

**THE UNIVERSITY OF MICHIGAN
RESIDENTIAL COLLEGE
COURSE DESCRIPTIONS
FALL 2010 (Revised 3/17/10)**

LANGUAGE COURSES

Intensive language courses meet in lecture and discussion twice a day, four days a week (5 days a week for Japanese). The language programs have language lunch tables, coffee hours, and other social events. There is a language laboratory in the College, and the language teachers are available for counseling and additional help. If a student begins a new language, proficiency is usually attained in one year through the Residential College program.

LANG 190 Intensive French I (Anderson-Burack)

(RCLANG 190 is open to all UM students.) This course meets two hours a day, four days a week, and covers in one term the equivalent of a first year non-intensive college course. The goal of the course is to provide the student with a basic but solid knowledge of French grammatical structures and syntax, a limited functional vocabulary, extensive practice in speaking and writing, a familiarity with French sound and intonation patterns, as well as an elementary knowledge of French culture. The lecture component introduces vocabulary and grammatical structures in a situational context with a cultural perspective. In the discussions, students meet in small groups for intensive practice of the material with a strong emphasis on speaking. Upon completion of this course, students should be able to understand simple, non-edited text and oral passages of medium length without reference tools; to be able to sustain an elementary conversation with a native speaker and to be able to communicate effectively in writing on general topics. Attendance is required both in the lectures and the discussions. Students must attend co-curricular activities at least twice a week, more if judged necessary. In order to receive credits for the course, students must pass the final exam, which tests the four skills: writing, speaking, reading, and listening.

LANG 191 Intensive German I (Goertz/Shier)

Intensive German I covers the first year of German language study in one semester. The goal of this course is to provide students with a basic but solid knowledge of grammatical structures and syntax, a functional vocabulary, familiarity with intonation patterns and native pronunciation, and practice in speaking and writing. At the end of German Intensive I, students can understand authentic and literary texts appropriate to the level and short spoken passages without glossed vocabulary, they can write an essay or short story without the aid of a dictionary, and they can converse on a range of general topics. This course, like all RC German language courses, is conducted in German, so students quickly become accustomed to using German for daily activities. Students in RC Lang 191 have many opportunities to gain facility with the language by speaking with more advanced learners and teachers in the program in informal settings, such as RC German lunch tables and coffee hours. In addition, they are introduced to web activities and films to help them explore aspects of German language and culture. RC Lang 191 in the Fall semester is intended for students who have had HS German, who place below German 231. In the Winter semester, the course is geared to students who have little or no prior exposure to the language.

LANG 193 Intensive Russian I (Makin/Besprozvany)

This course is designed to introduce students to Russian language and culture through a variety of reading, listening, writing and oral activities, all aimed at the development of communicative competence. It will provide learners with a basic, but solid knowledge of grammar and syntax, a functional vocabulary, familiarity with intonational patterns and native pronunciation, and practice in speaking, reading, writing, listening, as well as an elementary knowledge of Russian culture. Upon completion of this course, students should be able: to understand simple written texts or short spoken passages without the aid of a

dictionary; to satisfy most immediate writing needs in the form of notes and personal correspondence; and to carry on a short, elementary conversation. The sociocultural knowledge should enable students to function successfully in communications with native speakers and in contact with Russian printed and spoken language.

LANG 194 Intensive Spanish I (Lopez-Cotin)

The goal of this course is to provide a basic but solid knowledge of Spanish morphology and syntax, functional vocabulary, and practice in speaking and writing. The lecture gives a thorough introduction to Spanish grammatical structures as used in cultural contexts. In the afternoon, students meet in small discussion groups for intensive practice of the material. Upon completion of this course students can understand simple, non-edited written texts without the aid of a dictionary and oral passages of medium length, and can also initiate and sustain a general conversation with a native speaker. In all or most linguistic areas, students may achieve the equivalent of intermediate-high rating in the ACTFL scale.

LANG 195 Intensive Latin I (Soter)

This course meets for two hours per day and covers in one semester the equivalent of two semesters at the level of a non-intensive first-year collegiate course. During this term, students will learn the essential morphological, grammatical, and syntactical structures of Latin, and will build a basic vocabulary of the language. Through readings and discussion students will become acquainted with significant aspects of Roman history and culture.

LANG 196 Intensive Japanese I (Sato)

This course is designed for you to learn Novice (beginning)-level Japanese language in an intensive, semi-immersion setting. It is "intense" because we will study a normally two-semester amount of materials in one semester. It is "semi-immersion" in that in our classroom we constantly simulate authentic communicative interactions with speakers of Japanese, and will use the target language as much as possible while minimizing the use of English. Through extensive communication practice in classroom activities, we will work on developing all four skills (listening, speaking, reading, and writing, using hiragana, katakana and 177 kanji) along with cultural understanding. You will learn to acquire a sentence-level command in limited topics around everyday life for college students. Most course-related activities are collaborative in nature. You are also required to attend minimum three hours of co-curricular activities, such as the Lunch Tables and Conversation Tables, per week. (No prior knowledge in Japanese is assumed; if you have studied Japanese before, the instructor's permission is required).

LANG 290 Intensive French II (Butler-Borruat)

This course, which meets two hours a day, covers in one term the equivalent of a second year non-intensive college course. The goal of the course is to bring students to a level of proficiency defined as the ability to communicate with some ease, if not perfectly, with a native speaker of French, in spoken and written language, and to understand the general meaning and most of the details of a French text, written or spoken (lecture) of a non-technical nature and of general interest.

The lecture component of the course is devoted to a thorough review and an expansion of grammatical concepts and to the development of reading and listening skills. Exposure to primary source materials (current event magazines or newspapers) and to texts of cultural and literary value develops reading ability and vocabulary. Listening skills are trained in informal conversational exchanges and in lectures on contemporary issues. The discussion sections, which meet in small groups, emphasize the development of speaking skills through extensive practice by analyzing and discussing current topics. Writing skills are refined through composition assignments that provide students the opportunity to improve the accuracy and expressiveness of their style. This course includes an individual diagnosis of each student's pronunciation with a personalized prescription for exercises. At the end of the term, the Proficiency Exam evaluates the level of performance in communicative skills achieved by each student.

LANG 291 Intensive German II (Shier/Goertz)

Intensive German II covers all of second-year German in one semester. The goals of the course are to expand vocabulary, to improve communication skills, and to master grammatical structures and syntax to the level of competency that meets advanced intermediate standards for proficiency. One hour of class develops essay writing and oral communication skills, focusing on autobiographical and literary texts about the major events in 20th and 21st Century German cultural history. The other hour is devoted to in depth study and practice of grammar; it is aimed at developing students' ability to apply correct forms and syntax and be aware of stylistic nuances even when using the language spontaneously. Through engagement with course materials, including films and other visual and performance texts, and through interaction with teachers and classmates both in formal and informal contexts, students develop speaking, aural comprehension, and writing skills. By the end of the term, students are able to understand the content of texts and lectures of a non-technical nature and of general interest, and to communicate with some ease with a native speaker, in spoken and written language. Though training for study abroad or work abroad are not course objectives, per se, students are often well qualified to do either after completion of this course. Prerequisites: RCLANG/GERMAN 191, GERMAN 102 or 103, or placement into GERMAN 231 or 232, or permission of instructor.

LANG 294 Intensive Spanish II (Rodriguez)

LANG 294 is a second-year intensive course designed to achieve proficiency in Spanish. The lecture component emphasizes understanding of advanced grammatical structures and syntax, whereas the discussion is devoted to the critical analysis of authentic texts addressing issues relevant to Hispanic experiences in the United States. Through their interaction with the texts and instructors, both in formal and informal contexts, students develop their speaking, aural comprehension, and writing skills. By the end of the term, students are able to read journalistic or academic prose with ease as well as write essays of an academic nature with a minimum of English interference.

CORE 305.011 Accelerated Review in French; MTWTh 10-11 (Butler-Borruat)

Pre-requisite: partial success at Proficiency Exam

The goal of this course is to bring students to the level of Proficiency in the four linguistic skills: listening, reading, writing and speaking. It is designed for students who need further reinforcement in two or more skills, but do not need an intensive course to reach the expected levels. Students must attend co-curricular activities at least twice a week, more if needed. RCLANG 305 is taught in a semi-tutorial mode: students meet twice a week in class as a group and once or twice a week individually with their instructor to focus on their individualized needs. This course is offered as an Independent Study. Students must pass the *French Proficiency Exam* in order to receive credits.

LANG 314 Accelerated Review in Spanish; MTWTh 10-11 (Espinoza)

This course is designed for students with a fairly extensive background in Spanish who have already taken the equivalent of three/four semesters of language but still need further reinforcement in two or more linguistic areas and are too advanced for second year intensive. The main focus of this class is the discussion of primary source materials of literary, cultural and political nature pertaining to the Spanish-speaking world, as well as the review of advanced grammar. Students work towards proficiency in listening and reading comprehension, language structure, and composition.

LANG 320.001 Séminaire en français: Au Coeur de l'Amitié: a Multidisciplinary Study of the Concept of Friendship; TTh 1-2:30 (Butler-Borruat)

The abundance of treatises on friendship throughout history, and the profusion of research on the subject nowadays, attest not only to the importance of this human phenomenon--present in all cultures in different forms--but also to the enduring interest in piercing its mystery.

What is friendship? What is at its fundamental core? How and why does it emerge between two or more individuals? Is it a form of love? Does it originate from or against collectivity? Does it have enemies?

Does it even still exist in today's world dominated by relations based on self-interest? How does it manifest itself in other cultures?

These are some of the questions which will be discussed in this seminar. We will glean answers from three different fields of investigation, namely psycho-sociology, philosophy and cultural anthropology, which we will consider each in turn.

First, we will discover how friendship manifests itself presently both in the United States and in France. Our readings in psycho-sociology will help us understand the modes through which friendship is constructed, as well as the practices in which it engages. The social dimension of friendship in both these countries will also be highlighted.

Given that any discourse on friendship opens upon the world of *sophia*, of philosophy, we will then go back in time to the ancient Greek city where the Western idea of friendship was born, and we will see how this idea was transmitted and evolved through the Roman and Christian eras, the Renaissance and “l’Ancien Régime”, leading us up to today. We will read what the main representatives of the philosophical tradition had to contribute to this concept.

We will then pursue our study by taking a world tour and examining the importance of friendship and its practices in non-Western societies (India, Taiwan, Tibet, Burkina Faso) and conclude our investigation by focusing on the cultural differences at play between the way Americans and French people live their friendships.

Readings will be selected from various sources: chapters of psycho-sociological and cultural anthropological studies, articles from professional journals, excerpts of philosophical treatises on friendship. Tahar Ben Jelloun’s *Le dernier ami* will be read in its entirety. Our study will be supplemented by a few songs and a film.

Students will be required to actively contribute to class discussions and write several essays, both creative and theoretical.

LANG 320.002 Séminaire en français: Night Writers; MW 1-2:30 (Bayraktar)

Les Éditions de Minuit began as a clandestine press in Nazi-occupied France. Today, it is one of the most prestigious publishing houses in the world of French letters. In this course, we will study a selection of literary texts alongside the history of the press that published them. We will consider how—if at all—this history might inform our close readings. The first part of the course is devoted to works by some of the first *écrivains de Minuit* (e.g. Marguerite Duras and Samuel Beckett). To broaden our perspective on post-war creative expression, we will also look at some films whose directors were similarly preoccupied by the possibilities and politics of representation. In the second part of the course, we will study works by more recent *écrivains de Minuit* (e.g. Jean-Philippe Toussaint) and consider to what extent they reflect a shared view of literary creation.

CORE 309.011 Study Off-Campus: French Service Learning; T 4-9, Th 4-5 (Butler-Borruat)

The objective of this service-learning course is to offer RC advanced students of French an opportunity to engage in experiential learning related to community service work. It provides RC French students with unique service learning opportunities by connecting them with partnered community organizations outside of the University setting which deal with French-speaking immigrant communities. Currently, students volunteer at *Freedom House* in Detroit, an organization which offers shelter and legal help to asylum seekers, many of whom come from French-speaking West Africa. The academic component of the course focuses on acquiring a knowledge of Francophone West African countries by becoming familiar with their historical, social and cultural contexts, as well as with post-colonial issues. Students are also given the opportunity to collaborate with *Freedom House*'s legal department by doing supervised translation work. Students receive 2 academic credits, and are required to dedicate 3 hours/week at the site (commute not included), to come prepared to a weekly group session, to complete a midterm and a final project, and to attend one workshop offered by the Ginsberg Center. Please contact Dominique Butler-Borruat (dborruat@umich.edu) for more information.

LANG 321 German Readings: German Media Portrayal of Youth in Germany; TTh 11-12, W 7-9 (Shier)

In this course we will discuss challenges facing young people today, as those challenges have been presented in recent German feature films, plays, magazines and newspapers. Topics will include: identity issues, dysfunctional families, teen violence, depression, generational differences, gender roles, teen pregnancy, and discrimination against ethnic minorities. Students will be asked to complete several short written and oral assignments, a midterm, and one sustained research or creative project due at the end of the semester. Taught in German. Prerequisites: RC German Proficiency or permission of instructor.

LANG 323 Russian Readings: Moscow and St Petersburg: Two Cities, Two Capitals, Two Worlds MF 12-1:30 (Makin)

“Mother Moscow, Father Petersburg”. “Russia needs Moscow as Petersburg needs Russia” (Gogol). For over two hundred years the polarities of Russian culture have been expressed in the opposition between Russia’s two greatest cities: Moscow and St Petersburg. Moscow, the old, organic, heartland city of cathedrals, merchants, winding streets, and conviviality was, in the nineteenth century, seen as the opposite of western-looking, man-made, bureaucratic, imperial St Petersburg, the new capital, with its un-Russian buildings and its cold, stern appearance. The Bolsheviks moved power back to Moscow, the “ancient capital”, and reversed some of the polarities, but Petersburg/Petrograd/Leningrad/Petersburg (again!) has retained its powerful mythology – the first modern city, made as much by writers as by architects and emperors. In the new Russia, Moscow’s predominance in wealth and power has again changed the relationship. The course will explore the changing configurations of that relationship, as expressed in historical events, art, and popular culture. Readings – all in Russian -- include: fiction, poetry, travelers’ tales, journalism, tourist materials. Music, several films, and other media will also be assigned. Students are required to participate in class discussions, keep a journal, write three-to-four papers, and complete a final project. Prerequisites: permission of instructor or RC proficiency. Can be used to replace Russian 301 in Slavic Department course sequence.

LANG 333.001 Special Topics: Russian Service Learning in Action Network (RUSLAN); TTh 2:30-4 and ARR) (Makin)

The Russophone community in the Ann Arbor area has grown exponentially over the last 20 years as many Russian-speakers from the former Soviet Union have moved here. Moreover, Russian-speaking children are adopted in large numbers by American families, and our area is no exception -- 25% of all adoptions from abroad are from Russia. The RUSLAN project will focus on providing language, living and socio-cultural shift assistance to the Russophone community through translation and interpreting, language exchange partnerships, bilingual and biliteracy tutoring for children, help with household chores and companionship, exercise and walking program for seniors, computer literacy tutorials, patient advocacy and other activities. We will also provide Russian cultural education and lessons to American children in the local schools within the global studies and world history curriculum. This course is oriented towards all learners of Russian language, history and culture who want to apply and improve their newly acquired language skills and area-studies knowledge by directly and personally engaging with the local Russophone community, and with Anglophones interested in Russia. *All levels of Russian proficiency are accommodated, while some activities require no knowledge of Russian.* Based on their academic and language backgrounds, students will be invited to select a regular service activity and/or sign up for one or more occasional ones (e.g., the quarterly county job distribution program, senior trips to concerts, etc.). Students will be engaged in service 2-3 hrs per week and will meet once a week in class to receive training, discuss assigned articles, debrief on their specific service situations and debate on the issues dealing with their service experiences, as well as share their insights, self- and peer-evaluate within their own focus group. A weekly reflection journal and a final report will summarize and analyze the different experiences/challenges and will allow the students to analyze different problems and solutions that they encountered, as well as make well-supported recommendation to our community partners towards improving the results of community work.

Textbook costs: 0 (ctools material delivery only). **Lab fee:** \$70 (covering group transportation costs)
Prerequisites: 1 course in Russian language, culture, literature or history, or native proficiency in Russian

LANG 324.001 Spanish Readings: Women Writers in Latin America: Home, Nation and Identity in the 20th Century; MTTh 12-1 (Lopez-Cotin)

How did women start to write and shape writing in Latin America? How did their definition of home evolve from domestic enclosure to political signifier? This course introduces different constructions of the female subject within the physical and metaphoric spaces depicted by 20th century Latin American women writers. We initially focus on the home as a conventional repository of the female identity and refuge from an external world perceived as hostile, and explore how writers have subverted this public/private duality to create multiple meanings: the physical and psychological barriers of the bourgeoisie home, the discovery of eroticism and desire in natural spaces, the celebration of love in the margins of the asylum. In the latter part of the course, we focus on several geographical areas in Latin America to explore how women writers have defied institutional violence: race and class conflicts in the Caribbean, social unbalance generated by poverty in Central America, and the Southern Cone military dictatorships. These social conflicts have brought along a redefinition of the home as a fragmented and dispersed space by the absence of those disappeared, the disorder of objects and daily gestures, and the sexual/political violence exerted on the female body. Along with some theoretical reflections on the notion of space and discussion of the specific historical processes, we will read essays, fiction and poems by María Luisa Bombal, Diamela Eltit, Nancy Morejón, Rosario Ferré, Claribel Alegría, Luisa Valenzuela, Cristina Peri Rossi, and others.

LANG 324.002 Spanish Readings: Capitalism and Revolutions; MTTh 1-2 (Espinoza-Pino)

Throughout history capitalism has been characterized as the most effective and humane social economic system. According to many, this system is the only one capable to solve most social problems, and also to ensure that human activities are oriented towards efficiency and happiness. However, since the very beginning of capitalism, societies have known not only periods of economic growth and stability but also several periods of social unrest, economic depressions, world wars and revolutions. This seminar will focus on the review of Latino American historical information to understand the situations that emerge when capitalism has failed to fulfill its promises (revolutions, military dictatorships, *caudillaje*, etc). We will review several study cases: the Mexican revolution during the first part of the XX century and the Cuban revolution in 1959. The Venezuelan and Ecuatorian governments correspond to current study cases where two democratically elected governments are pursuing an alternative system to capitalism. Documentaries will complement readings and final evaluation will be based on student participation, three academic papers and a class presentation.

Interested non-RC students should contact the instructor or the program head, Olga Lopez-Cotin (olcotin@umich.edu). Prerequisites: RC proficiency or successful completion of Spanish 275 and 276.

LANG 324.003 Spanish Readings: Violence and War in Latin America: The Peruvian Armed Conflict 1980-2000; MWF 10-11 (Koc-Menard)

How could 51,960 Quechua speakers die without the notice of the Peruvian government?

During last decades of the 20th century, Latin America saw the emergence of violence, dictatorships and armed conflicts. In this context, the Peruvian Armed Conflict (1980-2000) is only one of many stories of violence and death that beset the region's poorest population. By 2003 the Armed Conflict had caused the death of 69,280 victims. Of the total of victims, 75% were Quechua people who were living in rural areas Peruvian population was not affected equally. The war especially affected indigenous people. This course will discuss and reflect about the Peruvian Armed Conflict and its actual meaning for the region. Within the course we will analyze the historical conditions that allowed the emergence of this conflict; and the conflict progress in different Peruvian regions. We will analyze of State's role, changes within armed group's strategies and civilian groups' responses. This course aims to discuss Contemporary History,

thinking about the state's role, insurgent groups; and the historical conditions and consequences of armed conflicts, focusing especially in the indigenous population.

Interested non-RC students should contact the instructor or the program head, Olga Lopez-Cotin (olcotin@umich.edu). Prerequisites: RC proficiency or successful completion of Spanish 275 and 276.

LANG 325 Latin Readings: Readings in Latin Drama: From Text to Performance; MWF 2-4 (Soter) (Excl)

Students will study closely in Latin one Roman play with a final goal of performing the play to a modern audience. We will scrutinize the Latin text, tackle the peculiarities of its syntax and morphology, and work with the drama's metrical schemes. From the onset, students will be reciting -- and memorizing, attending carefully to pronunciation and scansion/rhythm. Alongside this detailed work with the text proper, we will be investigating the play from a variety of perspectives: cultural, historical, socio-political, theatrical. Each student will investigate, present and write a paper on a topic that includes work with primary source material (archaeological and/or literary). These investigations will shape the interpretation of the play that students develop for the performance. Following the performance, students will write up the rationale for the interpretive decisions they made in fashioning the play.

LANG 334 Tutoring Bilingual Children: Working with the Latino Community in Ann Arbor; TTh 6-7:30PM, M 3-4:30; (Espinoza) (Excl)

The economic and social conditions in Michigan have attracted many families from different Latin American countries, which have led to a growing Latino community in the Ann Arbor area. Children of these families are enrolled in the city school system and for many, succeeding academically is a difficult task due to a series of factors. This independent study will be based on the work carried out by PALMA, a University of Michigan student organization that focuses on helping Latino children to improve their learning skills and succeed in school. This course is oriented towards advanced students of Spanish who want to use their language skills by directly and personally engaging with members of the Latino community in Ann Arbor. Students will hold tutoring lessons twice a week and will meet once a week to discuss assigned articles and debate specific topics and situations dealing with their experiences as tutors. A weekly journal and a final report will summarize the different experiences and challenges of tutoring, and will allow the students to analyze different learning strategies, problems and solutions obtained during the course in order to make well-supported recommendations directed towards improving the results of the community work carried out by Palma.

CORE 309.165/IDIV 351.001 Independent Study: Spanish Language Internship Program; ARR; (Sanchez-Snell) (Excl)

The Spanish Language Internship Program (SLIP) aims to connect Spanish-speaking students with partnered community based organizations to provide unique service learning opportunities with the Hispanic community. Through volunteering efforts, students will gain insight into the culture, economic needs and a better understanding of the Spanish language. SLIP offers this unique opportunity for students to engage in experiential learning related to community service work as well as improve and apply their Spanish speaking listening and writing skills. It offers a place for students to realize concrete, personal experiences that link them with the greater community outside of the University setting, thus applying learned information to "the real world." SLIP also offers an opportunity to understand how knowing a second language can help social workers, researchers, and students build essential links between institutions of higher education and urban communities.

Students may receive 2 academic credits for participating in SLIP as an intern. Students are required to dedicate between 4-6 hours per week at their volunteer site, complete a midterm and final project, and turn in weekly journal entries reflecting upon their experiences. In addition there will be scheduled SLIP meetings and office hours with the program coordinator to discuss progress at the site.

Please contact Teresa Sanchez-Snell (tssnell@umich.edu) for more information.

THE CREATIVE ARTS

STUDIO ARTS

ARTS 285 Photography; T 11,1(LEC) Th 11-1, 3-5(LAB) (Hannum) (CE)

An introduction to the medium of photography from the perspective of the artist. It includes an overview of photography's role in the arts, the development of an understanding of visual literacy and self-expression as they relate to the photographic medium, and the development of basic technical skills in black and white and color photography. A visual emphasis is maintained in both presentation and course work, and the students work with the medium towards a goal of personal expression. There will be a studio fee.

ARTS 286 Sculpture; TTh 10-1 (Wright) (CE)

This studio sculpture course approaches sculpture through a variety of accessible techniques and projects that do not require a great deal of specialized training. This course will introduce students to the art-making practices of wide variety of artists, with a special focus on artists broadly categorized as "self-taught," as opposed to trained fine artists. The purpose of this orientation is to provide students with an opportunity to as directly as possible tap their creativity and expressive potential, and to encourage students to engage their own unique perspectives, interests, and talents, in the art-making process. Projects range from simple assemblage sculptures to environmental and installation works, and will emphasize working with our hands and basic tools, and using when possible readily available, found, and recycled materials. This course will require an open mind, an ability to collaborate and work with others, a willingness to get your hands dirty, and perhaps a little dumpster diving.

ARTS 287 Printmaking; MW 9-12 (Cressman) (CE)

Through practical studio experience, lectures, demonstrations and collaborative activities the student will be introduced to the art and history of printmaking. The course will focus on creating original prints, exploring images, visual ideas, and the possibilities of self-expression. Emphasis will be placed on linoleum cut, woodblock and screen printing techniques. Field trips to area museums and gallery exhibitions will be part of the class experience. Approximately eight projects will be assigned. A sketchbook/notebook is required. There is a studio lab fee.

ARTS 288 Beginning Drawing; MW 2-5 (Cressman) (CE)

Drawing is the most basic of art skills and is at the core of the creative process. The study and practice of drawing can be an enriching experience giving one insight into what artists do and have done over time. It is a common denominator for us all – at some point in our lives it came naturally. Introduction to Drawing aims to rediscover that natural impulse. We will explore traditional and contemporary approaches with an emphasis on eye/hand coordination and creative expression. Basic techniques and methods will be covered through work with still life, the figure and the imagination. The goal is to foster confidence and skill in understanding what we see and how to creatively transfer that understanding onto the two-dimensional drawing surface. There is a studio lab fee.

ARTS 289 Ceramics I; MW 10-1 (TBA) (CE)

This course presents basic problems in forming clay, including throwing and handbuilding techniques. It includes the testing, preparation, and application of glazes, the stacking and firing of kilns, and various features of ceramics studio operation. While students are required to learn the complete ceramic process, the assumption of studio responsibilities and class participation are also requirements in this course. The theory, practice, and history of ceramics are integral parts of this study and are used to encourage

individual virtuosity—technical and conceptual—as well as a profound understanding of the of the material. There will be a studio fee.

HUMS 334.004 Special Topics; On the Margins of the Art World - Outsider Art in the U.S.; TTh 10-11:30 (Wright) (HU)

This class will focus on a broad range of artists who are not generally recognized as central to the history of art in the 20th century, yet who have nevertheless had a major impact on its evolution. These artists have been classified variously through conceptual frames such as Folk Art, Art Brut, Outsider Art, and Self-Taught Art, and in addition to surveying the work of these artists, we will consider these classifications, and the underlying assumptions on which they are based. We will also consider the boundaries between these art practices and Fine Art, and ways that these boundaries are maintained by the institutional art-world. In doing so, we will consider broader issues regarding creativity, marginality, art, and culture.

MUSIC

HUMS 250 Chamber Music; M 5-9, T 3-8, F 1-4 (Ervamaa) (CE)

All students interested in participating in small instrumental ensembles may enroll for one or two credit hours at the discretion of the instructor. Audition is required for placement in ensembles.

Every student must register for section 001; those who fulfill the requirements for two hours of credit will be enrolled for section 002 as well. For one credit hour, students must participate in one ensemble; for two credit hours, in two or more ensembles. The weekly one-hour long rehearsal times will be set after the auditions within the given time-slots on Wolverine Access according to the student schedules. Additionally, students must participate in class activities, which may include master classes, in-class performances, run-out concerts etc. Responsibilities include 3-4 hours of weekly practice and one weekly rehearsal/coaching per credit; attendance, punctuality and commitment are mandatory. The end-of-the-year performance is required for all ensembles. Course may be used to fulfill the RC Arts Practicum Requirement. Students are advised to sign up early in order to facilitate a timely audition and ensemble assignment.

HUMS 251 Music Topics: From the New York Philharmonic to the YouTube Symphony: Classical Music in America; TTh 10-11:30 (Mauskapf) (HU)

This course will focus on several important aspects of the classical music scene in America from its nascency to present day. More specifically, it will explore the importance of American musical institutions, and the tension and collaboration enacted between individual mavericks and collective institutions. Indeed, these two organizing principles running parallel to one another: the relationships between institutions (orchestras, opera companies, unions, presenting organizations, festivals, and even the government) and individuals (conductors, performers, entrepreneurs, and composers) are an important and remarkable aspect of the American musical story. The course does not require fluency in musical notation or analysis.

Students will be expected to read the assigned readings before class and listen to musical examples provided on CTools. If possible, we will also arrange for a collective field trip that will include a tour of the University Musical Society, a discussion with leading arts managers, and a concert.

HUMS 252.001 Music Topics: Foundations of Music; MW 10-12 (Ervamaa) (CE)

Foundations of Music is an RC musicianship class combining music theory and musicianship exercises. It is based on the notion of music as a language: we explore the grammar rules (music theory) and put it to use by producing organized sound on the student's own instruments, keyboard and voice. The goals are to explain foundations of tonal music, and to offer tools for further exploration in musical performance, improvisation, composition etc. Special emphasis is placed on creative practices and experiencing music

through multiple senses. We will focus on developing critical listening skills, analytical music theory skills and applying those skills to practical musicianship through performance. The semester is divided roughly into three sections: rhythm, melody, and harmony.

HUMS 252.002 Music Topics: Electronic Music: Past, Present and Future; MW 2-4 (Kirschenmann) (CE)

This course will examine the legacy and definition of electronic music from its inception to its unfathomable future.

From Muzak to ring tones, the influence of music technology has morphed into a cultural phenomenon that infiltrates the environment of our daily lives. How did this happen? What does it mean to us? From the field to Pro Tools, what is the state of recording? From the Theremin to the MIDI carillon, what are the instruments? From the wax cylinder to mp3, what are the formats? From Düsseldorf to Detroit, where are the scenes? From mainframe to laptop, what are the processors? From Schaeffer to Jenkinson, who are the pioneers? From ambient to mash-up, what are the types? From analog to digital, what are the methods? From AM/FM to podcasting, what are the transmissions? From labels to downloads, what are the distributions? From Mackie to Moog, who are the makers? These and many more such questions will fuel the content of this course.

The coursework will involve extensive reading, watching, writing, listening, discussion, and even music-making. Special emphasis will be placed on finding personalized and creative solutions to assignments and exams. There will be listening exams, written reports of live events, and project-based exams. Formal musical training and/or prior experience in electronic music are not required, but may prove useful. It is strongly advised that each student have a laptop computer with music software and/or access to electronic gear for use in class.

HUMS 253 Choral Ensemble: Residential College Singers; TTh 5-6:30 (Staff) (CE)

Group rehearses twice weekly and prepares a thematic concert of music. Vocal skills, sight singing, and basic musicianship are stressed. No prerequisites, but a commitment to the group and a dedication to musical growth within the term are required. No audition necessary.

HUMS 258 Afro-Cuban Drumming and Styles; MW 12-2 (Gould) (CE)

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

HUMS 334.002 Topics in the Humanities: History of the Symphony; TTh 1-2:30 (André) (HU)

This course looks at the evolution of one of the premiere musical genres of the 19th century—the symphony—within the larger context of its time. How do the early beginnings that emphasize a strict adherence to musical form reflect the social upheaval brought on through the French Revolution? In a time of strong juxtapositions, how does the symphony articulate the aesthetics of the sublime and the beautiful, the monumental and the miniature, the public and the private, the individual and the nation?

In this class works will be drawn from the symphonies of Haydn, Mozart, Beethoven, Schubert, Berlioz, Tchaikovsky, Dvorak, Brahms, Mahler and other twentieth-century case studies. This course will include discussions of historical recordings and attending live symphony performances. Attention to musical form and style, composer biography and placement in music history, and contemporary musicological methodologies will be presented in a way that engages those from all musical backgrounds (no prerequisites required).

IDIV 350.003 Special Topics; Beginning Javanese Dance; MW 4-5 (Widaryanto) (Excl)

Javanese dance is one of the great classical dance forms in the world with a rich and exciting repertory of works. Even if you have never danced before, here is your chance to learn an accessible and fascinating dance form. Important choreographers from Ruth St. Denis and Mark Morris have been captivated and inspired by its beauty, grace and power. Javanese dance depicts ancient epic stories that have been told and re-told for centuries and still are vital tropes in the lives of Asians today. Students who take this course will have a unique and exciting opportunity to participate in a performance of a Javanese dance drama based on the Islamic story Amir Hamzah created by the distinguished Visiting Professor F. X. Widaryanto, who teaches dance at a preeminent conservatory of dance and gamelan music in Bandung, Indonesia. The performance will be accompanied by live music played on the Javanese *gamelan* ensemble. No prior dance experience necessary. Sign up for the advanced class if you have any experience at all doing Javanese dance. For information contact Susan Walton swalton@umich.edu.

IDIV 351 Special Topics; Advanced Javanese Dance; MW 5:30-7 (Widaryanto) (Excl)

Javanese dance is one of the great classical dance forms in the world with a rich and exciting repertory of works. Even if you have never danced before, here is your chance to learn an accessible and fascinating dance form. Important choreographers from Ruth St. Denis and Mark Morris have been captivated and inspired by its beauty, grace and power. Javanese dance depicts ancient epic stories that have been told and re-told for centuries and still are vital tropes in the lives of Asians today. Students who take this course will have a unique and exciting opportunity to participate in a performance of a Javanese dance drama based on the Islamic story Amir Hamzah created by the distinguished Visiting Professor F. X. Widaryanto, who teaches dance at a preeminent conservatory of dance and gamelan music in Bandung, Indonesia. The performance will be accompanied by live music played on the Javanese *gamelan* ensemble. No prior dance experience necessary. Sign up for the advanced class if you have any experience at all doing Javanese dance. For information contact Susan Walton swalton@umich.edu.

DRAMA (an RC Concentration)

HUMS 280 Introduction to Drama; TTh 10:30-12 (Westlake) (HU)

The course aims to introduce students to the power and variety of theatre, and to help them understand the processes which go toward making a production. Five to seven plays will be subjects of special study, chosen to cover a wide range of style and content, but interest will not be confined to these. Each student will attend two lectures weekly, plays a two-hour meeting in section each week; the latter will be used for questions, discussions, exploration of texts, and other exercises. Students will be required to attend two or more theatre performances, chosen from those available in Ann Arbor. Three papers are required plus a final examination.

HUMS 282 Drama Interpretations I: Actor and Text; MWF 1-3 (Mendeloff) (CE)

In this four credit drama course students will explore major American plays of the 20th century through the process of text analysis through performance. We will work on plays by major writers such as Arthur Miller, Tennessee Williams, Lorraine Hansberry, Sam Shepard and Tony Kushner. For each play we will discuss dramaturgical background, script and character analysis and put scenes on their feet for constructive critique. Written assignments will center on a journal which will include a series of actor's explorations of motivations and actions. Students will also be responsible for writing critiques of two productions. The course culminates in a public performance of a cutting of a major play, most likely Tony Kushner's "Angels in America" in the Keene Theater.

HUMS 334.001 Special Topics: Empowering our Communities Through Creative Expression; W 3-5 (Gordon-Gurfinkel) (HU)

How does art affect social justice? Community-based art, or art "of, by, and for the people" has emerged in the past twenty years as a genre that has rocked the fields of both art and activism by calling into question traditional notions of "community," "participation," "spectatorship," and "leadership." This course meets with SW799.006 and offers undergraduate and graduate students a collaborative learning experience with Residential College faculty, School of Social Work faculty, community artists and community members from local agencies serving distressed families and youth. Students will have the unique opportunity to experience community-based art in action through hands-on work — once a week — with one of five exemplary projects in Ann Arbor, Ypsilanti and Detroit. As a supplement to these internships students will meet once a week to explore how this genre effects personal, community, and societal transformation through self-reflection, creative response, and the examination of innovators like Augusto Boal, Anna Deveare-Smith, and Grace-Lee Boggs. Some internship meeting times are flexible, while others are not. Please contact the course coordinator, Deb Gordon-Gurfinkel dmgordon@umich.edu for more information on internships and their scheduled meetings. Please note that there is a mandatory four-hour retreat the second Saturday after classes start.

HUMS 381 Shakespeare on Stage; TTh 11-1 (Walsh) (HU)

This version of "Shakespeare on the Stage" will begin with Shakespeare's late career and the two plays, *The Winter's Tale*, and *The Tempest* (starring Christopher Plummer) which we will be seeing at the Stratford Festival on Sept. 9th. The remainder of the semester will be devoted to two examples each from the major Tragedies (*Hamlet*, *Othello*), the Histories (*Henry IV, Parts 1 & 2*) and the Comedies (*A Midsummer Night's Dream*, *Twelfth Night*).

Quizzes, short analytical papers, and selections from film and video versions, will supplement the principal work of the class - prepared scene-work and in-class experimentation with the texts.

CREATIVE WRITING (an RC Concentration)

HUMS 220 Narration; W 3-5 (Hecht) (CE)

1250 words of prose fiction every two weeks. Rewriting is emphasized. The class meets as a group two hours per week. Collections of short fiction by established writers are read. Every student meets privately with the instructor each week.

HUMS 221 Writing Poetry; TTh 2:30-4 (Mikolowski) (CE)

The amount of poetry each student is required to submit is determined by the instructor. The class meets three hours per week as a group. In addition, each student receives private criticism from the instructor every week. Contemporary poetry is read and discussed in class for style. Students are organized into small groups that meet weekly.

HUMS 325, 326, 425, 426 Creative Writing Tutorials; Arr. (Hecht, Mikolowski, Thomas, Hernandez) (CE)

Tutorials provide an opportunity for students who want to write, no matter how sophisticated their work, to have their efforts recognized with constructive criticism and academic credit. Reading may or may not be assigned, depending upon the background needs of the individual student. Tutorial students meet privately with the instructor each week. Permission of instructor is required. **Please note that RCHUMS 425 will fulfill the Upper-Level Writing Requirement ONLY for RC Creative Writing Concentrators.**

ARTS AND IDEAS IN THE HUMANITIES (an RC concentration)

HUMS 236 Art of Film; TTh 1-2:30 (H. Cohen) (HU)

The Art of the Film examines the dramatic and psychological effects of the elements and techniques used in film making and television, and some of the salient developments in film's artistic and technological history. This course provides students with the basic tools and methods for film appreciation and study. Students write five two-page exercises, a seven-page analysis of a current movie, and a final exam.

HUMS 260 Art of Dance; MW 10-11:30 (Genne) (HU)

This course is an introduction to the study of dance history. What is dance? How can we analyze it in terms of form and "content"? What is the role of the dancer and choreographer? How can we distinguish different styles of dance? This introductory course is a basic survey of American and European dance concentrating on nineteenth and twentieth century dance forms including French and Russian classical ballet, American and European modern dance, African American jazz forms, and dance on film. Choreographers and dancers considered will include Coralli and Perrot, Marius Petipa, Mikhail Fokine, Vaslav Nijinsky, Bronislava Nijinska, George Balanchine, Frederick Ashton, Isadora Duncan, Martha Graham, Doris Humphrey, Katherine Dunham, Merce Cunningham, Fred Astaire, Bill Robinson, John Bubbles, Gene Kelly, Twyla Tharp, Paul Taylor and Mark Morris. Texts will include Selma Jeanne Cohen's Dance as a Theatre Art, and No Fixed Points: Dance in the Twentieth Century by Nancy Reynolds and Malcom McCormack as well as regular viewings of dance dvds.

Course pack available at Accu-Copy

HUMS 290 Arts and Ideas of the 20th Century: Vienna, Berlin, Paris and New York: Centers of Experimentation in Literature and the Arts MTTh 11-12 (Goertz) (HU)

In this seminar, we will be focusing on creative moments in the Twentieth Century when particular cities provided the stage for interdisciplinary dialogue and collaboration between literature, the visual and performing arts. Fin-de-Siecle Vienna, Interwar Paris and Berlin and Postwar New York were cosmopolitan havens for artists and thinkers, nurturing collaborative experimentation that transcended national boundaries. As we discuss the cross-pollination of ideas across the disciplines, we will consider how the urban environment functioned as a laboratory for experimentation. An infrastructure of cafés, salons, bars, studio spaces, galleries, theaters, publishing houses and neighborhoods offered gathering places for creative minds to meet, share and compete. We will also observe how experiential aspects of urban experience—simultaneity, chance, speed, heightened emotional life, detachment, rationalization—were transformed into literary-artistic themes and stylistic devices. These are the threads that move us from Sigmund Freud, Arthur Schnitzler and Gustav Klimt in Turn-of-the-Century Vienna through to Frank O'Hara, Jackson Pollack and Charlie Parker New York in the 1950s.

HUMS 305 Cultural Confrontations in the Arts; TTh 2:30-4 (Walton) (HU) (R&E)

People of color are subjected to misrepresentation, efforts to rob them of their cultural identity, and racial prejudice. This course focuses on the aesthetic responses of different minority groups when they come into contact with the dominant culture. The emphasis is on an intensive engagement with representative artistic works that are produced at such "moments" of confrontation. Minority responses to the confrontation include conflict, compromise, assimilation and resistance. Examples of fiction, film, music, dance, and poetry will be presented in order to encourage an awareness of cultures other than one's own. The artistic works examined in the class will give students first-hand exposure to the unique problems and viewpoints that artists of color experience in relationship to mainstream culture, including issues of conflict, compromise, assimilation and resistance. The course focuses on the three main minorities in the U.S. (Asian-Americans, Latino-Americans and African-Americans). This course fulfills the race/ethnicity requirement and part of the requirement for the Arts and Ideas Concentration in the RC. Non-RC students are welcome!

HUMS 309 The Heritage of Greece: Art, Literature, Philosophy; MW 2-3:30 (Sowers) (HU)

This course will examine the confrontation between myth and philosophy that from the 6th century BC on structured the intellectual heritage of Greece. By myth is meant the fables of the poets, primarily Homer. One should not assume that these stories provide a clear window onto ancient religion; instead the relation between mythology and religion was problematic and unstable. Philosophers, beginning with the presocratics, intervened disruptively in this problematic relation either to magnify the difficulty or to resolve it on their own terms. Philosophical speculation concerning the nature of space and the role of the gods in shaping or controlling space challenged mythology. This speculation had implications, sometimes troubling, for ancient religion – especially for the traditional practices of prophecy and sacrifice. To contest these practices was to challenge the site and expression not only of religious, but also (because of the relation between ancient cult and the state) of political power.

Power in the ancient world was concentrated and disseminated by means of images. Visual objects occupied a cultural category quite different from modern conceptions of “art.” To what extent were ancient paintings, sculpture or architecture occupied by religious, philosophical or political power? To explore this question, significant visual works will be studied alongside of the literary, philosophical, and political currents of their day.

The “Greek tradition” in art, literature, and philosophy is conventionally understood as limited to its pagan expression. This course will take a somewhat wider view. The terms of that tradition -- the literary forms, the philosophical preoccupations, and the difficult status of the image -- were in fact taken up by learned Jewish commentators and subsequently by Christian intellectuals of the Byzantine period who viewed this tradition as their own. Their participation in and contribution to the heritage of Greece deserves recognition.

Homer, “Odyssey;” selections from Early Greek Philosophy; Aeschylus, “Oresteia;” Sophocles, “Antigone;” Euripides, “Hecuba;” Plutarch, “The Decline of the Oracles;” Anonymous, “Book of Wisdom;” Gregory of Nyssa, “Life of Macrina.”

HUMS 313 Russian and Ukranian Cinema; TTh 2-3 (Eagle) (HU)

In the 1920's Soviet film makers armed with bold new ideas about cinematic art and with a revolutionary political ideology created the theory of film montage and through it a decade of acknowledged masterpieces. In the 1930's experimentation gave way to an officially sanctioned "socialist realist" art, idealized and oriented toward the regime's specific political and social goals, but also leading to the development of new popular genres such as the Soviet musical comedy. After Stalin's death experimentation and diversity reemerged in Soviet cinema. Although "socialist realism" remained the officially sanctioned style, directors were able to reintroduce personal themes and, more subtly, religious and philosophical issues. The 1980's saw the reemergence of a variety of approaches (from documentary to the grotesque) and open political and social criticism in the spirit of glasnost; with the end of the Soviet Union, sexuality, gender, and ethnicity became important issues as well. Hollywood genres (such as the gangster film) began to influence Russian production. The course will examine this rich history in terms of both themes and styles. Evaluation will be based on contributions to class discussion and three short (6-8 page) critical papers. Students electing the Upper Level Writing Requirement section of the course will be expected to revise and expand their first two papers. (Course Pack available at Accucopy).

HUMS 334.002 Topics in the Humanities: History of the Symphony; TTh 1-2:30 (André) (HU)

This course looks at the evolution of one of the premiere musical genres of the 19th century—the symphony—within the larger context of its time. How do the early beginnings that emphasize a strict adherence to musical form reflect the social upheaval brought on through the French Revolution? In a

time of strong juxtapositions, how does the symphony articulate the aesthetics of the sublime and the beautiful, the monumental and the miniature, the public and the private, the individual and the nation?

In this class works will be drawn from the symphonies of Haydn, Mozart, Beethoven, Schubert, Berlioz, Tchaikovsky, Dvorak, Brahms, Mahler and other twentieth-century case studies. This course will include discussions of historical recordings and attending live symphony performances. Attention to musical form and style, composer biography and placement in music history, and contemporary musicological methodologies will be presented in a way that engages those from all musical backgrounds (no prerequisites required).

HUMS 334.005 Topics in the Humanities: Introduction to the Graphic Novel; TTh 1-2:30 (Colas) (HU)

The graphic novel has gained enormous public visibility over the past decade or so, in part because of the numerous well-known film adaptations of graphic novels, or comics (*Watchmen*, *V for Vendetta*, *Sin City*, to name just a few of the better known examples). This popularity has also led to greater critical attention and acclaim, which has in turn spurred further developments within the form. This course will introduce students to the history of the graphic novel form, equip them with a critical vocabulary for enhancing their enjoyment and understanding of graphic novels, expose them to a sampling of the variety of genres and styles that have developed within the graphic novel, and explore questions of the implications of this literary art form for the study of traditional literary forms. We will be reading, among other things, *Maus*, *Watchmen*, *V for Vendetta*, *Persepolis*, and *Berlin: City of Stones*. We will also be looking at some films based on graphic novels and some literary texts upon which graphic novels are based in order to highlight the specificity of this form.

HUMS 372 The Subject in the Aftermath of Revolution; TTh 2-3:30 (Sowers) (HU)

What happens when your revolution fails? What is it like to live in the aftermath, even in the ruins of great hopes and aspirations? For artists and writers of the 19th and 20th centuries, this question was especially urgent, because the language they used to explain their projects was often based on a revolutionary discourse. What do you do with the language when events themselves have falsified it? Can you build a new language – and perhaps a new art – out of the remnants of the old? How does nostalgia color and inform memories of revolutionary ardor? Is the rhetoric of revolution essentially nostalgic? In this interdisciplinary course, we will explore works of literature, philosophy, and the visual arts. There are no prerequisites except for an open mind, a strong degree of intellectual courage, and a lively curiosity about history.

Literature: Johann W. Goethe, *The Sorrows of Young Werther*; Georg Buchner, *Danton's Death*; Joseph Conrad, *The Secret Agent*; Peter Weiss, *Marat/Sade*; Milan Kundera, *The Book of Laughter and Forgetting*.

Philosophy: selections from G.W.F. Hegel, *Phenomenology of Spirit*; Albert Camus, *The Rebel*.

Visual arts: Painting and sculpture by Caspar David Friedrich; Jacques-Louis David; Theodore Gericault; Gerhard Richter; Magdalena Abakanowicz

HUMS 373 Performing Arts in South and Southeast Asia; MW11:30-1 (Walton) (HU)

This course introduces aspects of performance in South and Southeast Asia through focusing on the epic, *The Ramayana*. Focusing on India, Thailand, Malaysia and Indonesia, we will examine performances of the epic in dance drama, masks, puppet theater, film and television. As background, we will look at depictions of this story in ancient South and Southeast Asian sculpture, temple murals and bas-reliefs, and we will examine an ancient Indian aesthetic theory (in the *Natyasastra*). Though we focus on one epic, we enter a rich plural world that stretches back in time several millennia to the earliest written version of *The Ramayana* by Valmiki (parts of a translation of which we will read) and extending to the many interpretations of the story and performance genres in South and Southeast Asia. Starting with an

explanation of how oral traditions work and readings on the theory of performance studies, the course will explore three important dimensions of performance: sound, image and event. Our aim is to better understand South and Southeast Asian performance conventions and how these conventions relate to the way people understand and enjoy performances. This course provides an understanding of ways that performers and spectators in this part of the world create, approach and understand performance and it challenges students to review their own assumptions about performance through approaching the phenomenon of performance somewhere else. The course also gives a grounding in The Ramayana, which for the past two millennia, has been among the most important literary and oral texts of the world. Providing insights into many aspects of South and Southeast Asian cultures, this ancient Indian epic poem continues to be a viable vehicle for expressing profound human sentiments in modern South and Southeast Asia.

IDIV 350.003 Special Topics; Beginning Javanese Dance; MW 4-5 (Widaryanto) (Excl)

See description on p.10

IDIV 351 Special Topics; Advanced Javanese Dance; MW 5:30-7 (Widaryanto) (Excl)

See description on p.11

LITERATURE

HUMS 218 The Hero as Outsider, Outcast, Outlaw; TTh 3:30-5 (H. Cohen) (HU)

This class is open to all LSA students. In this course we try to define the human need for heroes and the (changing) character of heroism by examining the eccentric hero that mainstream society attempts to suppress, dismiss, ignore, or condemn because it regards him or her as perverse, subversive, vicious, or beyond the pale of tolerance: the saint, criminal, psychotic, visionary, egoist, pervert or monster. Some of the works we may read or see are Cormac McCarthy's All the Pretty Horses; St. Exupery's Night Flight; E. Baine's A Lesson Before Dying; J. Conrad's Heart of Darkness, Kurt Vonnegut's Mother Night; F. Dostoyevsky's Notes from the Underground; Bertolt Brecht's Galileo; Martin Scorsese's *The King of Comedy*. Students will also attend film screenings in addition to scheduled class meetings.

HUMS 334.003 Topics in the Humanities: Experiences of Atheism: A History of Scepticism from the Greco-Roman to the Modern Period; TTh 1-2:30 (Peters) (HU)

An examination of the concepts and expressions of Atheism and disbelief in its historical, social and philosophical context in four periods in Western culture: 1) the Greco-Roman world (Democritus, Epicurus, Lucretius); 2) the Enlightenment (Montaigne, Voltaire, Spinoza, Locke, Hume, Darwin); 3) the Founding Fathers (Paine, Jefferson, Madison); 4) and the modern period (Feuerbach, Marx, Nietzsche, Freud.) The course begins with an assessment of the current debate on religious belief and science in contemporary American life (the New Atheists: Dennett, Dawkins, Harris, Hitchens).

HUMS 347 Survey of Russian Literature; MW 1-2:30 (Khagi) (HU)

This course focuses on the masterpieces of Russian fiction written between 1820 and 1870, including such classics of world literature as Tolstoy's *War and Peace* and Dostoevsky's *Crime and Punishment*. Evolving fast from Romanticism to High Realism, this period marks a blossoming of Russian culture, despite strained relations with political authorities. We will trace how writers treated the political, social, intellectual, and religious issues dividing their contemporaries, creating a unique kind of literature that claimed authority over society in settling these problems. Topics include romantic self-fashioning and posturing (including such risky aristocratic games as dueling and gambling), gender relations, the fate of the educated in society, violence and repentance, reform and stagnation, history and the private self, Russia and the West. No knowledge of Russian literature, history, or language is presupposed.

SOCIAL THEORY AND PRACTICE (an RC Concentration)

SSCI 301 Social Science Theory I: The Origins of Social Science Thinking; MW 4-6 (Robinson/Bright) (SS)

This course will explore the origins and early development of social science thinking, with a focus on political economy, sociology, and psychology. The first half of the semester will focus on the work of central figures, Marx, Durkheim, Weber and Freud, looking at both the historical contexts in which they wrote and key texts of theirs that had a lasting impact. Class discussion will revolve around abiding tensions at the heart of social science thinking: nature and culture, self and society, science and faith, thought and action. In the second half of the semester, we will cross the Atlantic and consider the emergence of social science thinking in American universities and U.S. social policy, examining the work and legacies of such figures as William James, Franz Boas, John Dewey, W.E.B. Dubois, Jane Addams, and the Chicago School. The trans-Atlantic shift will enable us to explore two comparisons in the social construction of knowledge: between different national contexts and between community-based, reform-oriented organizations (like Hull House) in American cities and emerging disciplinary approaches in American universities. The overall aim of the course is to provide students with an introduction to the theoretical foundations of social science thinking and the emergence of disciplinary approaches to social science questions.

This course is required of all students pursuing the RC Social Science concentration; it is open to interested students in the RC and the LSA.

SSCI 315 International Grassroots Development; TTh 10-12 (Fox) (SS) (ULWR)

What does "good development" mean to you? Do impoverished communities around the world need democracy? High quality "Western" medicine for all? Spiritual enlightenment? Debt forgiveness? High tech education? Liberation from U.S. corporations? Gender equality? A return to ancient values and practices? Equality on the world stage? Or to just be left alone? In this course we will look at how different assumptions about the Global South drive conflicting solutions proposed by governments, aid agencies, religious groups, human rights activists, the business community, rebels, idealists, and grassroots organizations. Be prepared for lively discussion, a deep, personal examination of your own beliefs and values, lots of writing--and lots of help with your writing. Junior or Senior status required. Some previous courses in economics, political science, anthropology, and/or lived experience in the Global South may be helpful. This class satisfies the Advanced Writing in the Disciplines requirement.

SSCI 327 Medicine and Health MW 2:30-4 (Roberts) (SS)

This lecture course introduces students to the anthropological analysis of illness, health, healing and medicine. Our investigation will be comparative, examining how different systems of meaning and power make sense of bodily states, historically and cross-culturally. We will explore current and past medical anthropological approaches--political economic, phenomenological, symbolic, feminist, post-structuralist--in order to critically evaluate how well these frameworks convey the lived experience of bodies in their local worlds. The intellectual excitement of medical anthropology comes from its ability to challenge categories and boundaries that seem natural and fixed. Ultimately, my goal is for students to think differently about the embodied relations of health and affliction as produced through the natural "order of things."

SSCI 330 Urban Community Studies I: Historical and Theoretical Perspectives; MW 2-4 (Ward) (Excl)

This course is designed to help students develop historical perspectives and analytical frameworks that will guide them as they study and work in urban communities. Focusing on the collective experience of African Americans in the second half of the twentieth century, we will conduct an interdisciplinary

investigation into the processes of community formation and social change impacting contemporary urban life. Course texts therefore include historical studies, urban sociology, social work, autobiography, ethnography, community studies, and film. We will begin with a review of the various meanings and uses of the idea of “community,” moving next to a brief consideration of the historical development of American cities. Then we will explore the processes of African American migration and urbanization, including the exploration of specific urban areas and their dynamics of community formation. Finally, we will examine case studies of community organizing, leading us to consider broad questions concerning our understanding of contemporary urban communities, the challenges they face, and the prospects for engaged social action. Our guiding concern throughout the semester will be the relationship between universities and their surrounding communities—including the historical expressions, contemporary realities, and future prospects of this relationship. This is the one required course for the *Urban Studies* minor.

SSCI 360.001 Social Science Junior Seminar: Nature, Culture, Life, Death: Social Theories of Medicine, Science and Technology; T 2:30-5:30 (Roberts) (SS)

This upper division undergraduate seminar examines how the medical sciences and biotechnology have been made and have radically remade some of our most basic understandings of nature and biology. The course begins historically with readings that help us situate the origins of modern science in the seventeenth century, with the separation of nature from society. We will continue with readings on the social effects of scientific medicine since its development in the late 19th century, both in Europe and North America, and within the colonial project. In the latter half of the course we will use the critical insights of sociologists, anthropologists, historians of science and medicine, feminists, and philosophers to investigate how bio-scientific and technological developments have fomented some of today’s most contested social and ethical debates - When life begins and ends? What makes a person female or male? What constitutes parenthood? How is disease defined? What are the contemporary boundaries of nature?

SSCI 360.002 Social Science Junior Seminar: History Goes Green: Historic Preservation, Sustainability, and the Environment; MW 10-11:30 (McClellan) (SS)

Today, it’s easy to get the impression that only new technologies can solve environmental problems. But in fact many tools and techniques of the past can help achieve sustainability goals. The built environment is an important example, given the massive energy usage, potentially toxic materials, waste generation, and disposal costs of new construction. As preservationists like to say, the greenest building is the one that’s already built. In this course, students will learn about the history of the preservation movement and its many connections with environmentalism. Case studies and field trips will combine local history with hands-on experiences in historic preservation.

SSCI 360.003 Social Science Junior Seminar: All About You; TTh 3-4:30 (Burkam) (SS)

We are all born in captivity. That is no disgrace, for there is no other place in which to be born.... But unlike the other animals, whose original endowment is also their ultimate endowment, we can be born, as it were, in one world, and come at last to live in quite another. [Richard Mitchell, The Gift of Fire].
It is ... an art to be a student. . . . Learning is such a painful business. It requires humility from people at an age where the natural habitat is arrogance. [May Sarton, The Small Room].

This seminar is all about you — you as a recent high school graduate, you as a recent first-year college student, you as a member of a liberal arts academic community, you as a soon to be college graduate, you as a member of the so-called Millennial Generation. This course combines psychology, sociology, anthropology, philosophy, and literature to analyze the nature of the very experience you have been facing on a daily basis for the last many years. Over the course of the semester, you will be taking a critical look at your own experience while engaging in academic dialogues with numerous texts.

We'll learn how scholars and social critics characterize the unique opportunities and challenges facing your generation — the Millennials — through excerpts from books like Millennials Rising: The Next Great Generation, Generation Me: Why Today's Young Americans Are Confident, Assertive, Entitled—and More Miserable Than Ever Before, and The Trophy Kids Grow Up: How the Millennial Generation is Shaking Up the Workplace. We'll read Nathan's My Freshman Year: What a Professor Learned by Becoming a Student and possibly Clydesdale's The First Year Out: Understanding American Teens After High School, two recent investigations into the lives of eighteen-year-olds. Mitchell's philosophical The Gift of Fire provides an opportunity to reflect on the differences between *schooling* and a (true) *education*. Hesse's Beneath the Wheel and Sarton's The Small Room provide fictional accounts of the pressures of attending schools that champion excellence ... at what cost?

SSCI 460 STP Senior Seminar; Social Science Research and Practice; F 10-1 (Caulfield) (Excl)

This course is designed as the capstone of the Social Theory and Practice concentration. It provides a forum for discussion among students who are completing the required senior project as well as a loose structure to guide each student toward the final product. Group meetings will be organized around common readings on research and writing methods for the first few weeks. For the remainder of the semester, students will distribute written reports or portions of their final project for group discussion, culminating in the oral presentation and discussion of a first draft and final version of each project at the end of the semester.

IDIV 350.001: Special Topics: Doing Well, Being Well, and Generation Rx: Issues in Ethics, Young Adulthood, and the Pharmaceutical Industry; Th, 4-6 (Greenspan) (Excl)

This mini-course meets from 9/16-10/21 and will focus on ethical questions at the intersection between the pharmaceutical industry and college-age young adults. Topics include:

1. The variety of ways pharmaceutical companies target young adults as consumers—relevant cases include those of the drugs Yaz, HPV vaccines, and antidepressants. The history of tobacco marketing to young people will be used as a comparator case.
2. The medical and ethical implications of the widespread use of “performance-enhancing” drugs on campus—especially those developed to treat ADD and ADHD (Adderall, Ritalin, etc.)
3. Young adults attitudes toward pharma and its products: Is there a “Generation Rx”? And what are the implications for doing well, being well, and “what makes worth living”—the Fall 2010 theme semester. Along with attending six class sessions, students will have the chance to participate in the ongoing Project on Ethics, Pharmaceuticals, and Young Adulthood (PEPYA, as in “papaya”).

CORE and INTERDIVISIONAL

CORE 334 Special Topics; Philosophy and the New York Times; TTh 3-5 (Cohen) (Excl)

Together we will discuss, and argue philosophically about events of the passing parade, national and international, political and intellectual, as reported in depth in *The New York Times*.

Students will be expected to read the *Times* each morning, and to come to class prepared to introduce, and to comment upon, the controversial issues of that (or some recent) day. A personal subscription to the daily *New York Times* is the only essential text.

(Note: Enrolled students **must** have a subscription to the daily *New York Times*.)

CORE 305.141 Hospital Volunteers' Service-Learning Experience; ARR (Evans) (Excl)

Students volunteer at University Hospital on the adult inpatient unit of the Department of Physical Medicine and Rehabilitation. Duties include assisting staff and interacting with patients, most of whom

have neurological injuries (stroke, traumatic brain injury, spinal cord injury) or chronic illnesses. Meetings with neuropsychologist and RC faculty member Jeff Evans will be arranged.

Shortly before the start of the semester in which you would like to volunteer, schedule an interview with hospital Volunteer Services (936-4327 or email UMHS.Volunteer@umich.edu).

Questions? Email Jeff Evans at jeevans@umich.edu

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IDIV 350.003 Special Topics; Beginning Javanese Dance; MW 4-5 (Widaryanto) (Excl)

See description on p.10

IDIV 351 Special Topics; Advanced Javanese Dance; MW 5:30-7 (Widaryanto) (Excl)

See description on p.11

UNDERGRADUATE MINORS (open to LSA Students)

PEACE AND SOCIAL JUSTICE

SSCI 315 International Grassroots Development; TTh 10-12 (Fox) (SS) (ULWR)

See Description p. 17

SCIENCE, TECHNOLOGY AND SOCIETY:

CORE 305.141, Hospital Volunteers' Service-Learning Experience; ARR (Evans) (Excl)

See Description p. 19

SSCI 360.001 Social Science Junior Seminar: Nature, Culture, Life, Death: Social Theories of Medicine, Science and Technology; T 2:30-5:30 (Roberts) (SS)

See Description p.18

NSCI 419 Sustainable Energy Systems; TTh 2:30-4 (Keolian) (Excl)

Assessment of the current energy system that encompasses resource extraction, conversion processes and end-uses. Responses to current challenges such as declining fossil fuels and climate change are explored: unconventional fossil fuels, carbon sequestration, emerging technologies (e.g., renewable sources:

biomass, wind, and photovoltaics; fuel cells) and end-use efficiency and conservation. Sustainability is examined by studying global and regional environmental impacts, economics, energy efficiency, consumption patterns and energy policy.

Text requirement: Course Pack

DRAMA: TEXT-TO-PERFORMANCE:

HUMS 282 Drama Interpretations I: Contemporary American Drama: Image of the American Family; MW 1-3 (Mendeloff) (CE)

See Description p.11

URBAN STUDIES

SSCI 330 Urban Community Studies I: Historical and Theoretical Perspectives; MW 2-4 (Ward) (Excl)

See Description p. 17