

ANTH 238: ARCHAEOLOGICAL HERITAGE OF MEXICO

Spring 2020

Dr. Laura Heath-Stout

lheathstout@rice.edu

Class: Mondays and Wednesdays, 2–3:15pm, Rayzor 123

Office Hours: Thursdays 2–5pm and by appointment, Sewall 127

COURSE DESCRIPTION

In 1519, Hernán Cortés, 500 hundred Spaniards, and eight horses arrived on the Gulf Coast and set out to conquer the Aztec Triple Alliance Empire, the capital of which fell in 1521. Since then, over the past five centuries, the pre-contact indigenous histories of what is now Mexico have been interpreted and reinterpreted by scholars, activists, governments, museums, and Mexican and Chicana communities. Archaeological sites have become draws for tourists, while also being seen as sacred sites by modern indigenous communities and as places to be preserved and researched by scholars. Artifacts like the Aztec Calendar Stone have become nationalist symbols, and have been misappropriated by pop cultural depictions of history. Activists like César Chávez and Gloria Anzaldúa have used indigenous imagery to build power and pride in Chicana communities in the United States. In this course, we will explore these and other cases of the use and interpretation of Mexico's archaeological heritage in the present and the recent past.

STUDENT LEARNING OUTCOMES

At the end of this course, students will:

- Demonstrate an understanding of the history and changing social and political contexts of archaeological heritage in Mexico
- Understand contested arenas involving the representation of indigenous Mexican peoples and cultures
- Discuss critically, in written and verbal form and for a variety of audiences, current issues concerning the roles of Mexican archaeological heritage in modern Mexico and the United States

COURSE READINGS

Most course readings will be pdfs posted on the course Canvas page. We will also read these books, which you can buy or access at the Fondren Library reserves desk:

- Anzaldúa, Gloria. 2012 (1987). *Borderlands/La Frontera: The New Mestiza*. 25th Anniversary/Fourth Edition. San Francisco: Aunt Lute.
- Bueno, Christina. 2016. *The Pursuit of Ruins: Archaeology, History, and the Making of Modern Mexico*. Albuquerque, NM: University of New Mexico Press.
- Hughes, Jennifer Schepher. 2010. *Biography of a Mexican Crucifix: Lived Religion and Local Faith from the Conquest to the Present*. Oxford, UK: Oxford University Press.
- Taylor, Sarah R. 2018. *On Being Maya and Getting By: Heritage Politics and Community Development in Yucatán*. Louisville, CO: University Press of Colorado.

COURSE POLICIES

We all learn in different ways. Please feel free to manage your classroom experience in the way that is best for you. You may make audio recordings of lectures or discussions, take pictures of the board, sit or stand wherever you like in the classroom, bring in food or beverages, leave the classroom when necessary, etc. Students who want transcripts for audio/visual material should let me know as soon as possible so that I can make them. If there is something I can do to create a more comfortable learning environment for you, please never hesitate to ask, even if you're not registered with Disability Services.

If you choose to use a computer or tablet in class, be sure to stay on task: screens showing unrelated apps or websites will be more distracting to your classmates than they are to you.

In this class, everyone has the right to go by the name and pronouns (e.g. she/her/hers, he/him/his, they/them/their) that they prefer. You may introduce yourself using whatever name you wish to use and should write your preferred name on all assignments. Students may call me Laura, Dr. Heath-Stout, or Professor Heath-Stout and I use the pronouns she, her, and hers.

If you have a disability, you are encouraged to register with the Disability Resource Center (Allen Center, Room 111; Website: <https://drc.rice.edu/>; Phone: 713-348-5841; Email: adarice@rice.edu) to receive official accommodations for all your courses.

If you miss class, check in with a classmate and look at the course website to see what you missed, then follow up with me in office hours or by email with any questions. If you expect to miss class because of a holiday observance or other commitment, please let me know in advance.

I welcome your email communication. Please allow 48 hours for a response, and note that I do not check my email after 5pm the day before an assignment is due. Please check your email regularly for course announcements.

Cases of academic misconduct or plagiarism will be handled in accordance with the Rice Honor System (<http://honor.rice.edu/>)

The Center for Academic and Professional Communication (<https://pwc.rice.edu/center-academic-and-professional-communication>) offers writing tutoring and a variety of workshops and events.

ASSIGNMENTS AND GRADING

Exercises (25% [<2% each])

Throughout the semester, you will have various short exercises. These include both preparatory assignments for your object biography research project and small assignments like brainstorming questions for visiting scholars. Exercises will be collected but not graded: you

receive credit for completing them. You should both submit them through Canvas before class and bring them to class (printed or on a computer or tablet), since we will use them during the class period when they are due.

Response Papers (25% [5% each])

Over the course of the semester, you will write five short response papers, focusing on five different reading assignments. Each paper is due on the date that the reading is assigned. You may choose to write these whenever you prefer during the semester, but I urge you not to leave them all until late in the semester. Each response paper should be approximately 2 pages long (double-spaced, 1 in. margins, 12 pt. font), and should both summarize the main points of the reading as well as your reactions to it and points of agreement or disagreement. Response papers must be submitted through Canvas by the beginning of class on the date that the reading is assigned.

Object Biography Project (50% [paper: 30%, poster: 20%])

Your major research project will take the form of an object biography. Object biographies follow the entire life-cycle of an artifact, from when the raw materials to make it are procured by a crafter, through all of its uses, to its meanings in the present. Sometimes there are parts of this biography that cannot be determined for the particular object, so object biographies often expand to explore similar objects, or the social contexts in which they could have been made or used. We will explore several examples of object biographies in January.

You should choose a prehispanic artifact from Mexico that is currently in a museum and research and present its biography. You will write an academic research paper (10–12 pages plus bibliography, 1 in. margins, 12 pt. font), the final version of which is due on April 1 at 2pm (submitted via Canvas). Then, you will create a poster for an educated public audience, which you will present to members of the Rice community in a poster session during finals week (posters should be submitted via Canvas and printed).

Throughout this project, you will have a small group of classmates who will help you workshop and develop your project. Most Wednesdays, you will have an exercise due that will be relevant to this project, and you will have time to check in with your group and give comments on each others' work. It is essential that you bring your completed exercises to class, whether printed out or on a computer or tablet.

The paper and poster should be written in English, but there are many resources on Mexican archaeology and heritage that are written in Spanish. If you are multilingual, please feel free to read and cite sources in any language in which you are proficient for the object biography paper. If you would like to quote a source in another language, you can include that quote in the original language, followed by a translation in parentheses, with the note "translation by author" or a citation of a published translation by someone else. Similarly, individual words in Spanish or indigenous languages can be used as long as a translation or English definition is provided. Dr. Heath-Stout is a native English speaker, proficient in Spanish, and a beginner in Classical Nahuatl, and is happy to help with translations!

Relevant Dates:

- 1/22: Due: Exercise 1: Three Possible Objects to Research
- 1/29: Due: Exercise 2: Detailed Description of an Object
- 2/5: Due: Exercise 3: Possible Research Questions and Sources
- 2/12: Due: Exercise 5: Annotated Bibliography Part 1
- 2/19: Due: Exercise 7: Annotated Bibliography Part 2
- 2/26: Due: Exercise 8: Research Paper Outline and Timeline
- 3/4: Due: Exercise 9: Partial Research Paper Draft
- 3/11: Due: Exercise 10: Complete Research Paper Draft
- 3/22: Dr. Heath-Stout will provide comments on the research paper drafts.
- 3/25: small group check-in about revision process
- 4/1: Due: Final Research Paper
- 4/1: CAPC Poster Workshop in class
- 4/8: Due: Exercise 12: Three Possible Poster Designs
- 4/15: Due: Exercise 13: Poster Draft 1
- 4/20: Due: Exercise 14: Poster Draft 2
- To be scheduled during finals: Poster Session

Attendance and Participation

Final course grades may be adjusted up or down by 1/3 of a letter grade based on attendance and class participation. For example a student whose base grade is a B+ could have that grade adjusted to an A- for exemplary participation or to a B for extensive unexcused absences.

SCHEDULE

Monday, January 13: **Introduction to the Course and to Mexican Archaeology**

Reading: syllabus

Wednesday, January 15: **Stakeholders and Ethics**

Reading: excerpt of *From Stonehenge to Las Vegas* by Cornelius Holtorf
"The Promise and Perils of an Ethic of Stewardship" by Alison Wylie

Monday, January 20: NO CLASS FOR MARTIN LUTHER KING, JR. DAY

Wednesday, January 22: **Introduction to Object Biographies**

Reading: "Object Biographies" by Eugene Halton
"The Cultural Biography of Objects" by Chris Gosden and Yvonne Marshall
one example object biography (assigned in class 1/15)

Due: Exercise 1: Three Possible Objects to Research

Monday, January 27: ***Biography of a Mexican Crucifix***

Reading: *Biography of a Mexican Crucifix* by Jennifer Scheper Hughes, p. vii–130

Wednesday, January 29: **Biography of a Mexican Crucifix, cont.**

Reading: *Biography of a Mexican Crucifix* by Jennifer Scheper Hughes, p. 131–244

Due: Exercise 2: Detailed Description of an Object

Monday, February 3: **Archaeologists and Indigenous Communities**

Reading: “The Practice of Archaeology in Mexico” section of the *SAA Archaeological Record*, edited by Nelly Robles García

“Through Wary Eyes” by Joe Watkins

Wednesday, February 5: **Heritage and Nationalism**

Reading: *The Pursuit of Ruins* by Christina Bueno, p. 1–112

Due: Exercise 3: Possible Research Questions and Sources

Monday, February 10: **Heritage and Nationalism, cont.**

Reading: *The Pursuit of Ruins* by Christina Bueno, p. 113–214

Wednesday, February 12: **Community Archaeology**

Visitor: Dr. David Carballo (by Skype, 2–2:30pm)

Reading: “Urban Life on Teotihuacan’s Periphery” by David Carballo

“Building Community Ties Using Archaeology in Tlajinga, Teotihuacan” by Daniela Hernández Sariñana et al.

“The Micropolitics of Public Archaeology” by Anna Cohen and Rodrigo Solinis-Casparius

Due: Exercise 4: Questions for David Carballo

Exercise 5: Annotated Bibliography Part 1

Monday, February 17: **Heritage and Nationalism, cont.**

Reading: “Arqueología Patria” by Nancy Peniche May (the article is in English)

“History and Patriotism in the National Museum of Mexico” by Luis Gerardo Morales-Moreno

Wednesday, February 19: **Community Archaeology, cont.**

Visitors: Kasey Diserens Morgan and Dr. Tiffany Cain (by Skype)

Reading: “The Community Heritage Project in Tihosuco, Quintana Roo, Mexico” by Richard Leventhal et al.

“Heritage Activism in Quintana Roo, Mexico” by Tiffany Cain and Kasey Diserens Morgan

Due: Exercise 6: Questions for Tiffany Cain and Kasey Diserens Morgan

Exercise 7: Annotated Bibliography Part 2

Monday, February 24: **Tourism in the Yucatán Peninsula**

Reading: “Tourism and Archaeology: An Introduction” by Cameron Walker and Neil Carr

“From Crystal Skulls to the Caste War” by Kirby Farah and Kenneth Seligson

Wednesday, February 26: **Tourism in the Yucatán Peninsula, cont.**

Reading: "Archaeology Meccas of Tourism" by Quetzil Castañeda and Jennifer Mathews

"Sun, Sand, and... Sacred Pyramids" by Carmen Muñoz-Fernández

Due: Exercise 8: Research Paper Outline and Timeline

Monday, March 2: **Ek Balam**

Reading: *On Being Maya and Getting By* by Sarah R. Taylor, p. 3–78

Wednesday, March 4: **Ek Balam, cont.**

Reading: *On Being Maya and Getting By* by Sarah R. Taylor, p. 79–132

Due: Exercise 9: Partial Research Paper Draft

Monday, March 9: **Ek Balam, cont.**

Reading: "Archaeological Conservation at Ek' Balam" by Alejandra Alonso Olvera

"The Conservation of Maya Cultural Heritage" by Shoshaunna Parks et al.

Wednesday, March 11: **Who Owns Archaeological Sites?**

Reading: "Artifactual Surface and the Limits of Inclusion" by Fernando Armstrong-Fumero

"Configuring and Commoditizing the Archaeological Landscape" by Marcie Venter and Sarah Lyon

Due: Exercise 10: Complete Research Paper Draft

Monday, March 16 and Wednesday, March 18: NO CLASS FOR SPRING BREAK

Monday, March 23: **Looting and the Art Market**

Reading: "Moral Arguments on Subsistence Digging" by Julie Hollowell

"From a Cave Near Tehuacán" by Martin Berger

"Ancient Zapotec Material Culture and the Antiquities Market" by Adam Sellen

Wednesday, March 25: **Exoticizing and Othering Indigenous Peoples**

Reading: "Death in the Hands of Strangers" by Cecilia Klein

"The Luxurious Ambivalence of Exoticism" by Deborah Root

Monday, March 30: **Fake Artifacts and Pseudoscience**

Reading: "Black Olmecs and White Egyptians" by David Anderson

excerpt of *Faking Ancient Mesoamerica* by Nancy Kelker and Karen Bruhns

Wednesday, April 1: **From Papers to Posters**

Visitor: CAPC Workshop: "Poster Presentations: Design and Delivery"

Due: Research Paper

Monday, April 6: **Chicanx Communities and Mexican Archaeological Heritage**

Reading: *Borderlands/La Frontera* by Gloria Anzaldúa, front matter and ch. 1–4

Wednesday, April 8: **Chicanx Communities and Mexican Archaeological Heritage, cont.**

Visitor: Keitlyn Alcantara (by Skype)

Reading: *Borderlands/La Frontera* by Gloria Anzaldúa, ch. 5–7

Due: Exercise 11: Questions for Keitlyn Alcantara

Exercise 12: Three Possible Poster Designs

Monday, April 13: **Chicanx Communities and Mexican Archaeological Heritage, cont.**

Reading: “Return to Aztlán” by Guillermo Lux and Maurilio Vigil

“From East L.A.” by Paloma Martínez-Cruz

“The Iconography of Chicano Self-Determination” by Shifra Goldman

Wednesday, April 15: **Immigrant Communities and Mexican Archaeological Heritage**

Reading: “Reclaiming Tangible Heritage” by Deanna Barenboim

“Es nuestra tradición” by Marijke Stoll (the article is in English)

Due: Exercise 13: Poster Draft 1

Monday, April 20: **The Archaeology of Migration/Practice Poster Session**

Reading: “AE Interviews Jason de León” by Deniz Daser

“There is No Mistaking that She is Dead” by Jason de León

Due: Exercise 14: Poster Draft 2

Wednesday, April 22: NO CLASS FOR DR. HEATH-STOUT’S CONFERENCE TRAVEL

To Be Scheduled During Finals: **Poster Session**

WR 100 07
WRITING SEMINAR: GODDESSES, CONCUBINES, AND MIDWIVES:
WHAT ARCHAEOLOGY CAN TEACH US ABOUT GENDER AND SEXUALITY

FALL 2016
TUESDAYS AND THURSDAYS, 3:30-5PM
CAS 428

Instructor: Laura Heath
Office: Stone Science Building (675 Commonwealth Ave.), room 247E
Contact: lheath@bu.edu
Office Hours: September: Mondays 2-5pm, October-December: Wednesdays 1-4pm; and by appointment

COURSE DESCRIPTION

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Different sections of these courses address a range of different topics. The specific topic of this section of WR 100 is the archaeology of gender and sexuality.

This course will examine how historians and archaeologists study gender and sexuality in the past. We will explore the wide diversity of human gender and sexuality by studying historical texts and objects and their archaeological and historical interpretations. We will also look at how some of these cases are depicted in modern pop culture and news media. Case studies will include Stone Age “goddess worshippers,” Aztec midwives, and enslaved Africans in North America.

COURSE GOALS

Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you will develop your abilities to:

- craft substantive, motivated, balanced academic arguments
- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas.

In WR 150, you will continue developing all of these abilities while working intensively on prose style and learning to conduct college-level research.

Along with the Writing Program course goals, this section will develop your abilities to:

- understand the wide variety of beliefs about gender and sexuality in human society
- think critically about arguments about gender and sexuality in the past.

EMAIL POLICY

I welcome your email communications. Please allow 48 hours for a response. On the day before an assignment is due, I do not check email after 5pm, so any questions about assignments must be sent by 5pm the day before the due date.

CLASSROOM POLICY

Not everyone prefers to be called by their legal name, and not everyone's preferred pronouns (for example, she/her/hers, he/him/his, they/them/their, ze/hir/hirs) are obvious to others. In this class, everyone has the right to go by the name and pronouns that they prefer. You may introduce yourself using whatever name you wish to use, and should write your preferred name on all assignments. If your name or pronoun preference changes during the semester, please let me know so that I can refer to you by the correct name and pronouns.

I prefer that my students call me Laura (rather than Ms. Heath or Prof. Heath) and I prefer the pronouns she/her/hers.

We all learn in different ways. Please feel free to manage your classroom experience in the way that is best for you. You may make audio recordings of lectures or discussions, take pictures of the board, use a computer or other device to take notes and complete in-class assignments, sit or stand wherever you like in the classroom, bring in food or beverages, leave the classroom when necessary, etc. Students who want transcripts for audio/visual material should let me know as soon as possible so that I can make them. If there is something I can do to create a more comfortable learning environment for you, please never hesitate to ask (for example, "can you speak more slowly/loudly/clearly?" or "can you make the image brighter/more high-contrast?" or "can you ask Jack to wear less cologne in class?"), even if you're not registered with Disability Services.

The Office of Disability Services has resources and technologies to help you manage your learning environment. If you have a disability, you are encouraged to register with this office. You may be entitled to accommodations in your courses, such as additional time on tests, staggered homework assignments, or note-taking assistance. This office will give you a letter outlining the accommodations to which you are entitled that you can share with your teachers. Whether or not you choose to register with Disability Services, I encourage you to talk to me about any accommodations that would improve your experience of WR100.

Office of Disability Services
19 Deerfield Street, 2nd floor
Phone: 617-353-3658
<http://www.bu.edu/disability>

COURSE MATERIALS

Turabian, Kate L., Gregory G. Colomb, and Joseph M. Williams. *Student's Guide to Writing College Papers*. Chicago: University of Chicago, 2010.

Our class has a Digication site that contains the syllabus, assignments, readings, and other course-related materials. You can log in to our site at https://bu.digication.com/wr_100_o2_goddesses_concubines_and_midwives_fall_2016/

COURSE REQUIREMENTS

As a writing seminar, WR 100 requires both a good deal of reading and writing and your active involvement in a variety of class activities. You will be given a range of assignments in this course, including a self-assessment, various reading and writing exercises, three major papers, and a final portfolio. Much of this work will not be graded, but that does not mean it is unimportant. Students who prepare diligently for class, participate actively, and take the homework exercises and drafts seriously generally learn more and write better final papers than those who do not.

Self-Assessment: At the beginning of the semester, you will be asked to submit a written self-assessment in which you take stock of your reading and writing abilities and establish some personal goals you wish to pursue over the course of the semester. For grading purposes, your self-assessment will be considered your first exercise.

Exercises: We will use the term *exercises* to refer to various low-stakes assignments and activities that you will be asked to complete over the course of the semester. You will do some of these exercises in class; others will be given as

homework. I recommend that you purchase a notebook to contain your in-class writing and that you bring this notebook with you to class each day. Your exercises will not receive explicit grades, although you will receive credit for completing them on time. Your performance on these assignments may also affect your participation adjustment (see below).

Major Papers (drafts and final versions): We will use the term *draft* to refer to unfinished or preliminary versions of your three major papers. You will be required to write at least one draft of essay 1 and at least two drafts of essays 2 and 3. For each paper, one of your drafts will receive comments from me, either in written or verbal form; the other will receive feedback from your classmates. Drafts will not receive explicit grades, although you will receive credit for completing them on time. Remember that you are more likely to write a better final paper if you write a substantive draft. Your course grade will be determined primarily by the quality of the final versions of your major papers. All drafts and final papers must be word-processed and be documented in MLA style. Please include a *word count* (available as a function on most word processors) at the end of all written work.

Portfolio: At the end of the semester, you will be asked to submit a portfolio containing your self-assessment, major papers (drafts and final versions), other supporting artifacts, and an introductory essay. The portfolio provides you with an opportunity to document and reflect on your development as a reader and writer over the course of the semester. Your portfolio will contain work that has already been graded. This work will not be re-graded in the portfolio. Rather, your grade for the portfolio will be based on those things that make the portfolio itself a coherent work: the introduction, additional framing (annotations, captions, etc.), the selection and arrangement of artifacts, and overall organization. You will use the online platform Digication to create your portfolio.

Conference with Instructor: All students are required to have a one-on-one conference with me during the fourth week of the semester, during the process of writing essay 1. You are also welcome to schedule a conference with me about essay 2 or 3. You should send me your working draft 24 hours before your scheduled conference, and should come prepared with a “conference notes sheet” (found on the course Digication website).

Sharing of Student Writing: Experienced writers routinely share their work with others, because they understand that the best way to improve a piece of writing is to test it out with actual readers. In this class, you will learn how to respond productively to the writing of others and how to use feedback from others to improve your own work. All students in the class will be required to share at least one draft of each paper. If you are concerned about sharing your writing, please talk with me about your concerns.

Participation and Attendance: Since this course is a seminar, your regular attendance and participation are essential both to your own learning and to your classmates’ learning. Consequently, your final grade may be adjusted up or down by one-third of a letter grade to account for the quality of your participation and ungraded work over the course of the semester.

After two absences, I will lower your final grade by a third of a letter for each class missed (e.g., B becomes B- →C+→C→C-). Seven or more absences could be grounds for an “F” in the course. Missed conference appointments will be counted as absences. Promptness is also important for seminar participation: every three tardy arrivals or early departures will count as an absence for the purposes of grading. If you have a special obligation that will require you to miss several classes (e.g., varsity athletics, religious observances), please talk with me at the beginning of the semester.

GRADING AND EVALUATION

Your final grade will be calculated as follows:

Exercises and Drafts (credit for submission):	15%
Paper 1:	15%
Paper 2:	25%
Paper 3:	35%
Final Portfolio:	10%

Late and Missed Assignments: Unless you make other arrangements with me in advance, graded assignments will be penalized by one-third of a letter grade for each day they are late. If you submit a homework exercise or draft late, I cannot promise to read it in time for my comments to be useful to you. If you do not turn in drafts, you are still responsible for turning in final versions of your papers when they are due. Please note too that we will regularly work with our exercises and drafts in class. If you are habitually late with your assignments, you will be unable to participate fully in the class.

As your instructor I am committed to providing you with timely written or verbal feedback on one draft of each major paper and written feedback and a grade on the final version of each major paper. You can generally expect my responses to your drafts within one week of your punctual submission of them; graded final versions will be returned to you within two weeks.

PLAGIARISM

Plagiarism is the passing off of another's words or ideas as your own, and it is a serious academic offense. Cases of plagiarism will be handled in accordance with the disciplinary procedures described in the College of Arts and Sciences Academic Conduct Code. All WR students are subject to the CAS code, which can be read online:

<http://www.bu.edu/academics/resources/academic-conduct-code/>

Penalties for plagiarism can range from failing an assignment or course to suspension or expulsion from the university. In this class, we will discuss conventions for using and citing sources in academic papers. If you have any questions about plagiarism, I invite you to speak with me.

CAS CENTER FOR WRITING

At the CAS Center for Writing (100 Bay State Road, 3rd floor with a satellite office at Mugar Library) students enrolled in WR courses can receive one-on-one consultations about their writing with well-trained tutors familiar with WR assignments. When you visit the center, you should expect to be actively involved in your session. Tutors will work with you at any stage in your writing process, but they will not edit or correct your paper for you. Rather, they will work with you to help you do your own best work. The center is a resource for all WR students. Whether you consider yourself to be a strong writer or a weak one, you can benefit from consulting with a tutor.

The CAS Center for Writing is open Monday through Friday. Hours for the current semester are posted on the website below (common hours are between 9 a.m. and 5:15 p.m. or 7:30 p.m.). While the center accepts walk-in visits, you are strongly encouraged to make an appointment in advance. Because of the high demand for consultations, students are limited to one reservation per week. You may schedule a session online:

<http://www.bu.edu/writingprogram/the-writing-center/>

You may also schedule a session in person at the CAS Center for Writing or by calling 617-358-1500. Cancellations must be made at least 9 hours in advance.

The CAS Writing Program offers referral-based intensive writing tutoring and pronunciation workshops for non-native English speakers. If you are interested and would like to know whether you qualify, please contact me. Referrals are made within the first two weeks of the semester.

WR Journal

The CAS Writing Program publishes *WR*, an online journal of exemplary writing from WR courses. If you are interested in looking at samples of successful WR papers, or if you just want to read some good essays, I encourage you to visit the journal:

<http://www.bu.edu/writingprogram/journal/>

RESOURCES

CAS Writing Program: Administers all WR courses and the CAS Center for Writing. You may contact the Writing Program if you have any concerns about your WR class.

100 Bay State Rd., 3rd Floor
617-358-1500
<writing@bu.edu>

Boston University Libraries: Offer a wealth of online and print resources. Research Librarians will introduce you to the many resources the library offers in any field of research. They can work with you to develop a research plan and organize your sources. The Research Center welcomes you for walk-in consultations on the first floor of Mugar Memorial Library or at any other library on campus.

Research appointments can be made at <http://www.bu.edu/common/request-an-appointment/>.

Mugar Memorial Library
771 Commonwealth Avenue
Phone: 617-353-2700 / <http://www.bu.edu/library>

Educational Resource Center: Offers tutorial assistance to all undergraduate students in a range of subjects, including writing. You should use the Writing Program's Center for Writing for your WR classes, but you may wish to visit the ERC for tutorial assistance in other subjects.

100 Bay State Rd, 5th floor
Phone: 617-353-7077
<http://www.bu.edu/erc>

CAS Academic Advising: A central resource for all questions concerning academic policy and practice in the College of Arts and Sciences. The office is headed by the Associate Dean for Student Academic Life and has a staff of fifteen faculty advisors and five academic counselors. All students can receive academic advice about and assistance through this office. Students who have not yet declared concentrations can receive pre-registration advising through this office.

100 Bay State Rd. 4th Floor
Email: casadv@bu.edu
Phone: 617-353-2400
<http://www.bu.edu/casadvising/>

Here are links to the advising offices of other BU colleges:

CFA: <http://www.bu.edu/cfa/resources/advising/>
CGS: <http://www.bu.edu/cgs/students/fact-sheets/academic-advising/>
COM: <http://www.bu.edu/com/current-students/student-services/>
ENG: <http://www.bu.edu/eng/current-students/ugrad/advising/>
SAR: <http://www.bu.edu/sargent/current-students/academic-services-center/>
SED: <http://www.bu.edu/sed/faculty-staff/handbook/admin-and-org/> (see Student Affairs Offices)
SHA: <http://www.bu.edu/hospitality/academics/advising/>
SMG: <http://management.bu.edu/undergraduate-program/academics/advising/>

Reading the syllabus: Thank you for reading through the syllabus. Please email me to confirm that you have completed this reading assignment.

Office of Disability Services: see "Classroom Policy" section above

19 Deerfield Street, 2nd floor
Phone: 617-353-3658
<http://www.bu.edu/disability>

SCHEDULE

Week 1: Introduction to the Course and Feminist Archaeology

Tuesday, 9/6: Introduction to the Course, "Gender in a Cemetery" Exercise

Thursday, 9/8: Introduction to Feminism, Feminist Archaeology, and Stone Age Archaeology

Reading: syllabus

excerpt: "Archaeology and the Study of Gender" by Margaret Conkey and Janet Spector

Due: Self-Assessment

UNIT 1: GODDESSES: STONE AGE MYTHS

Week 2: Stone Age Matriarchy

Monday, 9/12: Last day to add a WR class

Tuesday, 9/13: Marija Gimbutas' Theory of a Stone Age Matriarchy

Reading: excerpts from *The Civilization of the Goddess* by Marija Gimbutas

excerpts from *The Living Goddesses* by Marija Gimbutas

Thursday, 9/15: Lynn Meskell's Response to Gimbutas

Reading: "Goddesses, Gimbutas, and 'New Age' Archaeology" by Lynn Meskell

Turabian p. 56-60

Week 3: Outlining and Drafting Paper 1

Tuesday, 9/20: Debating Gimbutas and Meskell / Paleofantasy

Reading: excerpt: *Paleofantasy* by Marlene Zuk

Turabian p. 63-74

Due: Paper 1 Outline

Thursday, 9/22: Peer Reviewing Paper 1

Reading: Turabian p. 75-86

excerpt from *Bird by Bird* by Anne Lamott

Due: Paper 1 Draft 1

Week 4: Finishing Paper 1

Mandatory conferences will be held on Monday, 9/26 and Tuesday, 9/27.

Tuesday, 9/27: Body Paragraphs / Summarizing, Paraphrasing, and Quoting

Reading: Turabian p. 89-98

Paper 1 Final due Thursday, 9/29

UNIT 2: MIDWIVES: AZTEC GENDER, CHILDBIRTH, AND CHILDHOOD

Week 4: Introduction to the Aztecs

Thursday, 9/29: Introduction to the Aztecs and Coyolxauhqui / Assigning the Portfolio
Due: Paper 1 Final

Week 5: Aztec Women and the *Florentine Codex*

Tuesday, 10/4: Analyzing the *Florentine Codex* and the Myth of Coyolxauhqui

Reading: excerpt: *Mexico* by Michael D. Coe and Rex Koontz
excerpts of the *Florentine Codex* (from *Mesoamerican Voices* ed. Matthew Restall, Lisa Sousa, and Kevin Terraciano)

Thursday, 10/6: Aztec Women / Types of Sources / Assigning Paper 2

Reading: "Asking About Aztec Gender" by Elizabeth Brumfiel

Week 6: Aztec Midwifery, Childbirth, and Childhood

Tuesday, 10/11: *NO CLASS (BU MONDAY)*

Wednesday, 10/12: last day to drop classes without a "W" grade

Thursday, 10/13: Aztec Midwifery, Childbirth, and Childhood / Outlining Paper 2

Reading: "So That the Baby Not Be Formed like a Pottery Rattle" by Lisa Overholtzer
"A Child's House" by Kristin de Lucia

Week 7: Revising Paper 2 / Avoiding Plagiarism

Tuesday, 10/18: Peer Reviewing Paper 2

Reading: Turabian p. 115-118
Due: Paper 2 Draft 1

Thursday, 10/20: Avoiding Plagiarism Workshop (substitute instructor from the Educational Resource Center)

Reading: Turabian p. 99-103, 145-157

NOTE: LAURA WILL BE UNAVAILABLE 10/20-25. SHE WILL RETURN TO WORK ON 10/26.

Week 8: Portfolio Work Day / Finishing Paper 2

Tuesday, 10/25: Portfolio Work Day (substitute instructor: Lauren Kerby)

Due: Paper 2 Draft 2 due at midnight

Thursday, 10/27: Introductions, Conclusions, and Titles

Reading: Turabian p. 119-127

Laura will send out written comments on Paper 2 Draft 2 by Friday, 10/28.

Week 9, Part 1: Finishing Paper 2

Tuesday, 11/1: Portfolio Workday

Due: Paper 2 Final

UNIT 3: CONCUBINES: ENSLAVED AFRICAN WOMEN IN NORTH AMERICA

Week 9, Part 2: Intersectionality and Enslavement

Thursday, 11/3: Intersectionality and Enslavement

Reading: "What the Word 'Intersectionality' Really Means" by Samantha Larson
"African American Women: Life in Bondage" by Gail Collins

Week 10: Royall House Field Trip / Enslaved Women's Work

Field trip to the Royall House and Slave Quarters in Medford, MA, between 11/3 and 11/8 (TBA).

Tuesday, 11/8: Royall House and Slave Quarters Discussion

Reading: excerpt: *Laboring Women* by Jennifer Morgan

Thursday, 11/10: Enslaved Women's Work / Beginning Paper 3

Reading: "Designing Women" by Jillian E. Galle
Last day to withdraw from classes with a "W" grade

Week 11: Sex and Sexual Assault / Starting Paper 3

Tuesday, 11/15: Sex and Sexual Assault

Reading: "Adaptation, Accommodation, and Resistance" by Trevor Burnard
Due: Paper 3 Outline

Thursday, 11/17: Peer Review of Paper 3

Due: Paper 3 Draft 1

Week 12: Enslaved Mothers and Children

Tuesday, 11/22: Enslaved Mothers and Children

Reading: "African-American Mothering and Enslavement" by Laurie Wilkie

Thursday, 11/24: *NO CLASS (THANKSGIVING)*

Week 13: Polishing Paper 3

Tuesday, 11/29: Reverse Outlining and Transitions

Due: Paper 3 Draft 2

Students will have a choice of a conference or written comments on Paper 3 Draft 2 during this week.

Thursday, 12/1: Sentence-Level Polishing

Reading: "Concision" by Joseph M. Williams and Joseph Bizup
Turabian p. 129-138

Week 14: Wrapping Up

Tuesday, 12/6: Portfolio Work Day

Due: Paper 3 Final

Thursday, 12/8: Garbology

Due: Portfolio

CAS WR 150 P1
WRITING & RESEARCH SEMINAR: IDENTITY, OPPRESSION, AND POLITICS IN ARCHAEOLOGICAL HERITAGE

SPRING 2017
TUESDAYS AND THURSDAYS, 5-6:15PM
YAWKEY CENTER FOR STUDENT SERVICES (100 BAY STATE RD.), ROOM 322

INSTRUCTOR: Laura Heath-Stout
EMAIL ADDRESS: lheath@bu.edu / **SKYPE NAME:** laura.ellen.heath
OFFICE HOURS: Tuesdays 1-4pm and by appointment
OFFICE LOCATION: Stone Science Building (675 Commonwealth Ave.), room 247E
COURSE WEBSITE: https://bu.digication.com/wr_150_p1_spring_2017/welcome/
COURSE REFERENCE LIBRARIAN: Ruth Thomas (rthomas@bu.edu)

COURSE DESCRIPTION:

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Different sections of these courses address a range of different topics. The specific topic of this section of WR 150 is the intersection between archaeological heritage and issues of identity, oppression and politics. Why did ISIS destroy the archaeological site of Palmyra? Why is it illegal for archaeologists to dig up Native American bones? Why does the flag of Zimbabwe have an archaeological artifact on it? How do historians and archaeologists at Mount Vernon present the history of George Washington's slaves to the public? In this course, we will examine the ways archaeological heritage affects and is affected by modern identities, oppression, and politics.

This special "Genre and Audience" section asks you to identify a question related to the intersection between archaeological heritage and some aspect of identity, oppression, and/or politics that you would like to spend a semester writing about and exploring through research. Instead of writing three academic papers, as students do in standard WR 150 courses, you will focus on one independent research project that you will write up first for an academic audience, then for a public one, highlighting the similarities and differences between writing for scholarly experts and writing for intellectually curious non-expert readers. You may also have the opportunity to read and review the work of students in another differently themed WR 150 class. These experiences will underscore the shared principles of argumentation needed to convince both experts and engaged non-experts and will demonstrate how scholarly research and writing can be relevant to public discourse.

COURSE GOALS:

Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you will develop your abilities to:

- craft substantive, motivated, balanced academic arguments
- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas.

In WR 150, you will continue developing all of these abilities while working intensively on prose style and learning to conduct college-level research. *In this Genre & Audience section we will approach these goals by comparing and emulating the uses of research and language in several academic and nonacademic genres of writing.*

Along with the Writing Program course goals, this section will develop your abilities to:

- understand the wide variety of ways that archaeological heritage matters to modern people
- think critically about arguments about archaeology and its meaning in the contemporary world

COURSE POLICIES:

NAMES AND PRONOUNS:

Not everyone prefers to be called by their legal name, and not everyone's preferred pronouns (for example, she/her/hers, he/him/his, they/them/their, ze/hir/hirs) are obvious to others. In this class, everyone has the right to go by the name and pronouns that they prefer. You may introduce yourself using whatever name you wish to use, and should write your preferred name on all assignments. If your name or pronoun preference changes during the semester, please let me know so that I can refer to you by the correct name and pronouns. I prefer that my students call me Laura (rather than Ms. Heath-Stout or Prof. Heath-Stout) and I prefer the pronouns she/her/hers.

ACCOMMODATIONS:

We all learn in different ways. Please feel free to manage your classroom experience in the way that is best for you. You may make audio recordings of lectures or discussions, take pictures of the board, use a computer or other device to take notes and complete in-class assignments, sit or stand wherever you like in the classroom, bring in food or beverages, leave the classroom when necessary, etc. Students who want transcripts for audio/visual material should let me know as soon as possible so that I can make them. If there is something I can do to create a more comfortable learning environment for you, please never hesitate to ask (for example, "can you speak more slowly/loudly/clearly?" or "can you make the image brighter/more high-contrast?" or "can you ask Jack to wear less cologne in class?"), even if you're not registered with Disability Services.

The Office of Disability Services (19 Deerfield Street, 2nd floor / 617-353-3658 / <http://www.bu.edu/disability>) has resources and technologies to help you manage your learning environment. If you have a disability, you are encouraged to register with this office. You may be entitled to accommodations in your courses, such as additional time on tests, staggered homework assignments, or note-taking assistance. This office will give you a letter outlining the accommodations to which you are entitled that you can share with your teachers. Whether or not you choose to register with Disability Services, I encourage you to talk to me about any accommodations that would improve your experience of WR100.

GRADE CALCULATION:

Your final grade will be calculated as follows:

Exercises and Drafts (credit for submission):	10%
Research Proposal:	20%
Research Paper:	35%
Public Intellectual Essay:	25%
Final Portfolio:	10%

ATTENDANCE AND PARTICIPATION:

Since this course is a seminar, your regular attendance and participation are essential both to your own learning and to your classmates' learning. Consequently, your final grade may be adjusted up or down by one-third of a letter grade to account for the quality of your participation and ungraded work over the course of the semester. After two absences, I will lower your final grade by a third of a letter for each class missed (e.g., B becomes B- \rightarrow C+ \rightarrow C \rightarrow C-). Seven or more absences could be grounds for an "F" in the course. Missed conference appointments will be counted as absences. Promptness is also important for seminar participation: every three tardy arrivals or early departures will count as an absence for the purposes of grading. If you have a special obligation that will require you to miss several classes (e.g., varsity athletics, religious observances, medical leave), please talk with me at the beginning of the semester.

LATE ASSIGNMENTS:

Unless you make other arrangements with me in advance, graded assignments will be penalized by one-third of a letter grade for each day they are late. If you submit a homework exercise or draft late, I cannot promise to read it in time for my comments to be useful to you. If you do not turn in drafts, you are still responsible for turning in final versions of your papers when they are due. Please note too that we will regularly work with our exercises and drafts in class. If you are habitually late with your assignments, you will be unable to participate fully in the class.

PLAGIARISM:

Plagiarism is the passing off of another's words or ideas as your own, and it is a serious academic offense. Cases of plagiarism will be handled in accordance with the disciplinary procedures described in the College of Arts and Sciences Academic Conduct Code. All WR students are subject to the CAS code, which can be read online (<http://www.bu.edu/academics/resources/academic-conduct-code/>). Penalties for plagiarism can range from failing an assignment or course to suspension or expulsion from the university. In this class, we will discuss conventions for using and citing sources in academic papers. If you have any questions about plagiarism, I invite you to speak with me.

EMAIL AND FEEDBACK:

I welcome your email communications. Please allow 48 hours for a response. I am committed to providing you with timely written or verbal feedback on one draft of each major paper and written feedback and a grade on the final version of each major paper. You can generally expect my responses to your drafts within one week of your punctual submission of them; graded final versions will be returned to you within two weeks.

ADVICE FROM LAST SEMESTER'S STUDENTS

Dear future WR 100 students,

Here is our advice to you:

- Once you get the assignment sheet, start writing down your original idea, then take notes as you're reading
 - Start thinking about your paper early on
 - Outlines! Do them!
 - As you're reading, write down quotes that you might use - with their citation information
 - Keep a list of sources with brief notes about what they are so you can figure out what to go back to
- Take advantage of office hours!
- Bring in your own voice, experiences, and interests to what you're writing.
- Save your drafts.
- Don't procrastinate on the readings.
- Figure out what works for you (written or in-person comments, different ways to outline, etc.).
- Talk to lots of people about your essay-in-progress:
 - Go to the Writing Center
 - Ask your friends to read it over
- Make friends with your classmates!
- Plan out when your deadlines are, and when you can do each thing
 - Daily goals – doing a little each day
 - Bullet journals
 - Calendars
 - Incentivize your progress! Treat yo'self.
- Celebrate your successes in a safe way.
- Don't try to write on an empty stomach.

Sincerely,

WR 100 O7, Fall 2016

Thank you for reading through the syllabus. Please email me at lheath@bu.edu to confirm that you have completed this reading exercise.

RESOURCES:

CAS WRITING PROGRAM:

100 Bay State Rd., 3rd floor / 617-358-1500 / <http://www.bu.edu/writingprogram/> / writing@bu.edu
Administers all WR courses and the CAS Center for Writing. You may contact the Writing Program if you have any concerns about your WR class.

CAS CENTER FOR WRITING:

100 Bay State Rd., 3rd floor / 617-358-1500 / <http://www.bu.edu/writingprogram/the-writing-center/>
Offers students enrolled in WR courses one-on-one consultations about their writing with well-trained tutors familiar with WR assignments. When you visit the center, you should expect to be actively involved in your session. Tutors will work with you at any stage in your writing process, but they will not edit or correct your paper for you. Rather, they will work with you to help you do your own best work. The center is a resource for all WR students. Whether you consider yourself to be a strong writer or a weak one, you can benefit from consulting with a tutor.

BOSTON UNIVERSITY LIBRARIES:

Mugar Memorial Library: 771 Commonwealth Ave. / 617-353-2700 / <http://www.bu.edu/library/>
Offer a wealth of online and print resources. Research Librarians will introduce you to the many resources the library offers in any field of research. They can work with you to develop a research plan and organize your sources. The Research Center welcomes you for walk-in consultations on the first floor of Mugar Memorial Library or at any other library on campus. Research appointments can be made at <http://www.bu.edu/common/request-an-appointment/>.

CAS ACADEMIC ADVISING:

100 Bay State Rd., 4th floor / 617-353-2400 / <http://www.bu.edu/casadvising/> / casadv@bu.edu
A central resource for all questions concerning academic policy and practice in the College of Arts and Sciences. The office is headed by the Associate Dean for Student Academic Life and has a staff of fifteen faculty advisors and five academic counselors. All students can receive academic advice about and assistance through this office. Students who have not yet declared concentrations can receive pre-registration advising through this office. Each BU college has its own advising office, so if you are not in CAS, you should also look into your college's advising.

OFFICE OF DISABILITY SERVICES:

19 Deerfield Street, 2nd floor / 617-353-3658 / <http://www.bu.edu/disability>
See "Accommodations" policy above

SCHEDULE

UNIT 1: INTRODUCTION TO ARCHAEOLOGICAL HERITAGE THEORY AND ARGUMENTATION

Week 1: Introduction to the Course

Thursday, 1/19: Introduction to the course, Case Study: Palmyra

Week 2: Case Study: Native American Bones / Identifying Research Topics

Tuesday, 1/24: Case Study: Native American Bones

Reading: syllabus

excerpts from *Sacred Sites and Repatriation* by Joe Edward Watkins

“Can a Skeleton Heal Rift Between Native Americans, Scientists?” by Andrew Lawler

“When is it Okay To Dig Up the Dead?” by Mark Strauss

Thursday, 1/26: Identifying Research Topics

Reading: “Whose Past?” by Colin Renfrew and Paul Bahn

Due: Self-Assessment

Week 3: Library Orientation / Case Study: Machu Picchu

Tuesday, 1/31: Library Day: class will meet in Mugar Library, room 302

Reading: Turabian Ch. 1-2

Thursday, 2/2: Case Study: Machu Picchu

Reading: “Guarding Machu Picchu” by Faine Greenwood

“Tourism in poor regions and social inclusion” by Alexandra Arellano OR “Developing sustainable

tourism through adaptive resource management” by Lincoln R. Larson & Neelam C. Poudyal OR “Caught

Between Nature and Culture” by Keely B. Maxwell & Annelou Ypeij

UNIT 2: RESEARCH SKILLS

Week 4: Developing a Research Project

Tuesday, 2/7: Presentations of Possible Research Topics

Due: short presentation

Thursday, 2/9: Types of Sources / The Genre of the Proposal

Reading: Turabian Ch. 4

Due: Bring one source about your proposed topic to class

Week 5: Finding the Scholarly Conversation

Tuesday, 2/14: Library Day: class will meet in Mugar Library, PAL Lounge

Thursday, 2/16: Writing Annotations / The TQS

Reading: Turabian Ch. 1, 5

“Yes / No / Okay, But: Three Ways to Respond” by Gerald Graff & Cathy Birkenstein

Week 6: Refining Research Topics

Monday, 2/20-Tuesday, 2/21: Mandatory conferences with Laura

Due: Annotated Bibliography Draft 1, TQS Draft 1

Tuesday, 2/21: NO CLASS (BU MONDAY)

Thursday, 2/23: Workshopping the TQS and Annotated Bibliography

Reading: “So What? Who Cares? Saying Why it Matters” by Gerald Graff & Cathy Birkenstein

Due: TQS Draft 2, Annotated Bibliography Draft 2

Week 7: Polishing the Research Proposal

Tuesday, 2/28: Workshopping the Prospectus

Reading: Turabian Ch. 6

Due: Prospectus Draft

Thursday, 3/2: Portfolio Workday

Due: Research Proposal

Saturday, 3/4-Sunday, 3/12: Spring Break

UNIT 3: REACHING AN ACADEMIC AUDIENCE

Week 8: Beginning the Research Paper

Tuesday, 3/14: Outlining / Examples of Academic Arguments

Reading: WR examples

Thursday, 3/16: Planning a Draft / Quoting, Paraphrasing, and Summarizing

Reading: Turabian Ch. 7-9

Due: Outline

Week 9: Structuring an Academic Argument

Tuesday, 3/21: Workshopping the Research Paper

Reading: "Shitty First Drafts" by Anne Lamott

Due: Research Paper Draft 1

Thursday, 3/23: Introductions, Conclusions, and Transitions

Reading: Turabian Ch. 12-13

Week 10: Clarifying Sentences / Avoiding Plagiarism

Sunday, 3/26: Research Paper Draft 2 due at 11:59pm:

you will receive written comments on your draft by Wednesday afternoon

Tuesday, 3/28: Clarifying Sentences

Reading: Turabian Ch. 14

Laura will be out of town at a conference from Wednesday, 3/29, until Sunday, 4/2.

Thursday, 3/30: Avoiding Plagiarism Workshop with a trainer from the Educational Resource Center

Reading: Turabian Ch. 10

Week 11: Polishing the Research Paper / Shifting to a General Public Audience

Tuesday, 4/4: Concision / Citation Format

Reading: Turabian Ch. 17, 19

"Concision" by Joseph M. Williams and Joseph Bizup

Due: Research Paper Draft 3

Thursday, 4/6: Clickbait

Due: Research Paper Final Version

UNIT 4: REACHING A PUBLIC AUDIENCE

Week 12: The Public Intellectual Essay

Tuesday, 4/11: Examples of Public Intellectual Essays

Reading: “The Genetic Archaeology of Race” by Steve Olson

“The Biblical Pseudo-Archaeologists Pillaging the West Bank” by Dylan Bergeson

“Living in the Past” by Nick Romeo

“The Real Amazons” by Joshua Rothman

“The Buried: Excavating the Egyptian Revolution” by Peter Hessler

Thursday, 4/13: Public Intellectual Essay Models

Due: Bring three possible models for your essay

Week 13: Drafting & Revising the Public Intellectual Essay

Tuesday, 4/18: Workshopping the Public Intellectual Essay

Due: Public Intellectual Essay Draft 1

Thursday, 4/20: Tailoring to Particular Publications

Reading: “Oldest Intact Maya Mural Found in Guatemala” by D.L. Parsell

“Dawn of Maya Gods and Kings” by William Saturno

“Early Maya Writing at San Bartolo, Guatemala” by William Saturno, David Stuart, Boris Beltrán

“The Maya Murals of San Bartolo” by Jill Hacking

“New Find Pushes Back Date of Maya Writing” by David Biello

Thursday, 4/20-Friday, 4/21: Feedback on the Public Intellectual Essay Draft 2 (conference OR written feedback)

Due: *Public Intellectual Essay Draft 2*

Week 14: Polishing the Public Intellectual Essay

Tuesday, 4/25: Revising the Public Intellectual Essay

Due: Public Intellectual Essay Draft 3

Thursday, 4/27: Portfolio Workday

Due: Public Intellectual Essay Final Version

Week 15: Finishing Up

Tuesday, 5/2: Finishing Up

Due: Portfolio