

# Cover Sheet: Request 11831

## ARH3XXX Global Baroque Art

### Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Maya Stanfield-Mazzi mstanfield@arts.ufl.edu
Created	9/14/2017 5:15:07 PM
Updated	1/2/2018 9:07:34 AM
Description of request	This course studies Baroque and Rococo art from a global perspective, considering how and why the style appeared in so many regions (even those with no Roman and/or Renaissance heritage) and what its distinct meanings were. It also examines the origins of the concepts of the Baroque and Rococo.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Maya Stanfield-Mazzi		12/7/2017
No document changes					
College	Recycled	CFA - College of Fine Arts	Maya Stanfield-Mazzi	Please update section of form for links to include all required links and policies. Please attach a sample syllabus that includes all UF-required elements, including the schedule for all assignments.	12/8/2017
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Maya Stanfield-Mazzi	Maya has addressed all concerns. Thank you.	12/13/2017
No document changes					
College	Conditionally Approved	CFA - College of Fine Arts	Maya Stanfield-Mazzi	Please include a link to the university policies on attendance, makeup exams, and other work, or clarify all aspects covered by this policy under "Requirements". The link is: <a href="https://catalog.ufl.edu/ugrad/cu">https://catalog.ufl.edu/ugrad/cu</a>	12/22/2017
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Maya Stanfield-Mazzi	Maya had a quite detailed explanation of the attendance policy in the fourth paragraph under Requirements. However, she has made it even more specific and added the link to the UF policy and uploaded the new syllabus with the changes.	1/2/2018
ARH3XXXGlobalBaroqueSampleSyllabus.pdf					
College	Approved	CFA - College of Fine Arts	Maya Stanfield-Mazzi		12/29/2017 1/2/2018
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			1/2/2018

Step	Status	Group	User	Comment	Updated
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

# Course|New for request 11831

## Info

**Request:** ARH3XXX Global Baroque Art

**Description of request:** This course studies Baroque and Rococo art from a global perspective, considering how and why the style appeared in so many regions (even those with no Roman and/or Renaissance heritage) and what its distinct meanings were. It also examines the origins of the concepts of the Baroque and Rococo.

**Submitter:** Maya Stanfield-Mazzi mstanfield@arts.ufl.edu

**Created:** 9/14/2017 5:15:07 PM

**Form version:** 1

## Responses

**Recommended Prefix**ARH

**Course Level** 3

**Number** XXX

**Category of Instruction** Intermediate

**Lab Code** None

**Course Title**Global Baroque Art

**Transcript Title**Global Baroque Art

**Degree Type**Baccalaureate

**Delivery Method(s)**4136On-Campus

**Co-Listing**No

**Effective Term** Earliest Available

**Effective Year**Earliest Available

**Rotating Topic?**No

**Repeatable Credit?**No

**Amount of Credit**3

**S/U Only?**No

**Contact Type** Regularly Scheduled

**Weekly Contact Hours** 3

**Course Description** This course studies Baroque and Rococo art from a global perspective, considering how and why the style appeared in so many regions (even those with no Roman and/or Renaissance heritage) and what its distinct meanings were. It also examines the origins of the concepts of the Baroque and Rococo.

**Prerequisites** Either ARH2050 or ARH2051 (Introduction to the History and Principles of Art I & II). All majors and minors.

**Co-requisites** None.

**Rationale and Placement in Curriculum** Due to a faculty member's retirement, no course on Baroque art is currently taught in art history. This course was developed to fulfill this absence and address it from a global perspective that reflects current scholarship and faculty strengths.

**Course Objectives** • Understand the concept of the Baroque and how it has developed in art historical scholarship.

• Develop a critical understanding of the concept of the "Global Baroque."

• Demonstrate knowledge of the major developments in Baroque and Rococo art in Europe.

• Identify and describe global examples of the Baroque and Rococo styles and explain their motivations and meanings.

• Use art historical methods to describe, compare, and analyze works of Baroque and Rococo art from different world regions orally and in writing, independently and in groups.

**Course Textbook(s) and/or Other Assigned Reading**Gauvin Alexander Bailey, Baroque and Rococo (London: Phaidon, 2012).

**Weekly Schedule of Topics** Week 1: Introduction to the Baroque and Ways of Seeing it Globally

Week 2: Historiography of the Baroque

Week 3: Painting and the Catholic Reformation: Italy and Spain

Week 4: Painting and the Catholic Reformation: The Spanish Empire  
Week 5: Secular Subjects and Globalization (still lifes and genre scenes)  
Week 6: Secular Subjects and Colonization (portraiture and landscape)  
Week 7: Peter Paul Rubens, the First Global Artist (includes class trip to view Rubens and other works at the Ringling Museum of Art)  
Week 8: Catholic Persuasion: Church Architecture  
Week 9: Catholic Persuasion: Church Altarpieces  
Week 10: Catholic Persuasion: Sculpture  
Week 11: Worldly Domination: Palace and Church Architecture  
Week 12: Interior Decoration (walls and furniture)  
Week 13: Interior Decoration (textiles and porcelain)  
Week 14: The Baroque and Rococo Outdoors  
Week 15: NeoBaroque and Rococo in Contemporary Art  
Week 16: Conclusions and Review for Final

**Links and Policies** The syllabus includes all of the elements and links listed in UF's Policy on Course Syllabi. Policies on attendance and late assignments are included.

**Grading Scheme** Grade Breakdown

Class attendance: 5%  
Class participation: 15%  
Map quiz: 5%  
Film paper: 10%  
Midterm examination: 15%  
Short comparative paper: 10%  
Research paper: 20%  
Final examination: 20%

The film paper is an analysis of a film on a Baroque artist such as Caravaggio or Artemisia Gentileschi. The short paper has students compare two works of Baroque art from different parts of the world, focusing on their formal characteristics.

The research paper is 5–7 pages and asks students to focus on a particular art form or genre to answer the questions, "How did Baroque and Rococo [portraiture/altarpieces/etc.] develop globally in the seventeenth and eighteenth centuries? How and why did it/they develop where they did?" For this they should examine 3–4 works of Global Baroque or Rococo art in their historical and geographical contexts. They should consult and properly cite at least three scholarly sources. Midterm and final exams are long essay questions, based on study questions that are provided in advance.

**Instructor(s)** Maya Stanfield-Mazzi

**Art History 3XXX Global Baroque Art**  
**Syllabus**

Maya Stanfield-Mazzi, Ph.D., Associate Professor

University of Florida, Spring Semester, January 5–April 20, 2016 (3 credit hours)

Tuesdays Periods 3–4 (9:35–11:30) and Thursdays Period 3 (9:35–10:25) in Fine Arts C 201

Final exam: Wednesday, April 27, 5:30–7:30 pm

Email address: [mstanfield@ufl.edu](mailto:mstanfield@ufl.edu) Office telephone: 352-273-3070

Office: Fine Arts C 117 Office hours: Tuesdays Periods 7–8 (1:55–3:50 pm)

**Course Description**

The Baroque style in art, characterized by exuberance, dynamism, and artifice, is traditionally thought to have originated in Italy and spread throughout much of Europe, as artists sought to surpass the Roman style of the Renaissance. Recent scholarship shows that the Baroque, and its later form the Rococo, was actually a *global* style, identifiable in various parts of the world from 1600 to 1800. This course will study Baroque and Rococo art from a global perspective, seeking to understand how and why the style appeared in so many regions (even those with no Roman and/or Renaissance heritage) and what its distinct meanings were. We will also learn about the origins of the concepts of the Baroque and Rococo and question the terms' continued efficacy. The course concludes with consideration of “Neobaroque” and “Ultrabaroque” styles in contemporary art. Class assignments will encourage students to compare works from different parts of the world, but also understand the local meanings of the pieces they select.

**Expected Learning Outcomes**

- Understand the concept of the Baroque and how it has developed in art historical scholarship.
- Develop a critical understanding of the concept of the “Global Baroque.”
- Demonstrate knowledge of the major developments in Baroque and Rococo art in Europe.
- Identify and describe global examples of the Baroque and Rococo styles and explain their motivations and meanings.
- Use art historical methods to describe, compare, and analyze works of Baroque and Rococo art from different world regions orally and in writing, independently and in groups.

**Required and Recommended Materials**

This **required book** may be purchased at the Bookstore or elsewhere:

- Gauvin Alexander Bailey, *Baroque and Rococo* (London: Phaidon, 2012).

Readings for discussion will be available on the **Canvas (E-learning)** site for the course, under Files. Visit <https://lss.at.ufl.edu/> to log in. Additional class materials, including a copy of this syllabus, terms lists, and images, will also be posted there.

Other readings with remarkable illustrations are on **reserve** in the Fine Arts Library, as listed below. The text above is also on reserve.

## **Requirements**

All students must: (1) attend class, (2) complete homework assignments and do assigned readings *before* the classes for which they are assigned, (3) participate in class discussions and activities, (4) take a map quiz, (5) view and write an analysis of a film on Baroque art, (6) write a short essay comparing two works of art from different parts of the world, (7) write a research paper (5–7 pages) focusing on 3–4 works of Global Baroque or Rococo art, and (8) take the in-class midterm and final examinations.

The midterm will be given in class on Tuesday, February 23<sup>rd</sup>. It will consist of two essays, which you will have prepared in advance, based on study questions and images that have been provided to you. You will need to provide identifying information for the artworks you will discuss, and will have 40 minutes to write each essay. The final will be a similar format but you will have an hour for each essay.

Because the lectures provide the most current information on the field, it is vital that students attend class. The lectures will also provide images of many works that are not in the readings. Class is also the place for active learning—there will be discussion, short writing activities, and group activities.

Absences for exams and late papers will require documentation, i.e. a doctor's note, in order to be excused. Unexcused absences count against both the attendance and participation grades, and are reflected in the final grade. Absences for exams and late papers will require documentation, i.e. a doctor's note, in order to be excused. Unexcused absences count against both the attendance and participation grades, and are reflected in the final grade. There are no “free” absences, and attendance is calculated as the percentage of class days attended. For UF's official policies on attendance, see

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students who do not complete *all three* papers and *both* exams will automatically fail the course. Assignments must be submitted in hard copy at the beginning of class on the due dates, not sent through email unless indicated by the professor. Late assignments without a doctor's note or similar documented excuse will not be accepted at all.

Students should arrive to class on time and ready to speak, and should refrain from eating in class. Laptops and other electronics are to be used ONLY for taking class notes. A 10-minute break will be given halfway through the long class period.

Details of this syllabus are subject to change as needed.

## **Course Evaluation**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at

<https://evaluations.ufl.edu/results/>.

**Communication**

The principal form of communication for this course is email, using students' @ufl.edu addresses. Students should be sure to check their UF email often and use it to communicate with the professor, [mstanfield@ufl.edu](mailto:mstanfield@ufl.edu). Emails will be responded to within 48 hours. Any important announcements posted on Elearning will also come to students as emails, but students should not use Elearning to send messages to the professor (use email instead). If you cannot come to office hours but would like to speak to the professor, feel free to call her office number during office hours (Tuesdays 1:55–3:50 pm), 352-273-3070. Otherwise ask for an appointment to meet in person.

**Grade Breakdown**

Class attendance: 5%

Class participation: 15%

Map quiz: 5%

Film paper: 10%

Midterm examination: 15%

Short comparative paper: 10%

Research paper: 20%

Final examination: 20%

**Grading Scale**

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

93–100 A	90–92 A-	87–89 B+	83–86 B	80–82 B-
77–79 C+	73–76 C	70–72 C-	67–69 D+	63–66 D
60–62 D-	59 and below F			

If you have questions about how grade points are assigned by the University, go to:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**Academic Honesty**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

**Students with Disabilities**

I will make every attempt to accommodate students with disabilities. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

**University Counseling & Wellness Center**

3190 Radio Road  
 P.O. Box 112662, University of Florida  
 Gainesville, FL 32611-4100  
 Phone: 352-392-1575  
 Web: <http://www.counseling.ufl.edu/cwc/>

**SCHEDULE AND ASSIGNMENTS****Tuesday, January 5<sup>th</sup>**

Introductions. What is this class about? What is its structure? What are the requirements?  
 Viewing of film by Folco Quilici and Jean Antoine, *The Southern Empire of Baroque* (1982).

**Assignment:**

This syllabus. Read it thoroughly and always bring it to class; it is your contract with me.  
 Purchase textbook.

**Thursday, January 7<sup>th</sup>**

Introduction to the Baroque and Ways of Seeing it Globally

**Assignment:**

• Gauvin Alexander Bailey, “Introduction” and Chapter 7, “Global Baroque,” in *Baroque and Rococo* (2012)

**Tuesday, January 12<sup>th</sup> and Thursday, January 14<sup>th</sup>**

**Study sheet for map quiz handed out/posted on Canvas Tuesday the 12<sup>th</sup>**

Historiography of the Baroque

**Assignment:**

• Heinrich Wölfflin, “Movement” and “The Causes of the Change in Style,” in *Renaissance and Baroque* (1888, English translation 1964), pp. 58–88, **for discussion Tuesday the 12<sup>th</sup>** (Canvas)

• Alois Riegl, “The Development of the Baroque Style,” in *The Origins of Baroque Art in Rome* (1908, English translation 2010), pp. 112–151, **for discussion Tuesday the 12<sup>th</sup>** (Canvas)

• José Lezama Lima, “Baroque Curiosity,” in *La expresión americana* (1957, English translation 2010), pp. 211–240, **for discussion Thursday the 14<sup>th</sup>** (Canvas)



**Tuesday, January 19<sup>th</sup> and Thursday, January 21<sup>st</sup>****MAP QUIZ TUESDAY THE 19<sup>TH</sup>**

Painting and the Catholic Reformation: Italy and Spain

Assignment:

- Gauvin Alexander Bailey, Chapter 1 “Pictures at War: Painting and the Catholic Reformation” in *Baroque and Rococo* (2012)
- Jonathan Brown, “The Art of Immediacy: Seville 1625–1640” and “Jusepe de Ribera: A Spaniard in Italy,” in *Painting in Spain 1500–1700* (1998), pp. 131–63, **for discussion Tuesday the 19<sup>th</sup>** (Canvas and hard copy reserve in Fine Arts Library)
- Suzanne L. Stratton-Pruitt, “Velázquez's *Las Meninas*: An Interpretive Primer,” in *Velázquez's las Meninas* (2003), pp. 124–149, **for discussion Thursday the 21<sup>st</sup>** (Canvas)

**Tuesday, January 26<sup>th</sup> and Thursday, January 28<sup>th</sup>****Film assignment handed out Tuesday the 26<sup>th</sup>**

Painting and the Catholic Reformation: The Spanish Empire

Assignment:

- Byron Ellsworth Hamann, “The Mirrors of *Las Meninas*: Cochineal, Silver, and Clay,” *Art Bulletin*, 92, nos. 1–2 (March–June 2010): 6–35, **for discussion Tuesday the 26<sup>th</sup>** (Canvas)
- Marcus Burke, “The Parallel Course of Latin American and European Art in the Viceregal Era,” in *The Arts in Latin America 1492–1820* (2006), pp. 71–85, **for discussion Thursday the 28<sup>th</sup>** (Canvas and hard copy reserve in Fine Arts Library)

**Tuesday, February 2<sup>nd</sup> and Thursday, February 4<sup>th</sup>****NO CLASS—Professor at College Art Association Conference.****Students should complete their film assignment; details handed out/posted on Canvas the previous week.****Tuesday, February 9<sup>th</sup> and Thursday, February 11<sup>th</sup>****FILM ASSIGNMENT DUE ON TUESDAY THE 9<sup>TH</sup>**

Secular Subjects and Globalization (still lifes and genre scenes)

Assignment:

- Gauvin Alexander Bailey, Chapter 2 “Profane Images: The Hierarchy of Genres and the Proliferation of Worldly Subjects” in *Baroque and Rococo* (2012)
- Julie Berger Hochstrasser, “Introduction” and “Commodities from Elsewhere in Europe,” *Still Life and Trade in the Dutch Golden Age* (2007), pp. 1–9 and 61–93, **for discussion Tuesday the 9<sup>th</sup>** (Canvas and hard copy reserve in Fine Arts Library)
- Ilona Katzew, “The Rise of Casta Painting: Exoticism and Creole Pride, 1711–1760,” in *Casta Painting: Images of Race in Eighteenth-century Mexico* (2004), pp. 63–109, **for discussion Thursday the 11<sup>th</sup>** (Canvas and hard copy reserve in Fine Arts Library)

**Tuesday, February 16<sup>th</sup> and Thursday, February 18<sup>th</sup>****Study questions for midterm handed out/posted on Canvas Tuesday the 16<sup>th</sup>**

Secular Subjects and Colonization (portraiture and landscape)

- Thomas Cummins, “We Are the Other: Peruvian Portraits of Colonial *Kurakakuna*,” in *Transatlantic Encounters: Europeans and Andeans in the Sixteenth Century*, 203–270. (1991), **for discussion Tuesday the 16<sup>th</sup>** (Canvas)

**Tuesday, February 23<sup>rd</sup>****MIDTERM****Thursday, February 25<sup>th</sup>**

Rubens at the Ringling, in preparation for class trip on February 27<sup>th</sup>

NOTE: Students not visiting the Ringling should read the chapter “The *Triumph of the Eucharist Series*,” in Virginia Brilliant’s *Triumph & Taste: Peter Paul Rubens at the Ringling Museum of Art* (2011), pp. 28–71. (On hard copy reserve in Fine Arts Library)

**Tuesday, March 1<sup>st</sup> and Thursday, March 3<sup>rd</sup>****NO CLASS—SPRING BREAK!****Tuesday, March 8<sup>th</sup> and Thursday, March 10<sup>th</sup>****Short writing assignment handed out/posted on Canvas Tuesday the 8<sup>th</sup>**

Catholic Persuasion: Church Architecture and Altarpieces

**Assignment:**

- Gauvin Alexander Bailey, Chapter 3 “The Bel Composto: Baroque and Rococo Church Interiors” in *Baroque and Rococo* (2012)

- Maya Stanfield-Mazzi, “From Baroque Triumphalism to Neoclassical Renunciation: Altarpieces of the Cathedral of Cuzco in the Era of Independence,” in *Buen Gusto and Classicism in the Visual Cultures of Latin America, 1780–1910* (2013), pp. 232–254, **for discussion Tuesday the 8<sup>th</sup>** (Canvas)

**Tuesday, March 15<sup>th</sup> and Thursday, March 17<sup>th</sup>****SHORT WRITING ASSIGNMENT DUE TUESDAY THE 15<sup>TH</sup>**

Catholic Persuasion: Sculpture

**Assignment:**

- Gridley McKim-Smith, “Spanish Polychrome Sculpture and its Critical Misfortunes,” in *Spanish Polychrome Sculpture 1500–1800 in United States Collections*, (1993), pp. XX, **for discussion Tuesday the 15<sup>th</sup>** (Canvas and hard copy reserve in Fine Arts Library)

- Margarita M. Estella Marcos, “The Indo-Portuguese and Hispano-Philippine Schools of Ivory Sculpture,” in *Journeys to New Worlds: Spanish and Portuguese Colonial Art in the Roberta and Richard Huber Collection* (2013), pp. 86–93, **for discussion Thursday the 17<sup>th</sup>** (Canvas and hard copy reserve in Fine Arts Library)

**Tuesday, March 22<sup>nd</sup> and Thursday, March 24<sup>th</sup>****Paper assignment handed out/posted on Canvas Tuesday the 22<sup>nd</sup>**

Worldly Domination: Palace and Church Architecture

**Assignment:**

- Gauvin Alexander Bailey, Chapter 4 “Domination and Assimilation: Civic, Palace and Sacred Architecture” in *Baroque and Rococo* (2012)

- José Pereira, “Prologue” and “Church Facades,” in *Baroque India: The Neo-Roman Religious Architecture of South Asia: A Global Stylistic Survey* (2000), pp. 1–5 and 204–32, **for discussion Tuesday the 22<sup>nd</sup>** (Canvas and hard copy reserve in Fine Arts Library)

**Tuesday, March 29<sup>th</sup> and Thursday, March 31<sup>st</sup>**

Interior Decoration

Assignment:

- Gauvin Alexander Bailey, Chapter 5 “In Apollo’s Realm: Baroque and Rococo Palace and Domestic Décor” in *Baroque and Rococo* (2012)
- Dana Leibsohn, “Made in China, Made in Mexico,” in *At the Crossroads The Arts of Spanish America & Early Global Trade* (2012), pp. 11–40, **for discussion Thursday the 31<sup>st</sup>** (Canvas)

**Tuesday, April 5<sup>th</sup> and Thursday, April 7<sup>th</sup>**

The Baroque and Rococo Outdoors

Assignment:

- Gauvin Alexander Bailey, Chapter 6 “Living Baroque: Processions, Festivals, Ephemeral Architecture and Gardens” in *Baroque and Rococo* (2012)
- Carolyn Dean, “Copied Carts: Spanish Prints and Colonial Peruvian Paintings,” *The Art Bulletin* 78(1): 1996, **for discussion Tuesday the 5<sup>th</sup>** (Canvas)

**Tuesday, April 12<sup>th</sup> and Thursday, April 14<sup>th</sup>**

**PAPER ASSIGNMENT DUE THURSDAY THE 14<sup>TH</sup>; study questions for final handed out/posted on Canvas the 14<sup>th</sup>**

Baroque and Rococo in Contemporary Art

Assignment:

- Paulo Herkenhoff, “Brazil: The Paradoxes of an Alternate Baroque,” in *Ultra Baroque: Aspects of Post Latin American Art* (2000), pp. 127–139, **for discussion Tuesday the 12<sup>th</sup>** (Canvas and hard copy reserve in Fine Arts Library)
- Sarah Wilson, “Post-Colonial Rococo: Yinka Shonibare MBE Plays Fragonard,” in *Rococo Echo: Art, History and Historiography from Cochin to Coppola* (2014), pp. 313–328, **for discussion Thursday the 14<sup>th</sup>** (Canvas and hard copy reserve in Fine Arts Library)

**Tuesday, April 19<sup>th</sup>**

**Conclusions and Review for Final**

Assignment:

- Gauvin Alexander Bailey, Chapter 8 “Epilogue” in *Baroque and Rococo* (2012)

**Wednesday, April 27<sup>th</sup>**

**FINAL EXAM 5:30–7:30 pm**

**Critical Dates**

Jan. 12: Study sheet for map quiz handed out/posted on Canvas

Jan. 19: **MAP QUIZ**

Jan. 26: Film assignment handed out/posted on Canvas

Feb. 9: **FILM ASSIGNMENT DUE**

Feb. 16: Study questions for midterm handed out/posted on Canvas

Feb. 23: **MIDTERM EXAM**

Feb. 27: Trip to Ringling Museum of Art in Sarasota

Feb. 27–March 6: Spring Break

March 8: Short writing assignment handed out/posted on Canvas

March 15: **SHORT WRITING ASSIGNMENT DUE**

March 22: Paper assignment handed out/posted on Canvas

April 14: **PAPER ASSIGNMENT DUE**

April 14: Study questions for final handed out/posted on Canvas

April 27: **FINAL EXAM 5:30–7:30 pm**