Proposal to create **ART 160A1, South Asian Visual Art and Culture**, for Tier One – Traditions/Cultures

*Approved by CFA Interim Assoc. Dean Josef Knott, 6/5/14*

### Course Offerings

<table>
<thead>
<tr>
<th>Academic Career:</th>
<th>UGRD</th>
<th>Undergraduate</th>
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<tbody>
<tr>
<td>Subject Area:</td>
<td>ART</td>
<td>Art</td>
</tr>
<tr>
<td>Catalog Nbr:</td>
<td>160A1</td>
<td></td>
</tr>
<tr>
<td>Academic</td>
<td>3504-ART</td>
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<tr>
<td>Organization:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Typically Offered:</td>
<td>FL_SP_S1S2</td>
<td></td>
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<tr>
<td>Co-Convened</td>
<td>N</td>
<td>If Yes, Co-Convened with (ID and offer nbr) 0</td>
</tr>
<tr>
<td>Co-Convened Subject:</td>
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<td>Catalog Nbr:</td>
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### Enrollment Requirements

### Course Requisite Information

<table>
<thead>
<tr>
<th>Requisite Type:</th>
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<tbody>
<tr>
<td>Course ID:</td>
</tr>
<tr>
<td>Requisite Details</td>
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</table>

### Existing Requirement Groups to be added

<table>
<thead>
<tr>
<th>Requirement Group</th>
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<tbody>
<tr>
<td>Long Description</td>
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### New Requirement Group Information

<table>
<thead>
<tr>
<th>Description:</th>
<th>Soc Inter + Rel South Asia Art</th>
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<tbody>
<tr>
<td>Long Course Title:</td>
<td>Introduction to South Asian Visual Art and Culture</td>
</tr>
<tr>
<td>Long Description:</td>
<td>This course uses visual markers to provide an introduction to some social systems and key ideas that drive the geographical region known as South Asia. Texts read include film, poetry, graphic and fine art. Critical reading, discussion and analysis enable class participants to gain an understanding of the contemporary cultures and aesthetics of South Asia.</td>
</tr>
<tr>
<td>First Term Effective</td>
<td>2144: Fall 2014</td>
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<tr>
<td>Course Type</td>
<td>Permanent</td>
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### Instructors

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Name</th>
</tr>
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<tbody>
<tr>
<td>22056976</td>
<td>Manisha Sharma</td>
</tr>
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### Course Attributes

<table>
<thead>
<tr>
<th>Course Attribute</th>
<th>Description</th>
<th>Course Attribute Value</th>
<th>Description</th>
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<tbody>
<tr>
<td></td>
<td>General Education</td>
<td>T1-TRAD</td>
<td>Tier 1 Traditions and Cultures</td>
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<tr>
<td></td>
<td>Honors Course</td>
<td>HCON</td>
<td>Honors Contract</td>
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### Additional Course Information
**Course Components**

<table>
<thead>
<tr>
<th>Course Component</th>
<th>Lecture</th>
<th>Graded Component</th>
<th>Y</th>
</tr>
</thead>
<tbody>
<tr>
<td>Default Section Size</td>
<td>30</td>
<td>Primary Component</td>
<td>Y</td>
</tr>
<tr>
<td>Workload Hours</td>
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<td>Optional Component</td>
<td>N</td>
</tr>
<tr>
<td>Final Exam</td>
<td>Y</td>
<td></td>
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**Funding Analysis**

Is proposal of this course associated with a new hire? N

Intended Course Fees: N

*What programmatic need does this course satisfy:* required or optional in what undergraduate or graduate majors, minors, or certificates?
Optional course for undergraduate general education students

*Field Trips:* No

*Provide a minimum of three learning outcomes for the course.*

1. Students will explore and develop an understanding of the idea of Visual Culture in ancient and contemporary societies.
2. Students will analyze multiple and complex histories and cultures of the region known as South Asia, through its images and visual artifacts.
3. Students will develop the ability to “read” and respond critically (i.e., thoughtfully and reasonably) to ideals and belief systems, as well as to read and respond critically to the images that express those ideals, even though these ideas and systems of expression may lie outside the student’s own culture or comfort zone.
4. Students will improve their writing skills, especially in terms of analyzing and interpreting art and culture.

**Requester Details**

Name: Wilma G Pinedo
Email: wpinedo@email.arizona.edu
Date: 05/05/2014
Phone: -
Department: School of Art

**General Education**

Please explain how the course satisfies the criteria below:

*Writing:* Students will complete a minimum of 16 pages of writing. This will be achieved through a series of narrative and interpretive papers, a comparative written analysis of art and visual cultures, and two...
research papers. Students will also be encouraged to find their personal voice in their narratives.

Total number of pages the student must write: 16

*Will at least one writing assignment involve revision after the instructor has provided feedback on a first draft or revision after an assignment in which peers have provided feedback on a first draft? Y

*Does the proposed course focus on non-western area studies and/or have a diversity emphasis? Y

*Honors:
Students wanting this course to count towards the Honors program should contact the instructor in the first week of the course for an enhanced curriculum & project experience.

*Assessment:
Assessment is based on completion of writing assignments, a performative response, and a presentation. All grades correspond with UA grading standards

*Critical Thinking Skills:
Students will analyze and interpret text and images, write critical responses, etc.

*Interactive Modes of Instruction:
Students will listen to lectures, see videos, discuss with one another in class, present to one another, and complete a performative response.

*Information Literacy:
Students will complete some of the following: the development of a personal voice; writing a comparative analysis; researching and writing a research paper; visiting the library

*Explain how required readings and materials will be available to students:
D2L site; course packet in UA Bookstore

*Course Format - Indicate the overall percentage of time spent in the following activities (total should add to 100%):

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture</td>
<td>100</td>
</tr>
<tr>
<td>Discussion Section</td>
<td>0</td>
</tr>
<tr>
<td>Lab</td>
<td>0</td>
</tr>
<tr>
<td>Practicum/Service Learning</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
</tr>
</tbody>
</table>

*Will 40% of grade points be completed by the 8th week of classes? Y

SYLLABUS: ART 160A1, Introduction to South Asian visual art and culture

COURSE DESCRIPTION

This course offers points of entry to understanding and recognizing historical and contemporary presentations of visual expressions of culture(s) of the South Asian subcontinent. The region of South Asia encompasses the nations of India, Pakistan, Bangladesh, Nepal, Bhutan, Maldives and Sri Lanka and the
content covered alludes to the histories & cultures of these contemporary nations. The course will present students with exemplar works of art and popular culture to garner traditional and contemporary perspectives as expressed within the region as well as by diaspora. In doing so, the course explores the intertwining of religion, aesthetics, philosophy, and history in the area, through artistic expression.

**COURSE OBJECTIVES**

This 3 credit course fulfills the Tradition & Cultures (TRAD) objective —one of the GEC Tier I requirements for the arts, as described in the GEC curriculum requirements for the University of Arizona. It also meets the Diversity Emphasis requirements for GEC curriculum since it falls under the description of Non-Western Studies. However, students may claim this course as fulfillment of only one of these. For more information, please visit [http://catalog.arizona.edu/2010-11/gened_tiers.html#tier1](http://catalog.arizona.edu/2010-11/gened_tiers.html#tier1)

Students wanting this course to count towards the Honors program should contact the instructor in the first week of the course for an enhanced curriculum & project experience.

In responding responses to written, & project-based assignments, students will demonstrate:

- Exploration & understanding of the idea of Visual Culture in ancient & contemporary societies
- A broad understanding of the multiple & complex histories & cultures of the region known as South Asia, through its images & visual artifacts.
- The ability to “read” and respond critically (i.e., thoughtfully & reasonably) to ideals and belief systems, as well as to read and respond critically to the images that express those ideals, even though these ideas and systems of expression may lie outside the student’s own culture or comfort zones.
- Their development of understanding of the significance & role of the arts in helping us understand human nature and culture across time (history) & space (geography).
- To improve writing skills, especially for writing in and about art and culture.

**COURSE STRUCTURE:**

The content of this course is divided into thematic modules. Grades will be given based on engagement with content as reflected in assignments. Content covered in this course will encompass the following:

- **An overview of South Asian cultures-A region of diversity:** This module provides some basic information to the region known as South Asia, and asks students to share their knowledge and ideas about it. For instance, this module addresses the following questions:
  - How do we get our information & ideas about cultures- both consciously and unconsciously - from visual clues?
  - What ideas, about particular cultures, stick with us based on the visuals we remember and recall?
  - How do we revisit the veracity and accuracy of these ideas, when they are juxtaposed with facts and new types of knowledge about the said cultures?

- **Understanding ontological worldviews affecting the region:** This module invites students to think about how different ways of looking allow or lead to different ways of thinking and understanding, and consequently - being. It is an introduction to Ancient, Dharmic & Abrahamic cultures’ understanding of the role and function of images in laying a foundation to understanding the art and visual culture of South Asia, which includes and incorporates influences from all of these.

- **The role of visuals in spirituality & materiality:** This module introduces an aspect of South Asian lifestyles through visual (hi)stories focusing on specific heritages; for example, in exploring royal heritages with Islamic influence in the Mughal era, we explore images and artifacts that tell us about the opulence and ambition of the Mughal courts, and the influence and integration of Islamic culture that exists today in India, Pakistan, Bangladesh, and Afghanistan.

- **The role of visuals in constructions of space:** This section of the module presents an analysis of the
constructions of rural and urban South Asia, as geographical and ideologically developing spaces.

- **Aesthetics & Imagination:** This module demystifies the stylistic foundations of South Asian aesthetic ideals and philosophies. For instance students may learn about the highly stylized aesthetics of most South Asian film industries, by tracing some of the antecedents from classical and folk arts of the region.

- **Hybrid Cultures: Languages, Arts & Crafts:** This module presents texts that indicate trends of thought in and about the region’s peoples today that provide some indication of the ongoing quest for socio-cultural, as well as political identity within the region.

**Required Texts:** Course Packet, available in UA Bookstore/ D2L

**COURSE POLICIES & DISCLAIMERS:**

**Disclaimer:** This course may contain images and content, which do not fall within your moral, political, or religious belief systems; you are not required to agree with or subscribe to the ideas presented in this course. However, in the interests of meeting the course objectives, you are expected to engage with these images and concepts, & respond thoughtfully and respectfully to them, based on the prompts provided.

You are encouraged to contextualize the texts in ways that speak to your personal ideas and experiences, to make them relevant to you. However, your responses to this content—whether positive or negative—must not be disrespectful or reflect un-thoughtful prejudice.

*In short:* you are welcome to dislike the images or disagree with the beliefs presented, but your response must reflect a thoughtful & clearly processed articulation of WHY you dislike / disagree, in a larger social context, beyond your personal ideology. If you have questions or concerns about this, please contact the instructor for clarification *(see next page for University Policies)*.

**Attendance Policy:**

You are expected to attend all lectures and discussion sections. ATTENDANCE IS REQUIRED. You are also expected to come to class ON TIME. **Attendance will be taken in lectures.** Please be advised that more than **THREE (3) ABSENCES** in the course (this means three absences in total) will result in the lowering of your final grade. Each absence (after your first three) will result in the lowering of your final grade by TWO percentage points for each additional absence. These absences allow for life’s adverse circumstances: illness, doctor’s appointments, family matters, and work matters. **Please do not interpret this attendance policy as three unexcused absences.** If your circumstances are more extreme than this policy allows for, then please speak to the instructor as early as possible to make special arrangements. Written verification of your absences will be required.

**The instructor retains the right to administratively drop you from class should you miss three (3) classes in a row or have excessive unexcused absences.** However, if you wish to drop the course it is your responsibility and you are urged to do so promptly.

**Religious Holidays and Special Events**

All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion. Absences pre-approved by the UA Dean of Students (or Dean’s designee) will be honored. Please let the instructor know in advance if you plan to observe a religious holiday.

**Preparation and deadlines:** It is essential to be prepared and to meet course deadlines. Expectations and deadlines are outlined in the daily calendar. Please check your email regularly, as the calendar is subject to change. Outside of class, email is our primary means of communication. In order to receive a grade for this course, you need to regularly attend class sessions and complete assignments in a timely manner.
Assignment prompts are intended to be as clear as possible; thus, if you meet the requirements outlined in the assignment prompts, you will get a good grade on the assignment. If any aspect of the requirements or content is unclear to you, it is your responsibility to clarify your doubts with your instructor. If you need any clarifications about the assignments, please contact your instructor by email or during office hours. You will be graded on a regular and ongoing basis so as to allow you to assess your progress in the class.

**Written work:** Written work must be typed, proofread, double-spaced, and submitted on time. Citations must follow APA format.

**Late work policy:** For each calendar day (i.e. each 24 hour period after the deadline) the late assignment’s grade will be reduced by 3 points. Work more than one week late will not be accepted.

**Classroom behavior:**
- **Cell phones and pagers:** As a courtesy to all people in class, please turn off cell phones and pagers during class time.
- Please maintain professional and courteous online behavior, as you would in an in-class discussion. While using D2L, the instructor reserve the right to remove posts that we deem inappropriate and to deduct points from the poster’s grade accordingly.
- **From the University Policy on Threatening Behavior:** “The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals.”
- **From the University Code of Academic Integrity:** “Integrity is expected of every student in all academic work. The guiding principle of academic integrity is that a student’s submitted work must the student’s own. This principle is further by the student Code of Conduct and disciplinary procedures established by ABOR Policies 5-308 – 5-403, all provisions of which apply to all University of Arizona students.”

The Code of Conduct is available at [http://azregents.asu.edu/rrc/Policy%20Manual/5-308-Student%20Code%20of%20Conduct.pdf](http://azregents.asu.edu/rrc/Policy%20Manual/5-308-Student%20Code%20of%20Conduct.pdf)

The Policy on Threatening Behavior is available at [http://deanofstudents.arizona.edu/disruptiveandthreateningstudents](http://deanofstudents.arizona.edu/disruptiveandthreateningstudents)

The Code of Academic Integrity is available at [http://deanofstudents.arizona.edu/codeofacademicintegrity](http://deanofstudents.arizona.edu/codeofacademicintegrity)

**Accessibility and Accommodations**

It is the University’s goal that learning experiences be as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, please let me know immediately so that we can discuss options. We would like to discuss ways to ensure your full participation in the course. If you determine that formal, disability-related accommodations are necessary, it is very important that you be registered with Disability Resources (621-3268; [http://drc.arizona.edu](http://drc.arizona.edu)) and that you notify me of your eligibility for reasonable accommodations. We can then plan how best to coordinate your accommodations.

**Disclaimer:** Information contained in this syllabus and in the course calendar, other than absence and grade policies, may be subject to change with reasonable advanced notice, as deemed appropriate by the instructors.
ASSIGNMENTS & GRADING

ASSIGNMENTS:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Assignment #1: Personal narrative paper (2 pages)</td>
<td>100</td>
</tr>
<tr>
<td>Assignment #2: Writing self, writing other: Voice and audience in writing</td>
<td>100</td>
</tr>
<tr>
<td>Assignment #3: Writing a comparative analysis in art &amp; visual culture</td>
<td>100</td>
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<tr>
<td>Assignment #4: Mini research paper (3-4 pages)</td>
<td>100</td>
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<tr>
<td>Assignment #5: Interpreting Rasa (Visual /performative response)</td>
<td>100</td>
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<tr>
<td>Final Paper: Research paper: narrative writing (7-9 pages)</td>
<td>500</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>1000</strong></td>
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& Grading standards

A=90-100%   A=Excellent. All course work is performed at a clearly outstanding level.
B=80-89.99% B=Good. All course requirements are met at a level measurably above average.
C=70-79.99% C=Average. All course requirements are met at a satisfactory and average level. This is the standard of competence.
D=60-69.99% D=Below Average. All course requirements are met, but the level is below average.
E=Below 59%  E=Failure. Either for not meeting course requirements, doing so inadequately, or both. E is a failing grade and results in no credit given for the course.
<table>
<thead>
<tr>
<th>Date &amp; Topic</th>
<th>Readings, Assignments &amp; Due dates</th>
</tr>
</thead>
</table>
| Week One | **Introductions & Overview**: Syllabus, Calendar & Assignments explained. **In class**: What is Visual culture?  
  **In class**: Writing about Visual culture;  
  **Reading**: Jonathan Silverman: The world is a text  
  **For next week**: Complete readings & post Assignment #1 (Personal narrative paper) to D2L. Bring a hard copy of your response to class. Please do this for each week’s readings. |
| Week 2 | **Module 1: An overview of South Asian cultures-a region of diversity**  
  **DUE**: Personal narrative paper  
  **In class**: Pictures and Images: Create moodboards to demonstrate your image and knowledge of the region.  
  **Reading**: Sugata Bose & Ayesha Jalal: Introduction to Modern South Asia  
  **In class**: Discussion of readings, and moodboard assignment.  
  **Writing workshop**: Voice & Audiening  
  **Reading**: Vidya Daheja: Chapter 1- Introduction to South Asian art  
  **For next week**: Complete readings & post Assignment #1 (Voice & Audience paper) to D2L. Bring a hard copy of your response to class. |
| Week 3 | **Module 2:Understanding ontological worldviews affecting the region**  
  **In class**: Instructor presentation;  
  **Reading**: Daheja, Chapter 2  
  **In class**: Performing semiotic analysis  
  **Reading**: Daheja, Chapter 3  
  **For next week**: Complete readings & post draft for Assignment #2 (Writing self, writing other paper) to D2L. Bring a hard copy of your response to class. |
| Week 4 | **In class**: Peer review of drafts & revising writing; Understanding symbolism in the Dharmic iconography  
  **Reading**: Mees-Universal Symbolism; Parthasarthy-Manifestations  
  **In class**: Writing workshop: Building topic sentences and outlines, and the evolving thesis sentence. Incorporating visual culture into writing academic papers.  
  **Reading**: Karlsson-Influences of Buddhism in Burmese visual culture  
  **For next week**: Complete readings & post Assignment #2 (Writing self, writing other paper) to D2L. Bring a hard copy of your response to class. |
| Week 5 | **Module 3:Understanding the role of spirituality & materiality**  
  **In class**: The Luxury of the Mughals  
  **Readings**: Daheja: The Luxury of the Mughals; See: Islamic Mughal Empire and the Other Royal Courts of India, Pakistan, Bangladesh at the V&A: [http://www.youtube.com/watch?v=vmd8rab88y4](http://www.youtube.com/watch?v=vmd8rab88y4)  
  See & read: Contemporary avatars of Mughal style in haute couture: [http://www.abusandeep.com](http://www.abusandeep.com)  
  **In class**: Writing workshop: Building topic sentences and outlines, and the evolving thesis sentence. Incorporating visual culture into writing academic papers.  
  **Reading**: Hidden treasures of Indian art: [http://www.youtube.com/watch?v=6snTJLJslIA](http://www.youtube.com/watch?v=6snTJLJslIA) (see especially, minutes 32:47-41:48) |
<table>
<thead>
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<th>Readings, Assignments &amp; Due dates</th>
</tr>
</thead>
</table>
|             | **Seemah Niaz 'Mughal and Modernist Influences in Contemporary Pakistani Art':** [http://www.youtube.com/watch?v=9ahsrOrlmaQ](http://www.youtube.com/watch?v=9ahsrOrlmaQ)  
**Pinterest:** [http://pinterest.com/aliabilgrami/mughal-art-architecture/](http://pinterest.com/aliabilgrami/mughal-art-architecture/)  
**Asia Society:** [http://sites.asiasociety.org/princesandpainters/](http://sites.asiasociety.org/princesandpainters/)  
**For next week:** Complete readings and bring in draft of Assignment #3 (Comparative Analysis) for peer review |
| Week 6      | **In class:** Peer review of Assignment #3; class discussion on the aesthetics of comic books in India  
**Reading:** Amar Chitra Katha: Tales from Panchatantra; Hitopadesha  
**For next week:** Complete readings & post Assignment #3 (Comparative Analysis)) to D2L. Bring a hard copy of your paper to class. |
| Week 7      | **Module 4: The role of visuals in ideological constructions. Part 1: Rural & Urban tableaus**  
**In class:** Film viewing & group discussion  
**Readings:** Rebecca Brown: The Urban (From: Art From a Modern India, Chapter 5).  
Manisha Sharma: Tales of Authenticity: The Indian Village (From: Visual Signifiers in Indian culture, unpublished.)  
**In class:** Creative writing workshop  
**Readings:** Chapter from Art, Myth, and Visual Cultures of South Asia; poems of Tagore, Naidu & Gulzar  
**For next week:** Complete readings and bring in images and creative writing pieces to share in class. |
| Week 8      | **Module 4: The role of visuals in ideological constructions. Part 2: Gender**  
**In class:** Group discussion and instructor presentation  
**Readings:** Swami Chinmayananda: Ardhanarishwara; Jürgen Wasim Frembgen: The Third Gender in Pakistan; Nepal policy on 3rd gender  
**In class:** Writing workshop: Building a research paper (introduction to Assignment #4 –Mini research paper).  
**Readings:** Linda Flowers - Problem solving in writing ; sample paper from Silverman, TWIAT  
**For next week:** Come to class prepared with 2 options for a writing topic and 5 keywords each -based on the prompt for the assignment 4. (see handout) |
| Week 9      | **In class:** Finding research sources – guest speaker, Cindy Elliot, Fine art librarian.  
**Readings:** To be sourced by you, based on your research for Assignment#4.  
**For next class:** Bring in your drafts for assignment #4 for peer review.  
**In class:** Peer review of drafts; writing in APA format workshop.  
**Readings:** To be sourced by you, based on your research for Assignment#4.  
**For next week:** Assignment # 4 is due by 9am on D2L. Please bring APA formatted hard copies to class. |
| Week 10     | **Module 5: Aesthetics and Imagination: Rasa, Nautanki and Bollywood**  
**In class:** Introduction to Rasa theory  
**Readings:** Rangacharya: Rasa theory; Daheja: Art, Experience & the viewer; Eck: Darsana  
**In class:** Introduction to nautanki – instructor presentation |
<table>
<thead>
<tr>
<th>Date &amp; Topic</th>
<th>Readings, Assignments &amp; Due dates</th>
</tr>
</thead>
</table>
|             | Readings: Hanson: Staging composite culture ;  
For next week: Complete readings & bring 2 discussion questions to share with the class. |
| **Week 11** | In class: Bollywood as the face of South Asian cinema– instructor presentation  
Readings: Thakur: Globalization & the cultural imaginary ; Kaur, Raminder, and Ajay J. Sinha, eds.  
*Bollywood: Popular Indian cinema through a transnational lens*. Sage, 2005  
In class: shifting aesthetics & globalization of cinema (East & West); cross cultural representations in South Asian cinema;  
For next week: Complete readings and post Assignment #5 (Interpreting Rasa) to D2L. |
| **Week 12** | *Module 6: Hybrid Cultures: Language, art & craft*  
In class: Instructor Presentation  
Readings: Bose: South Asia - 1947 ; Daheja: Modern Indian art ; Hagy: Contemporary art & Culture in Nepal  
In class: Group discussion & narrative writing activity  
Readings: Bannerjee: The Harappa Files(excerpt) ; Rohdler: Living Traditions: Contemporary art in Iran, Afghanistan, Pakistan (exhibition review) ; Mashal: Women and Modern art in Afghanistan |
| **Week 13** | In class: instructor presentation & contd. discussion  
Readings: The Raj prototype (blogpost); Dave: Running from the Joint  
In class: Writing workshop; Final project explanation  
Readings: -  
For next week: Develop an outline for your final research paper. Bring in a hard copy |
| **Week 14** | In class: Develop a draft for final research paper ; sign up for individual meeting times ; sign up for final presentations.  
For next class: No class meeting; individual meetings with instructor re: final paper drafts.  
In class: No class meeting ; Students will meet individually with instructor  
For next week: Prepare to present your research papers (in process) to the class. |
| **Week 15** | In class: Final projects presentations  
In class: Final projects presentations |
| **Week 16** | In class: drafts are due for peer review.  
For next class: Please submit final papers to D2L and bring hard copies to class. |
| **FINALS WEEK** | NO CLASS MEETING. |