

Application for a New Course v10.5

Course ID <i>Subject and Number</i>	ENGL 332
Date APPROVED	
Date DENIED	

I. Systems and Catalog Information Complete each item.

1	Course Developer	Kyle Dickson, Cole Bennett
2	Course Teacher	Kyle Dickson
3	Course Title	Introduction to Film Studies
4	Course Abbreviation (if title is over 30 characters)	n/a
5	College	CAS
6	Department	Language and Literature
7	Number of Credit Hours	3
8	Is the course Fixed Credit or Variable Credit?	Fixed
9	Is the course repeatable?	No
10	Maximum number of times course may be repeated	n/a
11	Maximum number of hours credit	3
12	Explanation for variable credit	n/a
13a	Course contact hours - LEC	3
13b	Course contact hours - Lab	0
13c	Course contact hours - Practicum	0
13d	Course contact hours - Seminar	0
13e	Course contact hours - Studio	0
13f	Course contact hours - Online	0
13g	Course contact hours - Colloquium	0
13h	Course contact hours – Field Experience	0
13j	Course contact hours - Internship	0
13k	Course contact hours - Research	0
13m	Course contact hours - Workshop	0
13n	Course contact hours – Other (specify)	0
14	Instructor Workload	.25 FTE
15	Grade Mode (check all appropriate):	X_Standard X_Credit/No Credit (undergrad only)
16	Maximum Enrollment	25
17	Catalog Description (50 words or less)	Survey of cinema from the silent era to today with an emphasis on fluency in cinematic language, genre, and production. Film studies represent more than simply looking at movies through a literary lens but learning to see how

		different filmmakers approach the fusion of image, sound, and story
18	List any prerequisites (course/s, test scores, class standing, major, etc.)	Completion of sophomore literature req't
19	List any co-requisites	n/a
20	If the course is cross listed, specify the Course ID(s) MUST have signature in Section V off all Department Chairs	n/a
21	Does this course have any special student costs? Yes/No <i>Attach a <u>completed</u> "Request to Add or Change Course Fees" form. Describe in section IV-F.</i>	no
22a	How often will it be offered? Fall	As needed/on demand
22b	How often will it be offered? Spring	As needed/on demand
22c	How often will it be offered? Summer	n/a
23	Frequency? All, odd, or even years?	As needed/on demand
24	First semester this course will be offered <i>New courses may not be taught under their approved course ID until they appear in the catalog, therefore, no earlier than the coming fall.</i>	Fall 2016
25	List course/s that should be deleted, include the last semester for course/s being deleted <i>A course cannot be deleted when it is a requirement in a degree plan in any department.</i>	n/a
26	Is this course required for a degree/s? Yes/No <i>If "Yes," attach a revised degree plan(s) reflecting the placement of the new course.</i>	No
27	Should the addition of this course be retroactively applied to the degree plan it supports? Yes/no and explain	No
28	Has this course been offered as a Special Topics course? Yes/No <i>If "Yes," specify the Course ID and enrollment for each term it was taught. (Note: New courses are NOT required to be taught as Special Topics courses prior to being approved. However, courses may be taught once as Special Topics before it is proposed. See the Course Descriptions section of the Catalog for details.)</i>	Yes. ENGL 447 in Fall 2015. Enrollment capped at 25, stood at 18.
29	List any courses in which content overlaps the proposed course.	N/A

II. Curriculum

1	Degree Plan Explanation of how this course affects degree requirements.	ENGL BA advanced elective; ENGL 332 will also be required in Film Minor.
2	Justification State the justification for adding this course to the current curriculum. Represent the need.	Responding to the burgeoning student interest for film issues, our department offered this course as a special topics class; it had many people enroll from majors across campus. Film is an ever-growing medium of narrative in our culture, ripe for analysis, creation, and appreciation. The years-old student-driven and produced FilmFest is evidence of this. Many of our competitors already have Film majors, minors, and programs—we wish to add this class as a staple to our dept.

III. Course Design

1. Audience and Course Goal

1	Describe the intended audience, including prerequisite skills.	The audience will be English majors, English minors, Professional Writing minors, IT students, and other students who wish to learn to write screenplays for film.
2	State the overarching course goal(s) in performance terms.	Students will be able to understand, analyze, read and write about, and consume films critically from around the world.

2. Competencies and Measurements

	Competency	Measurement
1	Be conversant with development of film technology, important eras and schools of filmmaking, and key controversies and breakthroughs.	Regular blog posts, quizzes, exams
2	Develop the ability to think like a filmmaker as you screen films, actively engaging and analyzing what you see and hear on the screen rather than passively watching.	Regular blog posts, quizzes, exams
3	Read and write about film, through the lenses of formal and cultural analysis.	Major project, regular blog posts, exams
4	Understand and be able to explicate how lighting, sound, cinematography, editing, and elements of mise en scene function to communicate a movie's meaning	Major project, regular blog posts

5	Explore the influence of a film's director as well as producers, marketers and distributors in shaping the reception of a film	Major project, exams
6		
7		
8		
9		

3. Text and Resources

1. Give the full publication information of the textbook/s and other required resources and outside readings.

Barsam, Richard, and Dave Monahan. *Looking at Movies*. 4th Edition (also available as eBook with integrated media).

2. For **combined undergraduate/graduate** courses, make two lists:
 - a. full publication information; label **Undergraduate**.
 - b. full publication information; label **Graduate**. Indicate number of pages required.

IV. Supporting Documentation

Supporting documents must accompany proposal prior to preliminary approval by chair and dean.

1	Library — Submit new course application and syllabus to the Dean of the Library. Consult with the director and establish a deadline for completion of the library report. Attach the signed copy of the Library report.
2	Instructional Design — The application and syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center Review Letter.
3	Content Overlap — Include one document for each course you listed in Section I-I. Attach statement from instructor/dept chair of existing course justifying the new offering.
4	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
5	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
6	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
7	Justification — Attach all documents referred to in Section II-2
8	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
9	Provide documentation for all additional attachments here

V. Preliminary Approvals

All supporting documentation has been assembled and attached to this application. I believe this course is ready to be presented to appropriate councils. We have a plan to fund this new course.

Course Number and Name ENGL 332

Primary Department

Shelly Sanders
Department Chair
2.15.16
Date

[Signature]
Dean of the College
2/25/16
Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

VI. Actions *Place all actions on one page.*

Course ID: ENGL 332

Course Title: Introduction to Film Studies

1. College Academic Council: (for all courses)

Note: Insert additional lines for College Academic Council action for each college involved in cross-listed courses.

Approved ☒ Denied ☐ Lynette S. [Signature] 2-15-16
College Dean or Director Date

Approved ☐ Denied ☐ _____
College Dean or Director Date

2. Graduate Council: (for graduate level courses)

Approved ☐ Denied ☐ _____
Dean of Graduate School Date

3. Teacher Education Council: (when applicable)

Approved ☐ Denied ☐ _____
TEC Chair Date

4. University General Education Council: (when applicable)

Approved ☐ Denied ☐ _____
Provost's designee Date

5. University Undergraduate Academic Council: (*undergraduate level courses*)

Approved ☐ Denied ☐ _____
Vice Provost Date

6. Academic Provost: (for all courses)

Approved ☐ Denied ☐ _____
Provost Date

7. President of the University: (for all courses)

Approved ☐ Denied ☐ _____
President Date

Attach notes, comments, or conditions from appropriate councils:

ABILENE CHRISTIAN UNIVERSITY
LIBRARY

M E M O R A N D U M

DATE: 16:15
TO: Dr. Cole Bennett, Dr. Kyle Dickson
FROM: Mark McCallon, Associate Dean for Library Information Services
RE: Course Application for ENGL 332 – Introduction to Film Studies

After reviewing the course application and syllabus, the library can support the proposed course. Please contact Karen Hendrick (hendrick@acu.edu), Librarian Liaison to the Department of Language and Literature, if you will require additional library resources in the future for the course. Thank you for letting us review the course application.

December 4, 15

Dr. Kyle Dickson
Brown Library303
(325)674-2261
dicksonk@acu.edu

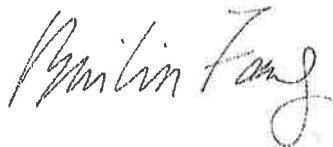
Dr. Dickson,

Thank you for the submission of ENGL332: Introduction to Film Studies. The syllabus is exemplarily presented in the sections you currently have. Here are a few suggestions:

- Based on ACU new course application guidelines, you may need to consider adding some additional details to the syllabus, or copying them from the application form, if available, so that students who may not see the application form will also be able to see these details. I am attaching a checklist, but specifically, these are the details that seem missing: credit hours, semester and year, meeting time and place, office hours/contact expectations, intended audience.
- The outline of topics for various weeks is also missing. Having a calendar as the one you include for ENGL333 would be very helpful.
- It seems that you will be using Canvas discussions for blogs. If that's the case, you might want to indicate that explicitly, or I wonder if someone may think of other tools for blogging as Canvas does not has a specific tool labeled for blogging.
- For the blog post, you use a check mark plus/check mark/check mark minus system for the weekly blog posts, but letter grades are also used. Is it possible to simply them into one system for easier recording and communication? A rubric will come in really handy for grading discussions like this.

These are changes that can be easily made yourself. Please feel free to let me know if you have any questions. There is no need to bring it back to the Adams Center for further review. However this letter is not meant to be a final approval in the course application process. It is intended as a reference for the council members, who may have questions or comments of their own. If there is anything else we can do to help you, please feel free to let me know.

Sincerely yours,



Director of Instructional Design
Adams Center for Teaching and Learning
Abilene Christian University

Dr. Kyle Dickson
Brown Library 303
dicksonk@acu.edu
325-674-2261

ENGL 332: Introduction to Film

Fall 2016

University Mission

The mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world.

College Mission

The College of Arts and Sciences engages students with humanity's greatest ideas to create understanding, apply insights, and serve the world as Christian thinkers and problem solvers.

Department Mission

The Department of Language and Literature at ACU believes in the importance of reading, reasoning, and writing effectively in order to serve God in an information-driven world.

Class Time & Location

MWF 1:00, College of Biblical Studies 129.

Office Hours

MWF 9:30-11:00, 3:00-4:00; TR 3:00-4:30, or by appointment.

Course Description

Survey of cinema from the silent era to today with an emphasis on fluency in cinematic language, genre, and production. Film studies represent more than simply looking at movies through a literary lens but learning to see how different filmmakers approach the fusion of image, sound, and story.

Credit Hours

3 hours credit.

Intended Audience

ENGL 332 is available as an advanced elective for English majors and a required course for the Film Minor.

Prerequisite

Completion of sophomore English requirements.

Required Materials

Barsam, Richard, and Dave Monahan. *Looking at Movies*. 4th Edition (also available as eBook with integrated media).

Access textbook tutorials at: http://www.norton.com/college/film/movies3_dvd/

Rental costs associated with the weekly films we'll discuss in class;
alternatively, DVDs will be available for you to check out at the Learning Studio Desk (in-building use only).

Course Objectives

- Be conversant with development of film technology, important eras and schools of filmmaking, and key controversies and breakthroughs.
- Develop the ability to think like a filmmaker as you screen films, actively engaging and analyzing what you see and hear on the screen rather than passively watching.
- Read and write about film, through the lenses of formal and cultural analysis.
- Understand and be able to explicate how lighting, sound, cinematography, editing, and elements of mise en scene function to communicate a movie's meaning.
- Explore the influence of a film's director as well as producers, marketers and distributors in shaping the reception of a film.

Course Format

As you get started in the course, it might be a good idea to dispel two potential myths:

Myth No. 1: Watching movies for class is fun!

Actually, it can be fun and your two professors hope you will have that sort of experience with the great films we've selected, most of which you may not have seen. However, you do need to be aware that, aside from screening a few film clips to focus discussion, class time will not be set aside for "popcorn and movies." Instead, each week we will gather to discuss a film or several short films, you've watched in advance (most likely over the weekend). You should think of the film; screening requirement the same as being assigned a play or novel. It's your responsibility before class begins to get through the film. You will be held accountable for viewing the film with unannounced short quizzes. These quizzes can't be passed simply by reading the IMDB synopsis or the Wikipedia article on the film.

Myth No. 2: At Least It's a Film Class, so I Won't Have to Read!

Uh, actually, our class will require a fair amount of reading. Our work this semester will include assigned readings from the textbook as well as others writing and talking about film online, so to participate meaningfully we'll need you to come prepared.

Typical Week

Monday: Discuss an assigned film that you watched over the weekend.

Wednesday: Develop mastery and answer questions over the content of a chapter from the textbook that connects meaningfully to that week's film.

NOTE: You can count on there being a reading quiz.

Friday: Apply what we've learned in a new context, sometimes through the discussion of successful short films or by stepping behind the camera to consider the craft of filmmaking through hands-on workshops.

VERY IMPORTANT: Canvas is your portal to this class

The use of Canvas learning management system is the primary way the following will be accessed by you:

- quizzes
- readings outside the textbook
- homework assignments
- project assignments
- due dates
- reminders

Also, Canvas will be where important updates are made to course information. It will be your responsibility before completing any assignment to first visit the Canvas course page and find out exactly what you're expected to do.

Faith and Learning

The English Department at ACU shares a common commitment to preparing thoughtful, mature graduates for Christian service and leadership throughout the world. Spiritual maturity doesn't develop overnight but is nurtured through serious and sustained study of texts sometimes sympathetic to the Christian worldview and sometimes opposed to it. We believe that genuine maturity is formed often by struggling with the issues raised by texts and reflecting on the significance they hold for ourselves and our world. Just as Jacob wrestled with God and was blessed, we believe the questions students encounter during their time at ACU may be as important as the answers in shaping their future faith and character. This course seeks to raise challenging questions that lead students to read carefully, think critically, and communicate clearly.

COURSE ASSIGNMENTS

Quizzes

At the beginning of most class days, we will have a short reading quiz. Each quiz will contain basic, factual questions from the assigned reading or film. As a rule, you should leave time to watch each film carefully, taking notes as or after the viewing and paying special attention to the structure of the work, its genre or type, and key cinematic techniques we talk about in class.

Weekly Discussion Posts

Throughout the semester all students will contribute to regular discussion posts on assigned films. Most discussions will be started with a round of initial posts analyzing a key element in a recent film. Each student will post a detailed analysis the first week of the assignment, then respond to the posts of at least 4 other students the second week.

Each student will need to post a total of 8 weekly discussion responses as they contribute to these discussions.

Above average work (receiving As and Bs) should reflect above average effort, insight, and attention to detail. Average responses to discussions, like more formal essays, that reveal little original thinking, hurried reading/viewing, or careless writing will not receive above-average marks.

Major Project

Towards the end of the semester, each student will complete or contribute to a major project that demonstrates mastery of core concepts from the course. Each project may be in written* or digital form. You will have the opportunity to seek approval of almost any idea you're interested in as long as 1) it's pursued in a rigorous and creative way and 2) it reasonably involves a time commitment of around 10 hours, e.g., research and writing, conceptualizing, scripting, filming, editing.

***NOTE:** If you choose to work within the writing option, your final paper should strive to be suitable for presentation/reading at a conference featuring student research (e.g., the annual History of the Southwest Popular/American Culture Association Conference).

DIGITAL PROJECT OPTIONS

Film Analysis Digital Essay – Working individually or with a partner, produce a short 3-4 minute analysis of a film from our semester that accounts for the technical aspects of its production within the context of the director's work or genre. This digital essay will seek to highlight an informed point of view with carefully chosen stills/clips from your chosen film(s) synced to your audio commentary. (For examples of this type of video essay, see Tony Zhou's [everyframeapainting.tumblr.com](https://www.tonyzhou.com/everyframeapainting)).

Short Narrative Film – Working individually or with a partner, write, direct, and produce a short film, following ACU FilmFest guidelines, that builds on your working knowledge of story structure, character development, and genre this semester. The short film should demonstrate mastery of the fundamentals of camera movement, shot composition, lighting, audio, and editing, all of which we'll introduce in workshops in the Learning Studio this

semester. (For inspiration, see past FilmFest projects at blogs.acu.edu/filmfest).

WRITTEN PROJECT OPTIONS - 4,000 to 5,000 words long

Please note that these two examples are meant only to stimulate your imagination. You should feel free to investigate through research and writing any aspect of films or filmmaking that interests you. Whatever topic you focus upon, your goal should be to produce a paper that suitable for presentation at an undergraduate research conference.

Reviewing the Reviewers - Make a survey of film reviews written by Rex Reed and Roger Ebert of the same films. Analyze similarities and differences. Draw conclusions about what roles each reviewer is filling, what influences might be affecting their critical judgment, what impact their reviews have had. Is it possible to say that one reviewer is better than the other? Why or why not?

Finding the Next Wes Anderson (i.e., Next Auteur Filmmaker) - Pick a filmmaker who has directed (and maybe written as well) only two films thus far and look for hints in these two works that make it possible to forecast that they might be expected to work in the auteur mode throughout his or her cinematic career. What elements do you project will be prominent in future films? What will the films be concerned with thematically? What actors or types of actors will be cast? What will this auteur's visual style tend to look like?

All film projects will be submitted for a class screening or presentation the last week of the semester. Students must submit a completed final project to pass the class.

Mid-Term and Final Exam

There will be two major exams covering assigned readings and films. Every effort should be made to take the exam with the class though rare exceptions may be made for a makeup without penalty. Failure to complete either exam will result in failure of the course.

Each exam will include short answer and essay sections. Since essays on both exams will be comprehensive in scope, detailed reading and viewing notes early in the semester will prove invaluable when reviewing for the Final Exam.

COURSE POLICIES

Grade Distribution

Success in this course will require a serious investment of time on a variety of assignments throughout the semester. If you plan to be concerned about your final grade in May, you will want to set aside time now for the following major assignments:

Weekly Discussion Posts	20%
Quizzes and Attendance	10%
Major Projects	30%
Mid-Term Exam	20%
Final Exam	20%

Grade Weights

Unit exams will be based on the same scale used to determine grades at the end of the semester:

A = 99-92
B = 91-83
C = 82-74
D = 73-65
F = below 65

Attendance

According to departmental policy, students must attend 80% of the class meetings in order to receive credit for the course, which means for TR classes 9 absences will constitute an *F*. However, this is an upper-level course, and excessive absences or lack of participation will affect not only your daily average but also your success on most major projects.

Finally, any assignments missed during an absence are still binding: it is your responsibility to find out what you missed *before* the next class meeting.

Academic Integrity Policy

Academic integrity is defined as academic work completed as assigned for each class by the individual or group responsible for the work. Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead, or misrepresent and therefore, are a form of lying. Such actions are contrary to behavioral norms that flow from the nature of God.

Academic misconduct includes, but is not limited to, the following: 1) Failure to give credit to sources used in a work in an attempt to present the work as one's own, 2) Submission of papers or projects obtained from another source (e.g., research service or club paper file) as one's own, and 3) Falsifying information orally or in writing. Academic misconduct may result in, but is not limited to, a zero on the assignment and/or an F in the course. Additionally,

the department chair, Dean of the College of Arts and Sciences, and the Dean of Student Life will be notified.

See the full university policy, including how to appeal a decision, by following this link:

<http://www.acu.edu/campusoffices/studentlife/judicialDocuments/AcademicIntegrityPolicy.pdf>.

Completed Work Policy

All major assignments must be turned in to receive credit for the course. All work must be submitted during the 15-week semester, and late work will only be accepted with advanced approval from the instructor.

Special Needs Policy

Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please call our office directly at (325) 674-2667.

ACU is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 93112 -- The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act - (ADA), pursuant to section 504 of The Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens. As a faculty member, I am required by law to provide "reasonable accommodation" to students with disabilities, so as not to discriminate on the basis of that disability. Student responsibility primarily rests with informing faculty at the beginning of the semester and in providing authorized documentation through designated administrative channels.

Offensive Language/Situations

Contemporary films often contain language or situations which might be described as "offensive." No student is ever required to view material that he or she believes to be spiritually damaging. If a student earnestly believes that a certain work will damage him or her spiritually, the teacher will make a substitute assignment. However, one attribute of an educated Christian is the ability to respond intelligently and courageously to irreligious or antireligious works of art. A person who earnestly wants to be both a Christian and an educated person should recognize that mere offensiveness does not make a literary work spiritually damaging. Its offensiveness may, in fact, put a reader on guard spiritually.

Some movies will be offensive or disturbing to some readers. But it does not follow automatically that those films promote heresy, worldliness, or spiritual despair. To equip Christian students to function professionally as teachers, actors, critics, and moviegoers, this course has to *confront what is being written, studied and produced*. That's why some assignments are made that may be personally distasteful. If you have questions or concerns, by all means discuss them with the instructor.

COURSE SCHEDULE

WEEK 1 FILM HISTORY

Aug 24 Introducing the course, *Great Train Robbery* (1903)

26 *Looking at Movies (LAM)*, ch 10, read Production Code (posted on Canvas),
propose an in-class screen policy

28 Discussion 1 DUE

WEEK 2 WRITING ABOUT FILM

31 *North by Northwest* (1959)

Sept 2 LAM, ch 1

4 SHORTS: *Foley Artist, Pentecost*; Discussion 2 DUE

WEEK 3 MISE EN SCENE, pt 1

7 *American Beauty* (1999)

9 LAM, ch 5 (pp. 171-201)

11 SHORTS: *Jam Jar, Luminaris*; Discussion 3 DUE

WEEK 4 MISE EN SCENE, pt 2

14 *The Third Man* (1949)

16 LAM, ch 5 (pp. 202-222)

18 SHORTS: *Curfew, Trotteur*; Discussion 4 DUE

WEEK 5 CINEMATOGRAPHY, pt 1

21 *Days of Heaven* (1978)

23 LAM, ch 6 (pp. 225-250)

25 SHORTS: ACU FilmFest; Discussion 5 DUE

WEEK 6 CINEMATOGRAPHY, pt 2

28 *Ida* (2014)

30 LAM, ch 6 (pp. 250-286)

Oct 2 LS Workshop: Working with Cameras; Discussion 6 DUE

WEEK 7 EDITING, pt 1

5 *Whiplash* (2014)

7 LAM, ch 8 (pp. 339-368)

9 LS Workshop: Camera Movement; Discussion 7 DUE

WEEK 8 EDITING, pt 2

12 *No Country for Old Men* (2007)

14 LAM, ch 8 (pp. 368-375)

16 Mid-Term Exam

WEEK 9 SOUND

19 *Gravity* (2013)

21 LAM, ch 9; Discussion 8 DUE

23 FALL BREAK HOLIDAY

WEEK 10 POLITICS IN FILM

26 *Dog Day Afternoon* (1975)

28 Online Readings

30 LS Workshop: Capturing Audio; **Discussion 9 DUE**

WEEK 11 THE BUSINESS OF FILM

Nov 2 *Crouching Tiger, Hidden Dragon* (2000)

4 LAM, ch 11

6 Class Workshop: **Project Prospectus DUE**

WEEK 12 SHORT FILM FESTIVAL

9 WORKSHOP: 24fps SCREENING

11 PROJECT WORK DAY

13 LS Workshop: Editing Lab

WEEK 13 AUTEUR STUDY: WES ANDERSON

16 *Moonrise Kingdom* (2012)

18 PROJECT WORK DAY

20 *Darjeeling Limited* (2007)

WEEK 14 REVIEW PROJECTS

23 Class Workshop: Feedback Session

25 THANKSGIVING HOLIDAY

27 THANKSGIVING HOLIDAY

WEEK 15 FINISH PROJECTS

30 Semester Wrap Up

Dec 2 PROJECT WORK DAY

4 LS Screening: **Final Project DUE**

WEEK 16 FINALS WEEK

7 DEAD DAY

10 Final Exam, Thursday, 8:00-9:45am