

**Agenda**  
**XIDS Core Review Committee Meeting**

Rebecca Reynolds, Presiding

February 22, 2012

1:00 PM – College of Arts and Humanities Dean’s Office, TLC 3226

1. Call to Order
2. Attendance Roll
3. Approval of Agenda
4. Committee responsibilities and term limits
5. Course Proposals
  - a. Area B2: XIDS 2001/2002
    - i. African American Male Initiative Learning Community
    - ii. Geosciences
  - b. Area C1: XIDS 2100
    - i. Theatre Arts
    - ii. Sex and Society: from French Fiction to World Cinema
  - c. Area E4: XIDS 2300
    - i. Introduction to Women’s Studies
6. Adjournment

## **XIDS 2001/2002**

contact\_name: Jack O. Jenkins

Email: [jjenkins@westga.edu](mailto:jjenkins@westga.edu)

department: Psychology Department (Office of Institutional Diversity)

CreditHours: 2

InstNeeds: Diversity

Outcome1: The African American male students in this African American Male Initiative Learning Community (AAMI LC) will learn skills that enhance their chances of success. Success will be measured by end of semester overall grade point averages.

Outcome2: In addition the AAMI LC will address issues that have a higher probability of being specific to African American male students. Measurement of meaningfulness to students in this area will take place via questionnaire.

Outcome3: The interdisciplinary nature of the course comes from the type of text traditionally used in UWG 1101. Through this text students are exposed to information from a number of different fields that help increase their likelihood of success. Among these fields are Education, Psychology, English, Sociology, Student Development, Mass Communications (public speaking), and others. Measurement will take place via successful completion of homework assignments that occur at the end of each chapter.

textfield: The theme of the course is being very successful as a student at the University of West Georgia.

textfield2: Students are given information on writing term papers (English), listening skills (Psychology), retaining what is learned, thinking, emotional intelligence (Psychology), exploration of majors and careers (career counseling), writing successful term papers (English), reading (Education), taking good notes (Psychology), relating to others (Psychology and Sociology), and transition from high school to college (student services).

textfield3: True interdisciplinary focus is achieved by students taking full advantage of the breath and width of what is in the text.

textfield4: The homework in the text helps motivate students to learn. Tests or papers will be given that will require students to utilize information in an integrative fashion.

textfield5: Students will have to complete an end of course paper describing their experiences during their first semester at UWG. In this paper students will be asked to respond to questions regarding their adjustment and success here.

OtherReq: Students will self-select themselves into the course(s). It is hoped there will be two AAMI LC's this fall.

GradingCriteria1: Homework assignments on a 50 point scale.

GradingCriteria2: Tests on a 50 point scale.

GradingCriteria3: Term paper on a 50 point scale.

Reference1: Whatever the current first year experience text will be.

Outline1: Name of course

Outline2: Name of professor, required text, purpose of course.

Outline3: Overall purpose of the course

Outline4: Specific course objectives

Outline5: Attendance Policy

Outline6: Methods of Assessment

Outline7: Office Hours

Outline8: Tips on Passing Course

Outline9: Classroom Decorum Section

Outline10: Penalty for Dishonesty

Outline11: Daily Syllabus

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## **XIDS 2001/2002**

contact\_name: Andy Walter

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department: Geosciences

CreditHours: 2

InstNeeds: Global Awareness

Outcome1: Summarize the historical origins and phases in the evolution of the global city.

Outcome2: Apply an interdisciplinary approach to explain how and when the city became "global".

Outcome3: Identify and describe the cultural, political, economic, and/or ecological elements of a particular city that constitute it as a global city.

Outcome4: Connect the local socio-cultural patterns within the city to global processes and structures.

textfield: The purpose of this course is to examine a particular city from an interdisciplinary, global perspective. The course will engage students in a study of the city's social, economic, political, cultural, and ecological dimensions and, in particular, the larger-scale (global) processes and systems that shape, and are shaped by, its local character, patterns, and elements. In doing so, students will develop an understanding of the ways in which the city has been constructed through global structures and processes and how the city, in turn, plays a significant role in constituting them. This will involve classroom-based discussions grounded in selected texts, including videos and websites, field study in the city (when possible), and the completion of a term project based on secondary research and, if possible, firsthand observations and experiences.

textfield2: The primary contributing disciplines for this course are history, sociology, and geography.

History--the city will be understood in historical context, with a focus on temporal shifts and rhythms in the city's growth and development and, ultimately, its emergence as a "global" city.

Sociology--the city's growth and "global" character will be connected to social relations and structures within and beyond the city. Emphasis will be placed on the role of social institutions such as the household, the community/neighborhood, social movements, and so on.

Geography--the development and character of the city will be analyzed in relation to the categories of place, space, and scale, with emphasis on the role of spatially extensive social, economic, and political networks and relations and the embeddedness of the "global city" in local social, cultural, and ecological contexts.

textfield3: A variety of texts will be used, depending on the city that is the focus of the course during a given term. A semester-long study of New York City, for example, would use a historical text such as *Crabgrass Frontier*, a history of changing urban form in the United States, excerpts from a book on squatting as a global issue (called *Shadow Cities*), excerpts from Jane Jacobs' *The Death and Life of American Cities*, and recent articles in the *National Geographic* on the natural environment of New York City.

textfield4: In addition to in-class discussions grounded in reading assignments and other texts (such as videos or websites viewed in class) The course will feature "short paper" assignments that will involve students reading a recent short news article about a place within or issue related to the city. They will be asked to discern and summarize the article's argument and draw upon what they have learned in the course readings, discussions, etc. to evaluate or reflect on that argument.

When possible the course will involve field trips to the city (such as New York City), where students will work in small groups to investigate a particular topic. This will lead to the creation of a poster using pictures, notes, and other materials that students will present to the class at the end of the term.

textfield5: See learning outcomes above.

OtherReq: Students taking the course will be required to attend the field study in the city, if one is planned for a particular semester.

GradingCriteria1: Not sure what this means.

Reference1: *Cities in the World Economy*, by Saskia Sassen

Reference2: *Shadow Cities*, by Robert Neuwirth

Outline1: Introduction to the course and the concept of a "global city".

Outline2: What is interdisciplinary studies? What is global studies?

Outline3: What is a city? A short history of cities.

Outline4: What is a "global city"?

Outline5: Globalization

Outline6: Urbanization as a global process; Globalization as an urban process

Outline7: Introduction to [specified city]

Outline8: History and geography of [specified city].

Outline9: Society, economy, and politics of [specified city].

Outline10: Globalization and [specified city].

Outline11: Preparing for field study in [specified city].

Outline12: Field study in [specified city].

Outline13: Comparing notes from field study

Outline14: Preparing projects and oral presentations

Outline15: Oral presentations

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## **XIDS 2100**

contact\_name: Dr. Ruthel H Darvas

Email: [rdarvas@westga.edu](mailto:rdarvas@westga.edu)

department: theatre arts

InstNeeds: Other Discipline

textfield: This course will explore the concepts of Dance and Theatre and their intersection which forms Movement Based, Physical Theatre.

textfield2: This course discusses in historical context the concepts of Dance and Theatre and in what expression do they merge and form physical theatre.

textfield3: The course text, Physical Theatres: A Critical Introduction by Simon David Murray, discusses physical theatre from the standpoint that physical theatre is the expression of dance theatre.

textfield4: The students have multiple practical options to participate in physicalized theatre projects as well as the option to write a research based paper regarding physical theatre. Additionally, each test that the student takes over the course of the semester will deal with each discipline each time.

textfield5: Tests 1-4, one live theatre review

OtherReq: Students must see one live theatrical production and write a review based on their experience and opinion of the performance utilizing concepts learned in the classroom.

Event1: UWG Productions 1-3

Event2: Any student activity on campus qualifying as Physical Theatre

Event3: film of Physical theatre watched in class

Event4: film of Physical theatre watched in class

Event5: student choice

GradingCriteria1: Group Movement Based Theatre Number: must include choreography; students must provide accompaniment; must include acting scene leading into or immediately following the song. Each member of the ensemble should submit a one-page analysis explaining the process of choreography and the concept behind the piece. Time: 5-10 minutes

GradingCriteria2: Student pairs function as choreographer/ dancer. Students take a preexisting story and add or interpolate existing songs. Students will make a final

presentation of 5-10 minutes discussing the project. Include examples of songs, pictures, and other important information.

GradingCriteria3: Solo Movement Piece: must include choreography; student must provide accompaniment; must include acting scene leading into the song. Student should submit a one-page analysis explaining the process of choreography and concept. Time: 3-6 minutes.

GradingCriteria4: Final Research Paper with a five page minimum length. Use MLA Style, 12 pt Times New

Reference1: course text

Reference2: Cirque Du Soleil's Quidam

Reference3: Tripsichore Yoga Theatre's the Insects

Reference4: Twyla Tharpe's The Young Man and Death

Reference5: DV8

Outline1: Week 1: Studying dance and theatre from a historical context

Outline2: Week 2: Tools for capturing dance and theatre of the past, terms

Outline3: Week 3: Middle ages thru renaissance

Outline4: Week 4: Court to theatre- 18th century

Outline5: Week 5: Romantic to classical ballet and theatre in the 19th century

Outline6: Week 6: Russian Ballet and new dance and theatre in the 20s

Outline7: Week 7: Emerging American dance and theatre in the 30s

Outline8: Week 8: Maturing classics and theatre in the 40s & 50s

Outline9: Week 9: Chance and change- 60s

Outline10: Week 10: New directions- 80s-2000

Outline11: Week 11: Dance and Theatre Today

Outline12: Week 12: Dance and Theatre Today

Outline13: Weeks 13 and 14: Final projects presentation

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## XIDS 2100: Sex and Society: from French Fiction to World Cinema

June 4 – 28, 2012  
Classes: MTWRF 3 – 5:15

**Dr. Lynn Anderson**

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**Office: Cobb 110**

**Telephone: 678-839-5958**

**Office hours: Tues. and Thurs. 1 – 2:45 and by appointment**

Texts—these exact editions must be purchased in the UWG bookstore

- *Les Liaisons dangereuses*. Choderlos de Laclos, 1782, translated by Douglas Parmée, Oxford World's Classics, 2008.
- *Carmen*. Prosper Mérimée, 1845, translated by Nicholas Jotcham, Oxford World's Classics, 2008.
- *Madame Bovary*. Gustave Flaubert, 1856, translated by Margaret Mauldon, Oxford World's Classics, 2008.
- *Hiroshima mon amour*. Marguerite Duras, 1960, translated by Richard Seaver, Grove Press International, 1961.

Texts on CourseDen

- *Jules and Jim*, selected passages. Henri-Pierre Roché. 1953, Pavanne Books.
- Supplemental readings on CourseDen.

Films on Reserve in the Library

*Dangerous Liaisons*. Stephen Frears. 1988, United States.

*Les Liaisons dangereuses*. Roger Vadim. 1959, France.

*U-Carmen*. Mark Dornford-May. 2005, South Africa.

*Karmen Geï*. Joseph Gaï Ramaka. 2001, Senegal.

*Madame Bovary*. Claude Chabrol. 1991, France.

*Hiroshima mon amour*. Alain Resnais. 1960, France and Japan.

*Jules et Jim*. François Truffaut. 1962, France.

This course examines the role of sexuality and gender from an interdisciplinary perspective in key works of French literature in translation from the 18<sup>th</sup> through 20<sup>th</sup> centuries and their film adaptations. In considering the representation of sexuality and gender in these works and how it relates to society and social change, the course draws on sexuality and gender studies, film studies and literary theory. The social and historical contexts of these works as they relate to sexuality and gender are also discussed, including the pre-Revolutionary France of *Dangerous Liaisons*; echoes of France's colonialism in the 1830's and 1840's in *Carmen*; how *Madame Bovary* reflects the rise of the French bourgeoisie and consumerism in the 1850's; the effervescence of pre-WWI Paris and its sobering aftermath in *Jules and Jim*; the traumatic events of the Occupation and Liberation in France and in Japan after the atom bomb in *Hiroshima, mon amour*; and contemporary Senegal and post-apartheid South Africa as cross-cultural migrations of the *Carmen* legend.

Through these films, this course also explores how the language of cinema creates meaning by examining elements such as mise-en-scène (sets, actors, lighting), cinematography (camera points of view, framing, movement, visual effects) editing (creation of spatial and temporal relationships, continuity and discontinuity), sound (speech, music, sound effects) and narrative approaches (story, plot, character, and narration). In addition, the course considers how the conventions and expectations of film genres such as the drama (*Dangerous Liaisons, Madame Bovary, Jules et Jim, Hiroshima mon amour*), the musical (*Karmen Gei, U-Carmen*), the action film (*Karmen Gei*) and the crime film (*U-Carmen*) are followed or redirected and how these representations reinforce social norms or register social change.

**Learning Outcomes:** in this class, students will

- critically evaluate the role of sexuality and gender in literary texts and films and how it relates to society and social change
- understand the cultural and historical context of the works studied
- identify and analyze the literary genres of the epistolary novel, novel, novella, and screenplay
- use technical cinematic terms to analyze the form and content of films, including mise-en-scène, cinematography, editing, sound and narrative approaches
- analyze the extent to which film genres such as drama, documentary, the musical, the action film and the crime film shape the works discussed in this class
- recognize and discuss how cultural values are expressed through cinema made in the United States, Japan, Senegal and South Africa, and the ways in which these values intersect and differ from those represented in the French literature on which they are based.

**Written work**

Daily reaction sheet

For each class, you will write two discussion questions based on the reading assigned for that day or the film viewed the previous day and a short paragraph of at least 100 words with your personal reaction to the assigned reading or the film viewed the previous day. You will be graded on the quality of critical thinking demonstrated in the daily reaction sheet. Your questions will help launch classroom discussions and your short reaction paragraph will help prepare you for engaged classroom participation, quizzes and exams. This sheet must be turned in at the start of class. No emailed work is accepted.

### Quizzes

Quizzes will generally be unannounced. They will cover assigned readings, films and material in class presentations and discussions.

### Portfolio

Buy a two-pocket folder in which you must keep all written work for this course, including daily reaction sheets, quizzes and exams. This will enable you to track your performance throughout the class. The portfolio must be turned in with the mid-term and the final exam.

### **Grade Distribution**

Daily reading/film reaction sheet	20%
Quizzes	15%
Paper	10%
Participation	10%
Mid-term (short answer and essay questions)	20%
Final exam (short answer and essay questions)	25%

### **Grading Scale:**

90 - 100	A	60 - 69.9	D
80 - 89.9	B	Below 60	F
70 - 79.9	C		

**Attendance and tardiness:** You are required to attend all classes. Unexcused absences will result in a zero for participation that day. In addition, your final course grade will drop by 2% per absence (so if your final grade is 80% but you have 2 unexcused absences, your final grade will be 76%). Absences will be excused:

- for activities sponsored by the university if you provide notice at least one week PRIOR to the event AND provide official notification from the sponsoring organization or faculty;
- if you submit an excuse on the day of your return to class signed by a medical professional. The date(s) of this document must correspond to the date(s) of your absences(s) and must include contact information (physical address and phone number on official stationary).
- for observance of officially-recognized religious holidays.

There are no make-ups for quizzes, exams, in-class activities or any other assignments without an EXCUSED absence (see absence policy above). Students who are late for quizzes or exams do not receive extra time to complete them. Students who do not turn in the daily reaction sheet or miss quizzes or exams due to an unexcused absence may not make them up and will receive a 'zero'. After an excused absence, the student must turn in the daily reaction sheet, and/or make up the quiz or exam on the day of return to class. Failure to do so will result in a 'zero'.

If you are absent, it is your responsibility to get notes from a classmate, do the assignment and come prepared for the next class. Students must come to class on time as well. Repeated lateness will be counted toward an absence. **Arrival to class 5 minutes or more late counts as a ½ day absence.**

**Email communications.** I accept email only from **University of West Georgia** email accounts. Students must check their **University of West Georgia email** regularly, at least several times a week. I will use this to notify students if there is important information of which they should be aware before our next class meeting.

#### **Academic Honor**

The work you submit in this class must be your own. If you cheat or submit work that has been copied without attribution from a published or unpublished source, including the Internet, or that has been prepared or corrected by someone other than you, or that in any way misrepresents someone else's work as your own, you will face severe discipline by the university, which may include a zero for the assignment, dismissal from the class and the grade of F for the class. Correct attribution of material that is not your own must adhere to the standards in the latest edition of the MLA Handbook. For more information consult <http://www.upenn.edu/osc> the Academic Honor Policy in the Undergraduate Catalog, and the following resources:

Plagiarism--Definition and Prevention  
<http://www.westga.edu/~engdept/Plagiarism/pladef.html>

The Faculty Handbook, sections 207 and 208.0401

<http://www.westga.edu/~vpaa/handrev/>

### Schedule of Assignments and Discussions

- All reading and the daily reaction sheet pertaining to it must be completed by the date shown below and turned in at the start of class.
- All readings, including those printed from CourseDen, must be brought to class on the dates indicated. As specific passages will be examined in class, they are an integral part of classroom discussion. Students without the necessary readings will receive a 'zero' for participation that day.
- While films will be viewed once in class, they are on reserve in the library and should be viewed again to prepare for quizzes and the final exam.
- As the schedule below may change, students should consult their UWG email regularly.

#### Monday, June 4

- Introduction to the role of sexuality and gender in literary and film studies.
- Film: *Dangerous Liaisons* directed by Stephen Frears.

#### Tuesday, June 5. The discourse of desire in the epistolary novel; Libertinism in Enlightenment France

- *Les Liaisons dangereuses* part I
- Presentation on the epistolary novel, the Enlightenment and Libertinism in 18th century France
- Discussion of film and text

#### Wednesday, June 6. Seduction and destruction: sexuality, ethics and society

- *Les Liaisons dangereuses* part II
- Discussion of text and film

#### Thursday, June 7.

- *Les Liaisons dangereuses* part III
- Film: *Les Liaisons dangereuses*, directed by Roger Vadim.
- Discussion of the text and the two film adaptations, including the social and cultural implications of transferring the setting from 18<sup>th</sup> century to 20<sup>th</sup> century France.

**Friday, June 8. *Carmen*: romanticism, empire, exoticism, and misogyny in 19th century France.**

- Text: *Carmen*, chapter 1 and 2.
- Presentation on the novella, narrative strategies in *Carmen*, and women's roles and sexuality in early 19<sup>th</sup> century France.
- Discussion of text.
- Posting on CourseDen of paper topics. Paper due June 18.

**Monday, June 11. Re-appropriation of *Carmen* in post-apartheid South Africa**

- Text: *Carmen*, chapter 3.
- Film: *U-Carmen* by Mark Dornford-May.
- Discussion of text and film.

**Tuesday, June 12. Representations of sexuality, race, class, and political oppression**

- Text: *Carmen*, chapter 4.
- Material on CourseDen: "Images of race, class and gender, in nineteenth century French culture", pp. 29 - 43 and "Carmen on film", pp. 130 – 1; 141- 6, from Susan McClary's *Georges Bizet: Carmen*. Cambridge University Press. 1992.
- Continued discussion of text and *U-Carmen*, as supplemented by McClary reading.

**Wednesday, June 13. Female authority and pansexuality: a *Carmen* for the 21st century?**

- Article on CourseDen: "Politics and Embodiment in *Karmen Gei*" by Phil Powrie, pp. 283 – 91. *Quarterly Review of Film and Video*. 2004.
- Film: *Karmen Gei* by Joseph Gaï Ramaka.
- Discussion of *Karmen Gei* and Powrie article.

**Thursday, June 14. *Carmen*: evolution, migration and empowerment**

- Re-read *Carmen*, chapters 2 – 3. Consider how themes of freedom, sexuality and domestic abuse transfer from 19<sup>th</sup> century France to contemporary African cinema.
- Film: Interview on *Karmen Gei* with Dr. Joanna Grabski, Professor of African Culture, Denison University, concerning how the film blends Senegalese culture into the *Carmen* narrative.
- Discussion of *Karmen Gei* in comparison to *U-Carmen* and Mérimée's *Carmen*.
- Mid-term exam: last 60 minutes of class

**Friday, June 15. *Madame Bovary*: romanticism mis-read**

- *Madame Bovary*, part I

- Presentation on the novel and narrative approaches in Flaubert
- Discussion of text

**Monday, June 18. *Madame Bovary*: limitation, disillusion, self-destruction**

- *Madame Bovary*, part II
- Film: *Madame Bovary* directed by Claude Chabrol
- Presentation on the status of female sexuality in France in the mid-19<sup>th</sup> century
- Discussion of text and film
- 2- 3 page paper due on either *Les Liaisons dangereuses* (novel and films) or *Carmen* (novella and films)

**Tuesday, June 19. Sexuality and hypocrisy in 2<sup>nd</sup> Empire France**

- *Madame Bovary*, part III
- Presentation on the legal proceedings in 1857 against *Madame Bovary*
- Continued discussion of text and film

**Wednesday, June 20. The poetics of desire and destruction**

- *Hiroshima mon amour*, part I
- Presentation on the screenplay and the New Novel
- Film: *Hiroshima mon amour*

**Thursday, June 21. The New Wave and the representation of sexuality, memory and trauma.**

- *Hiroshima mon amour*, part II
- Presentation on the New Wave and Alain Resnais
- Discussion of the screenplay and the film

**Friday, June 22. Sexuality, race, ethics and war in *Hiroshima mon amour*.**

- Supplemental reading on CourseDen
- Presentation on female sexuality in France at the start of the sexual revolution
- Discussion of the screenplay and the film

**Monday, June 25. New Wave cinema and sexuality.**

- *Jules and Jim*, part I on CourseDen.
- Film: *Jules et Jim* by François Truffaut.
- Introductory discussion of text and film

**Tuesday, June 26. Female sexuality during the World Wars and the post-war years in France**

- *Jules and Jim*, part II on CourseDen.
- Discussion of film ; comparison of film and text
- Presentation on female sexuality and society in France from 1914 to 1918 and from 1943 to 1962

**Wednesday, June 27. The evolution of the couple and gender roles**

- *Jules and Jim*, part III on CourseDen.
- Continued discussion of film and text
- Final global discussion of course themes.

**Thursday, June 28.**

- Final exam.

## **XIDS 2300**

contact\_name: Tiffany Parsons

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department: Sociology

InstNeeds: History

textfield: Introduction to Women's Studies is an overview of issues that impact women, with which women are concerned, and barriers to equality. The course focuses on women both in the U.S. and globally.

textfield2: Economics: The course examines capitalism, labor, women's contribution to the economy, & barriers to women's full participation.

Political Science: The course reviews women's participation, and lack thereof, in politics. We also examine governments' actions that affect women.

Sociology: This course employs the sociological imagination as well as sociological theories as the lenses through which we view all of the issues covered.

History: In an effort to shed light on the progress women have made as well as the barriers that are still in place, the course reviews the American and world histories of women, oppression, religion, etc.

textfield3: With regard to some of the disciplines, such as economics, political science, and even art, there are entire chapters dedicated to the topic. For others, such as history and sociology, these topics are weaved throughout the text, included in each chapter.

textfield4: Students are required to complete several journals. Students are given journal prompts related to the week's readings and lectures. Students are instructed to react, respond, reflect, and/or engage the subject matter connecting it to your personal life based on the prompt. For example, the prompt may ask students to respond to HB 200 (the bill that passed in July 2011 increasing the penalties imposed on sex traffickers in GA).

textfield5: Understand what Womens Studies is and what Womens Studies Scholars do (exams).

Ability to ask relevant questions and explore womens issues in various disciplines and their effects on women and society at large (in-class participation, journals, & presentations).

Think critically about women and society, including global society (journals & presentations).

Communicate effectively orally and in writing (journals & presentations).

OtherReq: Active and informed participation in class discussions, face-to-face and online discussions, is mandatory. You are expected to regularly engage in scholarly conversation. Furthermore, your final participation grade will be influenced by how well you engage in scholarly conversation with your colleagues about their research on the date you do not present.

GradingCriteria1: exams

GradingCriteria2: journals

GradingCriteria3: presentation

GradingCriteria4: participation

Reference1: Thinking about Women 9th Edition by Margaret L. Andersen and Dana Hysock Witham

Outline1: Introduction to Womens Studies

Outline2: Instructor: Tiffany A. Parsons

Outline3: Overview of women's issues & barriers to equality, locally and globally

Outline4: Thinking about Women 9th Edition

Outline5: Exams: 13, timed, on-line quizzes

Outline6: Journals: 10, 1-page max journals

Outline7: Presentation Project: A global perspective on women.

Outline8: Participation: Active and informed participation

Outline9: Readings:

Outline10: Academic Integrity & Honesty:

Outline11: Late/Make Up Assignments:

Outline12: Communication: email, phone...

Outline13: Grading: Point values are as follows

Outline14: Learning Outcomes:

Outline15: Schedule:

email: [email@example.com](mailto:email@example.com)