



“Every day, we move in and out of each other’s busy lives.  
It’s easy to take for granted all the little moments that make up our every day.  
Some are good. Others, not so much.  
But that’s life.  
It’s when you experience a moment of uncertainty.  
Something, or someone’s behavior that doesn’t seem quite right.  
These are the moments to take a pause.  
Because if something doesn’t feel right, it’s probably not.  
It’s not about paranoia.

Or being afraid.  
It’s about standing up and protecting our communities.  
One detail at a time.  
Because a lot of little details can become a pattern ...  
We trust our instincts.  
Just like you should.  
Because only you know what’s not supposed to be in your every day.  
So protect your every day.  
If you see something suspicious, say something to local authorities.”

-U.S. Department of Homeland Security, 2015

## Media & Communication Studies 499 /// Spring 2017

### *Ways of Looking*

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## Course Description

As part of its post-September 11<sup>th</sup> effort to intensify surveillance, the U.S. Department of Homeland Security sought to enlist the help of everyday citizens, asking them to ‘say something’ if they happened to ‘see something’ that struck them as suspicious or threatening. But they did not give much guidance on how to visually identify threats beyond instructing watchful citizens to look for unattended packages or people behaving strangely. In this way, Homeland Security relied upon, and encouraged, people to trust their visual instincts. But these instincts are shaped by histories, ideologies, and technologies that condition and influence how we look, what we see (or don’t), and how we interpret those sights.

This seminar explores the social, political, economic, and ethical dimensions of visual cultures and visual media, as we explore the intricacies of seemingly simple acts like seeing something and saying something about it. Our inquiry will include discussions of photographic efforts to make sense of the aftermath of slavery; representations of national identity in early American cinema; spectacular rituals that displayed ‘others’ at freak shows; photographs depicting Japanese-American internment during World War II; the commodification and commemoration of national tragedies; the use of surveillance and biometric technologies; and more. For every case we consider, we will ask who is using the visual, how, for what purposes, and with what consequences, paying especially careful attention to issues of gender, race, class, sexual orientation, national identity, and (dis)ability as they intersect with the visual. Using other scholars’ approaches to these phenomena as models for our own inquiries, we will work collaboratively to understand the various visual cultures that we inherit, inhabit, and create. Our ultimate goal will be to produce new knowledge about these dynamic relationships.

MCS 499 is a uniquely challenging course; it is meant to provide a meaningful conclusion to your undergraduate education in Media and Communication Studies. Meetings will emphasize critical reflection and the sharing of perspectives. As such, the course will be driven largely by your ideas and contributions, shaped in conversation with research by other scholars and refined through consideration of works by artists, photographers, filmmakers, and other producers of visual culture. Simultaneously, students will work to develop, refine, execute, and share their own research, processes that will culminate in the writing of the 499 seminar paper.

## On Registration and Eligibility

In order to take MCS 499, you must have earned a grade of C or higher in MCS 333. If you have not met this requirement, please contact me immediately.

## Required Texts

The following texts are required for purchase and available at the UMBC bookstore:

Rose, Gillian. *Visual Methodologies: An Introduction to Researching with Visual Materials*. 4<sup>th</sup> ed. London: Sage, 2016. (ISBN: 978-1473948907)

Smith, Shawn Michelle. *American Archives: Gender, Race, and Class in Visual Culture*. Princeton: Princeton University Press, 1999. (ISBN: 9780691004785).

Sturken, Marita. *Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero*. Durham: Duke University Press, 2007. (ISBN: 9780822341222).

Thomson, Rosemarie Garland. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. New York: Columbia University Press, 1996. (ISBN: 9780231105170)

Other readings will be available on Blackboard, through the UMBC library's collection of electronic journals, or elsewhere online. All readings listed on the syllabus are required unless otherwise indicated; review the syllabus carefully to make sure you've completed all the required readings for the day.

### Course Objectives

Upon successful completion of MCS 499, students will be:

Attuned to the roles of gender, race, class, sexual orientation, and ability in a range of visual cultures

Capable of thoughtfully evaluating and applying other scholars' arguments about visual media and cultures

Practiced at employing different methodologies in the critical analysis of visual texts and identifying the affordances and limitations of these various ways of looking

Accomplished at reading, thinking, writing, and speaking critically (and self-reflexively) about the political, cultural, social, and ethical dimensions of the visual

Prepared to translate course content into media practice or future study

### Course Policies, Guidelines, and Expectations

This course is designed to be a collaborative learning experience, and the following guidelines and policies are meant to help facilitate that.

- *All assignments are due in class and in accordance with my instructions.* Generally, I do not accept papers submitted via e-mail or left in my mailbox. If you are unable to complete or deliver an assignment because of an emergency, contact me as soon as possible to make arrangements for submitting your work.
- *Late work may not be accepted; if accepted, it will be penalized.* Some assignments cannot be

submitted late, and accordingly will not be accepted after the deadline. Before choosing to miss a deadline, contact me to determine whether you will be able to receive partial credit for late work. Every day that the first eligible assignment is late will result in a deduction of 10 percent of the total points possible. In other words, a 100-point paper turned in one day late that would otherwise have earned a 93 will receive an 83. Although work submitted late will be graded, this grade may not be accompanied by written comments or suggestions. If a family or medical emergency arises and you make arrangements with me ahead of time, I may agree to accept a late assignment without penalty. Additionally, if you need to adjust a deadline because of a religious observance, please speak with me well in advance so that we can make a plan.

- *Please bring all assigned readings to class and be prepared to discuss them.* This is especially crucial because course meetings will emphasize active engagement with the texts. This is an upper-level course, and the readings are often lengthy or challenging (or both!) – PLAN AHEAD.
- *Use mature judgment when deciding whether or not an illness should prevent you from attending class.* Put simply: if you are sick, stay home. Then, contact a classmate as soon as possible for notes and updates.
- *‘Emergency’ means emergency.* If you need a deadline extension because of an emergency situation, remember that emergencies are illnesses (of you or a family member, including partners or children) or other unpredictable events of that magnitude. The category of “emergency” does not include vacations; commitments for other courses, extracurricular activities, or sports; social engagements; or voluntary shifts at work.
- *This course uses Blackboard.* Be sure that you have access to this tool, and that you are familiar with how to use it. Some of your readings and course materials will be available through Blackboard, and I will also use this forum to post important announcements outside of class. If class is cancelled, I will post updates and/or assignments on our Blackboard site.
- *Make an effort to meet with or contact me outside of class.* Try to anticipate problems before they arise and approach them proactively. But also remember that meetings are not just for catastrophes! Contact me any time to let me know how you are doing with the readings, to discuss ideas and paper topics, or to give feedback on the course. Outside of in-person meetings, e-mail is the best way to reach me.
- *Please turn off cell phones at the beginning of class* unless you are a parent, caretaker, or possessed of another legitimate need to be accessible. If there is a situation that requires you to have your phone on during class, please let me know. Otherwise, ‘off’ means totally off.
- *Use available media wisely and respectfully.* Unless an in-class assignment requires its use, you are strongly encouraged to ignore your laptops (and tablets, and smart phones) during our meetings. Even if you use your laptop primarily to take notes, you’ll retain more information if you write by hand. And productive dialogue in the classroom simply cannot occur when students are attending to things like their social media profiles, chats, and texts.

Wondering why I think this is a good idea? This article offers a professor’s perspective and links to lots of research: <http://www.nytimes.com/2017/01/02/opinion/leave-your-laptops-at-the-door-to-my-classroom.html>.

If you decide to use your laptop in class, do so wisely. If laptop use becomes disruptive, I

have the option to prohibit it altogether.

In short: class meetings are an opportunity for you to have the increasingly rare experience of undivided attention. Take advantage of it.

- *The course will include in-class engagement with specific, relevant cultural artifacts.* In the event that these contain sensitive material, we will make every effort as a group to address it carefully and thoughtfully. However, you are welcome to excuse yourself if you think you might find such content disturbing.
- *MCS 499 is a collaborative learning experience.* This goal can only be realized with your participation. Please treat your classmates respectfully at all times. All students are encouraged to carefully disagree with and challenge one another, and everyone is responsible for conducting herself or himself professionally.

### Email Policy

Professional communication requires skill, even in the humble medium of email. Exchanges with your professors are great opportunities to refine your talents in preparation for your dazzling careers ahead.

Many questions can be answered by consulting the course syllabus or assignment sheets; check these resources first.

Before you send an email, use the following checklist to be sure it is both complete and professional:

- Meaningful subject line [not just “Question” or “Help!”]
- Appropriate salutation like ‘Dear Prof. \_\_\_\_\_’ or ‘Dear Dr. \_\_\_\_\_’ [not “Hey!”]
- Clear description of your reason for writing
- Complete, grammatically correct sentences
- If applicable: an explanation of what you have already done to resolve the problem
- An expression of thanks
- A signature that includes your full name and other information about you as appropriate.

Plan to wait at least 24 working hours for a response, and more at busy times of the semester or for complicated questions.

### Evaluation

The grading scale for this course is as follows:

90-100% = A

80-89% = B

70-79% = C

60-69% = D

59% and under = F

NOTE: Students earn grades based on the quality of their work during the semester; post-semester requests for grade changes will be refused.

## Academic Integrity

Integrity is the foundation of any scholarly community. By enrolling in this course, each student assumes the responsibilities of an active participant in our collaborative learning experience. This means that everyone's academic work and behavior will be held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty.

Verifiable instances of academic misconduct in MCS 499 will be penalized accordingly. The *minimum* penalties for violations of academic integrity in this course are as follows:

The *first offense* will result in a '0' on the assignment and a deduction of 10% from the student's overall grade for the course. The offense will also be recorded in UMBC's Academic Misconduct Database.

The *second offense* will result in failure of the course, and will be recorded in the Academic Misconduct Database.

If the nature of the infraction warrants it, I reserve the right to impose a stronger penalty. Upon review, UMBC's Academic Conduct Committee may also recommend additional disciplinary action, including notation on the student's transcript, suspension, or expulsion.

Academic misconduct is a choice, and therefore it is preventable. Remember:

- ALWAYS cite your sources (I can help with this)
- ALWAYS ask questions if you are unsure of what constitutes academic dishonesty
- ALWAYS see me if you are having difficulty with an assignment

UMBC's Statement of Values on the issue of student academic integrity can be found at <http://www.umbc.edu/saf/policies/StudentAcademicIntegrityValues.htm>. A detailed discussion of the policies and procedures that UMBC employs to put these values into practice is available at [http://www.umbc.edu/provost/integrity/ACC\\_final.pdf](http://www.umbc.edu/provost/integrity/ACC_final.pdf).

## Accommodations for Students with Disabilities

Students with disabilities are welcome in this class! If you need to have an accommodation made for a disability, please let me know *as soon as possible* so that we can work together to meet your needs. For more information on your rights as a student with a disability and the resources available to you, contact Student Support Services at (410)455-2459.

## Writing Resources

The written work you submit for this course should be of the quality that professors rightfully expect from undergraduates at the end of their study, and thus should be precise, logical, well-organized, mechanically sound, and appropriate in topic and tone. There are a number of writing resources available to you as a UMBC student. Some of them include:

**ME:** I will provide detailed instructions for all assignments, and work to ensure that all students have the skills necessary to complete them successfully. I also encourage you to utilize my office hours if you have questions related to specific aspects of the writing process.

**THE WRITING CENTER:** All writers can benefit from conversations with skilled readers, and students are encouraged to utilize UMBC's Writing Center. The Writing Center is located on the Lower Level of the Library, and sees clients on a walk-in basis. For more information, call (410)455-3126 or visit [http://www.umbc.edu/lrc/writing\\_center.htm](http://www.umbc.edu/lrc/writing_center.htm).

**THE INTERNET:** Believe it or not! For loads of general information about writing research papers, try Purdue University's Online Writing Lab: <https://owl.english.purdue.edu/owl/resource/658/01/>.

The OWL also offers style guides for the major citation formats: <https://owl.english.purdue.edu/owl/section/2/>.

And if you are unsure about the difference between primary and secondary sources, this site can help: <http://libguides.wells.edu/content.php?pid=533656&sid=4848405>. It also includes links to large collections of primary sources online.

### Sexual Assault Resources and Reporting

Any student who has experienced sexual harassment or assault, relationship violence, and/or stalking is encouraged to seek support and resources. Faculty and staff at UMBC are responsible employees, meaning that while we are here to listen and support you, we are also obligated to report any disclosures to the University. However, these three places on campus can guarantee your confidentiality: The Counseling Center (410-455-2472), practitioners in University Health Services (410-455-2542), any licensed campus clergy and medical staff. The Women's Center (410-455-2714) also serves as a quasi-confidential resource for the campus community. For more information or to report an incident you can speak with the Title IX Coordinator (410-455-1606) or UMBC Police. You may also contact the Baltimore County Sexual Assault/Domestic Violence hotline at 410-828-6390.

### Mental Health Resources

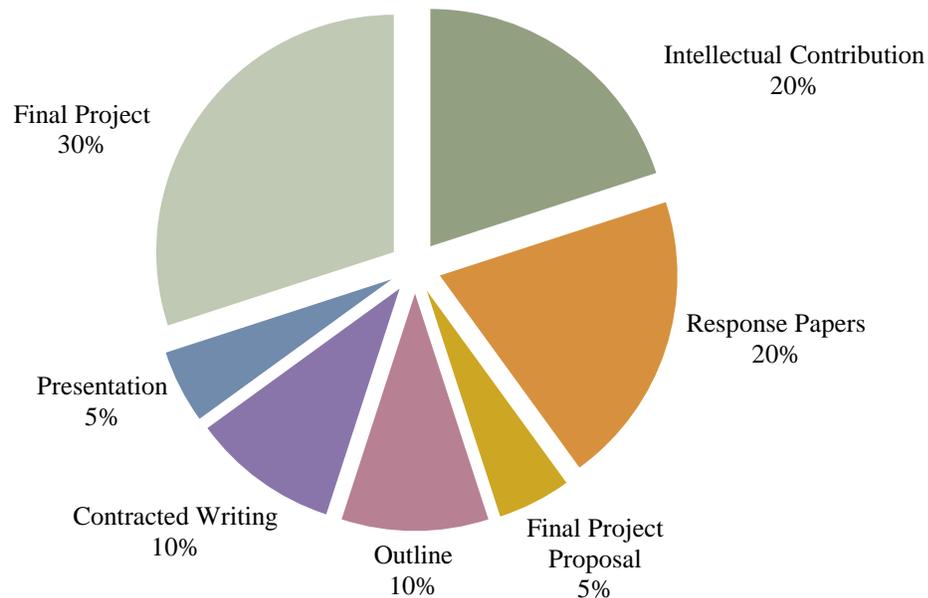
Diminished mental health can interfere with academic performance. The source of symptoms might be related to your course work; if so, please speak with me. However, problems with other parts of your life can also contribute to decreased academic performance. UMBC provides cost-free and confidential mental health services through the Counseling Center to help you manage personal challenges that threaten your personal or academic well-being.

Remember, getting help is a smart and courageous thing to do—for yourself and for those who care about you. For more resources get the Just in Case mental health resources Mobile and Web App. This app can be accessed at <http://counseling.umbc.edu/justincase>.

The UMBC Counseling Center is in the Student Development & Success Center (between Chesapeake and Susquehanna Halls). Phone: 410-455-2472. Hours: Monday-Friday 8:30am-5:00pm.

## Course Requirements

The percentage values for course requirements are as follows:



### Contribution to Intellectual Community (20%)

The success of the course depends directly on each student's contributions. All students must come to every class prepared, having read all assigned texts and ready to engage substantively and productively in our work together, including large- and small-group discussions; film screenings; research and paper workshops; and other activities and assignments. The class also includes workshops on elements of the final paper; on workshop days, I expect all students are expected to come to class with working drafts of the relevant documents and to participate fully in the workshop process.

I neither anticipate nor require that you will have mastered the readings before speaking in class about them. A thoughtful question can contribute just as much to discussion as a definitive comment does. If you are uncomfortable speaking in class, please let me know. The participation requirement is not meant to intimidate you; rather, it helps ensure that all students have maximum opportunity to explore ideas fundamental to the course.

Regular attendance (including timely arrival and attending the full class session) is essential to your success in this course! If you miss class, you are responsible for obtaining notes and updates from a classmate; the first course meeting will include an e-mail exchange to help with this. If there is an emergency that will keep you from attending class, please notify me as soon as possible. All students are permitted three *unexcused* absences during the semester; additional absences will negatively impact this component of your grade.

Remember that simply being present is not enough to earn full credit for participation. Even if I do not directly acknowledge behaviors like arriving late, leaving early, sleeping, playing on your phone, or doing work for other courses, be aware that I will note them. The mental absences that occur when students are disengaged or distracted compromise our shared intellectual project as much or more than physical absences, and will be reflected accordingly in your participation grade.

### Response Papers (4 @ 5% each = 20%)

Four times throughout the semester, on dates of your choosing, you will come to class having prepared a 2-3 page response paper about one of the assigned readings for that day. I will provide a list of questions about argument, methodology, significance, and relation to other texts that you can use to structure your

response papers. You will conclude your response paper with questions that you would like to raise in our class discussion, and will have opportunities to pose them to your peers. Response papers will be due at the beginning of class on the date for which the reading is assigned. Beginning February 14, students can submit response papers on any day that has assigned reading, with April 27 as the last possible due date; all students will choose their submission dates early in the semester.

### **Final Project Proposal (5%)**

In this 1-2 paragraph document, you will provide an overview of your plans for the final project. Successful proposals will include: a clear statement of the topic/issue you've chosen, what dimensions of the topic you'll research, a preliminary idea of the thesis you plan to develop, what primary source materials you might need and evaluate, and the kinds of secondary sources you will seek out. Finally, proposals should clearly identify the significance of the project and its connections to the course and/or the MCS curriculum. All proposals will be evaluated for completeness, clarity, and the quality of your explanations. Proposals are due at the beginning of class on March 7.

### **Final Project Outline (10%)**

On April 4, all students will come to class with a complete outline of their final project; this will leave ample time for you to receive, reflect upon, and incorporate feedback as you move into the final stages of researching and writing. Outlines should include a working draft of your thesis/argument and a paragraph-by-paragraph outline of the paper itself, as well as a partial bibliography. At the end of the outline, all students will note the amount of work they will contract to complete by April 27.

### **Contracted Writing (10%)**

So that everyone will have an opportunity to receive timely and applicable feedback on their final projects, all students will come to class prepared to submit a substantial drafted portion of it on April 27. When you submit your outline on April 4, you will indicate your plans for this component of the final project. Contract writings can certainly be drafts of works in-progress; they do, however, need to be substantive enough to enable me to offer meaningful comments and suggestions.

### **Research Presentation (5%)**

Although students will present elements of their work informally in class over the course of the semester, our final class meetings will feature more formal 5-minute presentations from every student about their final projects. These presentation days will provide a forum for students as authors to share their work and get feedback about their ideas, and as peers to learn about what their classmates are doing.

### **Final Paper (30%)**

The final project is the largest part of your grade for the course and, more importantly, the culmination of your semester and your work in MCS. For this assignment, you will identify a topic or question related to the broad themes of the course and then decide how you want to learn more about it. The end result of your inquiries will be a 20-25 page analytical research paper, in which you set forth an original thesis and defend it with evidence from primary and secondary sources. From the outset, class sessions will include research and writing advice and instruction, as well as regular opportunities to report on your progress, get feedback from the professor, and troubleshoot with your peers. *The paper is due by 12:00 p.m. on Friday, May 19, 2017; no late assignments will be accepted.* Although the project may seem daunting, the MCS faculty envisions it as a unique opportunity to contribute something new to our collective understanding of important dimensions of media as we encounter them in our everyday lives.

\*\*\*You will receive detailed instructions about all assignments, including grading criteria, well in advance of their due dates.\*\*\*

## Course Schedule (subject to change at my discretion)

NOTE: All readings are due on the day for which they are assigned.

NOTE: Textbook titles are abbreviated: *Visual Methodologies* – VM ... *Extraordinary Bodies* – EB ... *American Archives* – AA ... *Tourists of History* – TOH

(Tu) January 31, 2017 – Introduction(s)

(Th) February 2 – Approaching Images

- “Researching with Visual Materials: A Brief Survey” (*Visual Methodologies* 1-23)
- “Towards a Critical Visual Methodology” (VM 24-47)
- “‘The Good Eye’: Looking at Pictures Using Compositional Interpretation” (VM 56-84)

(Tu) February 7 – Look Carefully

- “Semiology: Laying Bare the Prejudices Beneath the Smooth Surfaces of the Visual” (VM 106-146)
- “Psychoanalysis: Visual Culture, Visual Pleasure, Visual Disruption” (VM 147-186)

(Th) February 9 – Images in Context

- “Discourse Analysis I: Text, Intertextuality, and Context” (VM 186-219)
- “Discourse Analysis II: Institutions and Ways of Seeing” (VM 220-252)
- **Bring a visual artifact to class**

(Tu) February 14 – Photography, Identity, Citizenship

- “Introduction: American Archives” (*American Archives* 3-10)
- “‘Baby’s Picture is Always Treasured’: Eugenics and the Reproduction of Whiteness in the Family Photograph Album” (AA 113-135)

(Th) February 16 – Photographic Lineages

- “Photographing the ‘American Negro’: Nation, Race, and Photography at the Paris Exposition of 1900” (AA 157-186)

(Tu) February 21 – Erasures

- Laura Wexler, “Seeing Sentiment: Race, Photography, and the Innocent Eye.” In *Tender Violence: Domestic Visions in an Age of U.S. Imperialism*, 52-93. Chapel Hill, NC: The University of North Carolina Press, 2000.

(Th) February 23 – Envisioning Empire

- Kristin Whissel, “The Gender of Empire: American Modernity, Masculinity, and Edison’s War Actualities.” In *A Feminist Reader in Early Cinema*, edited by Jennifer M. Bean and Diane Negra, 141-165. Durham, NC: Duke University Press, 2002.

(Tu) February 28 – Ghosts Deprived of Rest

- Brenda L. Croft, “Laying Ghosts to Rest.” In *Colonialist Photography: Imag(in)ing Race and Place*, edited by Eleanor M. Hight and Gary D. Sampson, 20-29. London: Routledge, 2002.

(Th) March 2 – Final Project Workshop #1

- **Bring a draft of your final project Proposal to class**
- **If your proposed final project includes an element of audience research, you must read “To Audience Studies and Beyond: Ethnographies of Audiences, Fans, and Users” (VM 253-287)**

(Tu) March 7 – ‘Scientific’ Gazes

- Kimberly Hamlin, “The ‘Case of a Bearded Woman’: Hypertrichosis and the Construction of Gender in the Age of Darwin.” *American Quarterly* 63, no. 4 (December 2011): 955-981. /// Available through UMBC Library website.
- **Final project Proposals due at the beginning of class**

(Th) March 9 – Looking Happy

- Tanya Sheehan, “Looking Pleasant, Feeling White: The Social Politics of the Photographic Smile.” In *Feeling Photography*, edited by Elspeth H. Brown and Thy Phu, 121-157. Durham: Duke University Press, 2014.

(Tu) March 14 – Final Project Workshop #2

- **Meet in AOK 259 and bring Final Project documents with you ...**

(Th) March 16 – Examining the Extraordinary

- “Theorizing Disability” (*Extraordinary Bodies* 19-54)

(Tu) March 21 and (Th) March 23 – NO CLASS ... Enjoy your Spring Break!

(Tu) March 28 – Natural and National Curiosities

- “The Cultural Work of American Freak Shows” (*EB* 55-80)
- Illustrations (*EB* n.p.)

(Th) March 30 – Final Project Workshop #3

- **Bring a draft of your Outline to class**

(Tu) April 4 – Other Gazes

- Eli Clare, “Gaping, Gawking, Staring.” *GLQ: A Journal of Lesbian and Gay Studies* 9:1-2 (2003): 257-262. /// Available through UMBC Library website.
- Maurice Stevens, “From the Deluge: Traumatic Iconography and Emergent Visions of Nation in Katrina’s Wake,” *English Language Notes* 44, no. 2 (Fall/Winter 2006): 217-225. /// Available through UMBC Library website.
- **Final project Outlines due at the beginning of class**

(Th) April 6 – Relocation and Representation

- Wendy Kozol, “Relocating Citizenship in Photographs of Japanese Americans During World War II.” In *Haunting Violations: Feminist Criticism and the Crisis of the ‘Real’*, edited by Wendy S. Hesford and Wendy Kozol, 217-250. Champaign, IL: University of Illinois Press, 2000.

(Tu) April 11 – Apologetic Images

- Thy Phu, “A Manner of Apology: Transpacifism and the Scars of Reparation.” In *Picturing Model Citizens: Civility in Asian American Visual Culture*, 84-120. Philadelphia: Temple University Press, 2012.

*(Th) April 13 – Commodifying History*

- “Introduction” (*Tourists of History* 1-34)
- “Consuming Fear and Selling Comfort” (*TOH* 35-92)

*(Tu) April 18 – Mourning and Materialism*

- “Citizens and Survivors: Cultural Memory and Oklahoma City” (*TOH* 93-138)

*(Th) April 20– In/visibilities*

- Louise Amoore and Alexandra Hall, “Taking People Apart: Digitised Dissection and the Body at the Border,” *Environment and Planning D* 27, no. 3 (June 2009): 444-464. /// Available through the UMBC Library website.
- Anjali Nath, “Beyond the Public Eye: On FOIA Documents and the Visual Politics of Redaction.” *Cultural Studies <-> Critical Methodologies* 14, no. 1 (2013): 21-28. /// Available through UMBC Library website.

*(Tu) April 25 – Final Project Workshop #4*

- **Bring a draft of your Contracted Writing to class**

*(Th) April 27 – Seeing Refugees*

- Angela Naimou, “Afterimages of Endless War,” *College Literature* 43, no. 1 (Winter 2016): 226-233. /// Available through the UMBC Library website.
- **Contracted Writing due at the beginning of class**

*(Tu) May 2 – NO CLASS MEETING – Individual Appointments with Prof. Adelman*

My appointment: \_\_\_\_\_

*(Th) May 4 – NO CLASS MEETING – Individual Appointments with Prof. Adelman*

*April 28 – May 5*

**Suggested activities (please let me know if you do any of these things):**

- Consult with the Writing Center about your Final Paper
- Exchange papers with a classmate for peer review
- Read recent UMBC Review papers by students in the humanities

*(Tu) May 9 – Presentations (1)*

*(Th) May 11 – Presentations (2)*

*(Tu) May 16 – Presentations (3) & Evaluations*

*(F) May 19 – FINAL PROJECTS DUE AT 12:00 P.M.!*

**Deliver them to my office (407 Fine Arts). No late assignments or electronic submissions will be accepted.**