College Writing) course, either in fall or winter term. This also fulfills the introductory writing requirement for LS&A. A regular ENG 125 class will substitute for this requirement. If you are an honors or engineering student, please contact the LHSP staff during registration.

At least one other LHSP course during the semester that you are not taking LHSP 125. These courses include LHSP 140 (Studio Art), LHSP 130 (Writing and the Arts I), LHSP 228 (What is Writing), and LHSP230.

In addition, students will be required to attend specific LHSP co-curricular activities, including the final end-of-year event.

A note on LHSP sections of LS&A courses

LHSP has reserved between two and five spaces in several popular First Year Seminars. Please be prepared with second and third choices when registering for classes. Call the LHSP office at 764-7521 for updated course availability and questions regarding LHSP sections of LS&A courses. Students in LS&A are encouraged to take elective courses throughout their undergraduate career. Most students have room for approximately 30 elective credits. If you have questions or concerns, please consult your academic advisor.

Enrolling in LHSP Classes

Registration is restricted to LHSP students for most LHSP courses and spaces are available for LHSP students in certain sections of LS&A courses. Please pay special attention to enrollment instructions given at the end of some course descriptions. If you are not an LHSP student and would like to take an LHSP course, contact the LHSP office. Permission to enroll may be granted only by the the course instructor. Although LHSP students are given priority, we welcome your interest in our courses and may provide access, as space allows.

Mission Statement and Learning Objectives

The Lloyd Hall Scholars Program is a diverse and creative living-learning community for students passionate about writing and the arts. Through our curriculum, programs, student leadership, faculty involvement, and cultural events, we hope to cultivate students' critical reading, writing, arts, and thinking skills, and promote the link between creativity and academic excellence. LHSP challenges students of all skill levels and academic disciplines to take initiative in shaping their intellectual talents, to work collaboratively with their peers, to make meaningful connections with faculty and staff, and to become leaders in their community.

In the Lloyd Hall Scholars Program, students will develop in the following areas:

Writing and the Arts

Writing skills. Students will improve as critical readers, writers, and thinkers to better prepare for academic life in the University, regardless of their chosen discipline or field of study. As members of a writing community, students will become familiar with the writing and revision process, be able to serve as peer critics for their fellow students, and utilize the various writing resources available at LHSP and throughout campus, such as the Writing Center.

Arts skills. Students will have direct experiences with the arts, producing mixed media arts projects and/or analyzing and critiquing works of art. Students will gain a greater appreciation for the arts, and, through the LHSP studio arts courses and programs, explore and enrich their talents and skills in the visual arts.

Critical creative thinking skills/ "Arts literacy." Students will develop sharp analytical skills, learn to question their assumptions about what they see and read (or look beyond what is expected or predictable in a text or image), and ultimately express the uniqueness of their vision with clarity and insight. By actively participating in LHSP writing and arts activities and events, as well as those events occurring throughout campus, students will cultivate a lifelong passion for the creative arts, will learn to seek out arts opportunities in their communities, and will be able to reflect on the roles of artists and writers in their communities. Students will be challenged to take

risks as they discover—in the world and in themselves—complexities, nuances, and unexpected possibilities. Students' intensive engagement with the creative arts will have a positive impact on their overall academic success.

Personal and Social Development

Diversity awareness. Through meaningful interactions with others in the LHSP community, students will gain a greater understanding of diversity, valuing and learning from difference in order to broaden their understanding of the world. By developing writing and art skills, students will not only discover and reflect on their own identities, but also be able to communicate them to others.

Leadership. Students will become active participants and leaders in their community, both in LHSP and throughout the University. They will initiate, coordinate, promote, and attend events, and, if they choose to stay in the program in their second year, serve as role models and mentors for first-year students in the program.

Collaborative learning/ Community building. Through classes, community projects, and shared interests, students will work with and learn from their peers, and will use their creative talents to influence and ultimately improve their living-learning environment. Students will also organize and pursue meaningful service-learning activities connected to reading, writing, and the arts, in order to improve the broader community in which they live.

Connections to faculty. Students will utilize the many opportunities to work closely with faculty—and not just in the classroom. Working one-on-one or in small groups with LHSP faculty and seeing them in many different contexts will allow students to develop important relationships with their professors and instructors and expand their intellectual life at the University.

LS&A/LHSP ATTENDANCE POLICY

It is critical for students to attend classes, especially during their first week of class. Although a student may be registered for a course, departments may give waitlisted students a place in a course if the registered student does not attend.

*Be cautioned: When a department gives your space in a class to another student, it notifies only you and the other student. **You must inform the Registrar's Office of the change.** If you neglect to do this, you may find yourself, at term's end, with a failing grade in a class you did not take. Students are responsible for the accuracy of their schedules. We recommend that you check your course schedule through Wolverine Access at least once before the end of the drop/add period to verify the accuracy of your schedule. **Do not assume that the LHSP office or any other department can change your schedule.***

Winter 2009 Academic Calendar

Registration (for students not pre-registered)	W	Jan. 2
Classes begin	W	Jan. 7
Martin Luther King, Jr. Day	M	Jan. 19
Vacation Begins 12 Noon	Sat.	Feb. 21
Classes Resume	M	Mar. 2
University Honors Convocation	S	Mar. 15
Classes End	T	Apr. 21
Study Days	W	Apr. 22
	Sat - Sun	Apr. 25-26
Examinations	Th, F	Apr. 23-24
	M -Th	Apr. 27-30
Commencement Activities	Fri-Sun	May 1-3

ARR Day/time to be arranged
EXCL Excluded distribution
TBA To be announced

BUILDING ABBREVIATIONS/LOCATIONS

AH Angell Hall 435 State Street
ALH Alice Lloyd Hall 100 South Observatory
CCL Clarence Cook Little Building 425 East University
CHEM Chemistry Building 930 North University
DENN Dennison Building 501 East University
EH East Hall 525 East University
EQ East Quad 701 East University
LORCH Lorch Hall 611 Tappan
LSA Literature, Science, & the Arts Building 500 South State
MH Mason Hall 419 South State
MLB Modern Languages Building 812 East Washington
NS Natural Science Building 830 North University
WH West Hall 550 East University

ALICE LLOYD HALL ROOM NUMBERS

Alice's Place Lobby, 2nd Floor
Art Studio 1008, 1st Floor
Brown Conference Room 2510, 2nd Floor
Computer Lab 1062, 1st Floor
Dark Room 2062A, 2nd Floor
Klein Lounge 2068, 2nd Floor
LHSP Office 2507, 2nd Floor
Community Learning Center 2562, 2nd Floor
Hill Seminar 1006, 1st Floor
UMOJA Lounge 2508, 2nd Floor
Vicky Barner Lounge 2005, 2nd Floor
West Lounge 2008, 2nd Floor
Writing Center 1065, 1st Floor

WRITING CENTER

Located in Alice Lloyd, the writing center offers students help with their writing from the comfort of their home. The Writing Center is staffed by trained peer tutors from the Sweetland Writing Center and is a major resource available to all LHSP students, giving them a leg up with their writing. The Writing Center offers:



- Help with developing a topic
- Assistance organizing a paper
- Work on specific mechanical problems, such as faulty punctuation and sentence structure
- Suggestions for revision
- Development of critical reading and thinking skills, leading to more perceptive writing

Open Sunday through Wednesday, 7 - 11pm. The Writing Center is located on the first floor of Lloyd Hall, across from the Computer Lab.

LHSP Course Time Schedule

Course #	Title
LHSP 130	Writing and the Arts (3 Credits)
130.001	Writing/Responding
130.002	The Photo Essay
130.003	Creative Nonfiction: Personal/Vision
LHSP 140	Studio Arts (3 Credits)
140.001	Art in Public Spaces/FestiFools 2009!
140.002	Art in Public Spaces/FestiFools 2009!
140.003	Creative Paper Art
LHSP 230	Writing and the Arts (3 Credits)
230.001	Words and Pictures in Practice
LHSP 228	What is Writing (3 Credits)
228.001	Innocence, Experience, and Deceit

Winter 2009

Instructor	Time	Location
Boulay	M,W 10 - 11:30am	West Lounge
Kelley	T,TH 12:30 - 2pm	West Lounge
Barron	M,W 3 - 4:30pm	West Lounge
Tucker	TH 2 - 5pm	Kipke Studio
Tucker	FRI 1 - 4pm	Kipke Studio
Schlian	M,W 1 - 2:30pm	Klein Lounge
McDaniel	T,TH 2:30 - 4pm	West Lounge
Ralph	T,Th 1 - 2:30pm	Hill Seminar Lounge



WA

Writing and the Arts



Writing Responding
Charlotte Boulay

The Shock of Recognition
Alex Ralph

Creative Nonfiction: Personal/Vision
Paul Barron

LHSP 130.001

Writing/Responding

Charlotte Boulay

M,W 10: - 11:30am West Lounge

This nonfiction writing class will examine the intersection between literary texts and visual art. Artists Miranda July and Harrell Fletcher tell us that “The best art and writing is almost like an assignment; it is so vibrant that you feel compelled to make something in response. Suddenly it is clear what you have to do. For a brief moment it seems wonderfully easy to live and love and create breathtaking things...in the same way that the ocean gives the assignment of breathing deeply, and kissing instructs us to stop thinking.”

In this class we will do some hard thinking about why and how certain texts and images produce this response. Through reading texts by modern and contemporary poets and fiction writers and visits to local galleries we will attempt to analyze and explicate the relationship between the written and the visual, and the ways that art shapes and is shaped by everyday life. Students will write four essays (one a personal narrative) and will create their own visual artistic works. As a class, we will organize an end-of-semester display of our work. All measure of artistic abilities and interests are welcome.

LHSP 130.002

The Photo Essay

Matt Kelley

T,TH 12:30-2pm West Lounge

This winter term, escape brutal Michigan weather with a visit to sunny 1950s Puerto Rico with photographer Jack Delano! Or groove to some hep, hot jazz in 1940s Harlem with Langston Hughes and Roy DeCarava. Visit the sweet, sensual climes of Russian Georgia and the welcoming, teeming farmhouses of the Ukraine with Robert Capa and John Steinbeck. Follow Dorothea Lange as she defies the U.S. government on her trip to Manzanar. Drive on down to 1980s Texas to hear some good rock and roll and “true stories” with Bill Eggleston and David Byrne. Cavort and frolic with the local yokels courtesy of W. Eugene Smith, obsessive photographer. And much more!

This course will explore the literary and artistic merits of the photo-essay genre considering in particular how American writers and photographers situate the United States and its relationship to the rest of the world and its own communities. A photo-essay by definition may be a magazine spread, a book with photographs, mixed media montage, art exhibition, short film or simply a collection of sequential photographs with captions. We'll experience all these and more and in the process you'll read, look, write, talk and most importantly make and display your own photo essay projects.

LHSP 130.003

Creative Nonfiction: Personal/Vision

Paul Barron

M,W 3 -4:30pm West Lounge

When we consider why an essay or a painting affects us deeply, we might first consider its apparent message or the scene it depicts. While in this course we'll pay attention to the information essays and images convey on the surface, we'll pay as much attention to the subtler ways they achieve their meanings and effects. What happens, for example, when the angry opinion is spoken tenderly? How can a stranger be painted in such a way that we seem to know her? How does writing, while speaking to us, also seem to radiate silence?

Though such questions are likely to arise in our discussions, and may form topics for critical writing, this is primarily a creative nonfiction course, and you'll gain insights by working as practicing artists. My hope is that, as you consider writing and images from a variety of viewpoints, your own work will become increasingly layered and complex. Among other assignments, you'll be asked to research your obsessions, incorporate visual elements alongside your writing, and write for a publication of your choice. We'll draw on literary and artistic events from the surrounding community, and you'll introduce to your classmates the work of a little known artist, writer, or filmmaker you think deserves our attention.

Just like the increasingly layered work I'll be encouraging you to produce, our process will also be layered, as you journal, draft, research, revise, think, feel, and discover.

LHSP 228.001

Innocence, Experience, and Deceit

Alex Ralph

T, TH 1 -2:30pm

Hill Seminar Lounge

In 1995 Benjamin Wilkomirski's Holocaust "memoir" *Fragments* was published to rave reviews. Critics in Europe and the United States mentioned the author in the same breath as Elie Wiesel, Primo Levi, and Anne Frank. Soon, however, reports circulated questioning the veracity of Wilkomirski's account, and in the ensuing years, a Swiss historian found that Wilkomirski had fabricated the material: he was not, as his memoir claimed, a Holocaust survivor; nor, as he claimed, was he a Jew. Contained within the Wilkomirski Affair, as it came to be called, are knotty ideas about what we expect from writing and how we categorize it. Were Wilkomirski's book billed, for example, as a novel (i.e. a work of fiction), how might the public reaction have differed? What does it mean for an author to falsely claim firsthand experience with an immense historical tragedy?

In this course we'll explore the concept of truth and genre by examining our assumptions about why and how we read certain writings certain ways. Our wide-ranging readings include *Genesis*, *Macbeth*, the poetry of William Blake, Gayle Jones' novel *Corregidora*, Plato, the western *True Grit*, Tolstoy's essays on art, and short stories by Kafka and Borges. Students will write three essays and bi-weekly response papers.

LHSP 230.001

Words and Pictures in Practice
Ray McDaniel
T, TH 2:30-4pm, West Lounge

Words are good. Pictures are good. Words and pictures together are the best thing in the long history of... things.

In this class, students will use digital resources, found materials, their own artistic powers and whatever else they can get their paws on to assemble comic books, graphic novels, comic strips, illuminated manuscripts and forms as yet to be invented. We'll also read up on the theory of how comics work and how to make them, as well as savor a few select examples of the genre at its best.

NOTE: YOU DO NOT NEED TO DRAW to take this class! All you need to do is be able to see, read and play!

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Studio Arts

Art in Public Spaces/FestiFools 2009!
Mark Tucker

Art in Public Spaces/FestiFools 2009!
Mark Tucker



Paper Art /Engineering
Matt Shlian

LHSP 140.001

Art in Public Spaces/FestFools 2009!

Mark Tucker

Thursdays 2 - 5pm Kipike Studio

In this creative course, using LS&A's The Universe: Yours to Discover theme semester, students from all disciplines will be designing and producing their own large-scale animated sculptures, or "puppets", which will be featured in our third-annual FestiFools extravaganza to be held on Main Street in downtown Ann Arbor on April 5th, 2009. As the originators of this artistic spectacle, students in this class will design, organize, and develop FestiFools in conjunction with local community and business partners.

This will be a full 'hands-on' experience which will challenge students' aesthetic assumptions while exploring techniques and tools for the making of large-scale theatrical scenery and sculptural elements. Although this course does not require any previous art experience, due to the public nature of the projects, it will be expected that the student already possess an excellent work ethic as well as the ability to grasp and apply aesthetic principles quickly, in a physically demanding, team oriented, public environment.

See <http://festifools.org/> for more information.

This course satisfies LHSP course requirements for Winter 2009; however, this course is not limited to LHSP students. This course also satisfies LS&A's creative expression requirement. There is a \$150 lab fee to help defray the direct expenses for materials required for this course.

*Due to the nature and size of the FestiFools projects, additional flexible weekend work hours will be scheduled.

Location: Our FestiFools Studio is located in the Campus Safety Services Building, 1239 Kipke Dr., Rm.# 1309, (just east of Crisler Arena).

We are the last stop on the U-M Southbound Commuter Bus and you can see an aerial view of our building location by going to our website, www.festifools.org, and clicking on "map" at the bottom of the home page.

LHSP 140.002

Art in Public Spaces/FestFools 2009!

Mark Tucker

Friday 1-4pm Kipike Studio

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LHSP 140.003

Creative Paper Art

Matt Shlian

M,W 1 - 2:30pm, Klein Lounge

This course in Paper Engineering will explore the multi-faceted medium of paper as students create movable works of art. Using pop up books as a starting point, students will learn elements of paper mechanics which they will apply to book arts, collapsible structures, interactive sculpture and innovative kite design.

In addition, students will gain skills in visualizing three dimensional forms through the fundamentals of drawing and 2-dimensional design. Students will become immersed in the iterative process of research, design, and ultimate execution of their ideas. Modes of storytelling, narrative and presentation will be applied to the paper engineering projects. Students will be able to take their knowledge of paper manipulation and relate it to other mediums and disciplines from deployable architecture studies to industrial design; from book arts to modular building systems and beyond.

First-Year Seminars

*Only first-year students, including those with sophomore standing, may pre-register for First-Year Seminars. **Some seats have been reserved for LHSP members; however, these courses will not fulfill LHSP requirements for Winter 2009.***

May not be repeated for credit.

AMCULT 103.001 African American Literature MW 2:30-4pm 3451 Mason Hall

This course is designed to introduce students to a wide variety of topics and issues in American Studies in a seminar format from a Humanities perspective. It enables students to have contact with regular faculty in a small-class experience and to elicit their active participation in the topics under discussion.

ASIAN 252.001 The Japanese Women in Literature T, TH 10-11:30 3265 USB

This course is a survey of over 1000 years of Japanese and Western great books about Japanese women. The course offers an introduction to important issues for discussing literature such as gender and sex, class and labor, ethnicity and race, Orientalism, counter-Orientalism and Occidentalism.

“The Japanese Woman in Literature” begins 1000 years ago with some of the world’s best and most enduring literature, “The Pillow Book” by Sei Shonagon and “The Tale of Genji” by Murasaki Shikibu. Like most of the great works of the Japanese classical period, these works were written by women in the imperial court. In 1911, the publication of Hiratsuka

Raicho's feminist journal, "The Bluestockings", was an attempt to once again create a forum for talented women writers. In a poem in the inaugural edition, Raicho wrote:

Originally, woman was the sun.
She was an authentic person.
But now woman is the moon.
She lives by depending on another
And she shines by reflecting
Another's light.
Her face has a sickly pallor.

("Seito", 1911)

Raicho's poem reminds us that it was a Sun Goddess, Amaterasu, who was responsible for founding Japan in ancient Japanese mytho-religious discourse; at the same time, the poem alludes to the golden era of great women writers 1000 years ago. In this course, we will travel the socio-historical distance from the women of classical court literature to poet-feminist Raicho who found herself in a man's literary world and beyond!

Her contributions as an author notwithstanding, the Japanese woman is also a favorite site of fantasy and anxiety in Japan and abroad, for women and for men, as an object of desire and as a desiring subject. From the famously demure Madame Chrysanthème of Pierre Loti's late 20th century novel to the sassy Modern Girl of the roaring 20s to contemporary busty battlin' babes (and let's not forget "Memoirs of a Geisha"), the Japanese Woman has been available as a site of cultural imagination and inspiration, and those images often tell us less about real Japanese women than they do about the dreams and nightmares of those doing the imagining.

CLCIV 121.001 Lost & Found in the Mediterranean M,W 1-3pm G463 Mason Hall

The Mediterranean has often served as the setting for stories of sea voyages, dramatic shipwrecks, and isolated island life. This course takes students on a journey through the literature of this maritime world, beginning with the ancient Greeks of Homer's *Odyssey* and Sophocles' *Philoctetes*. Along the way we will travel further afield to examine how overseas exploration and colonialism in the Renaissance are reflected in Shakespeare's Mediterranean plays. To end, we will return to the themes of Homeric epic and Sophoclean tragedy as observed through the lens of New World post-colonialism in Derek Walcott's updated treatments of travelers lost and found in the Mediterranean.

Instructors/Professors:

Paul Barron received an MFA in creative writing from the University of Michigan. He is on the faculty of the Sweetland Writing Center and teaches a variety of writing courses for Sweetland, Lloyd Hall, and the English Department. He is currently at work on his second novel. pdarron@umich.edu

Charlotte Boulay is originally from Boston, MA. Charlotte earned her MFA in poetry from the University of Michigan and currently works as a Lecturer in the English Department. She has worked as a technical writer, a labor organizer, a political consultant, and recently became an EMT. She likes almost all animals and complains too much about the weather. cboulay@umich.edu

Matt Kelley is on the faculty of the Sweetland Writing Center and the Department of English. Prior to coming to U of M, he taught at the University of Illinois and Purdue University. An avid photographer, he is the author of a guidebook (*Writing Literature Through Art*, 2004) and his numerous articles and reviews have appeared in journals such as *Modern Fiction Studies*, *Sagetrieb*, *Shofar: An Interdisciplinary Jewish Studies Journal*, the *National Poetry Foundation Press*, and *MELUS* (Multi-ethnic Literatures of the United States). He has recently finished a book on photography in 1950s America. kmkelley@umich.edu

Raymond McDaniel is an instructor in the Sweetland Writing Center and the Department of English Language and Literature. He is a columnist for *Fence Magazine*, *US Constant Critic* feature, and is finishing a book on alternative country music and authenticity in American culture. raymcd@umich.edu

Alex Ralph graduated from Swarthmore College ('95) with a BA in English and history; five years later he received his MFA in creative writing from the University of Michigan. For the past seven years he has taught at the University of Michigan, in both the Sweetland Writing Center and the English Department. He is currently working on a novel. ralpha@umich.edu

Matthew Shlian is teaching in the Engineering Department, and is new to LHSP. matthewshlian@gmail.com

Carol Tell is the Director of LHSP and teaches in the Sweetland Writing Center. She received her doctorate in English from University College, Dublin, in Ireland, with a focus on contemporary Irish poetry. This is her fourth year teaching in Lloyd Hall. tellc@umich.edu

Mark Tucker: "All I really wanted to be was a magician." This is Mark Tucker's fifth year as the LHSP Arts Coordinator. Mark has a BFA from Ohio Wesleyan University and an MFA in painting from the University of Michigan School of Art. Mark has been an artist in Germany, Italy, and Boston, designing, constructing, and painting sets for movies, television, commercials, and theater. Mark is really looking forward to getting everyone involved in lots of fun art experiences this year. marktuck@umich.edu

