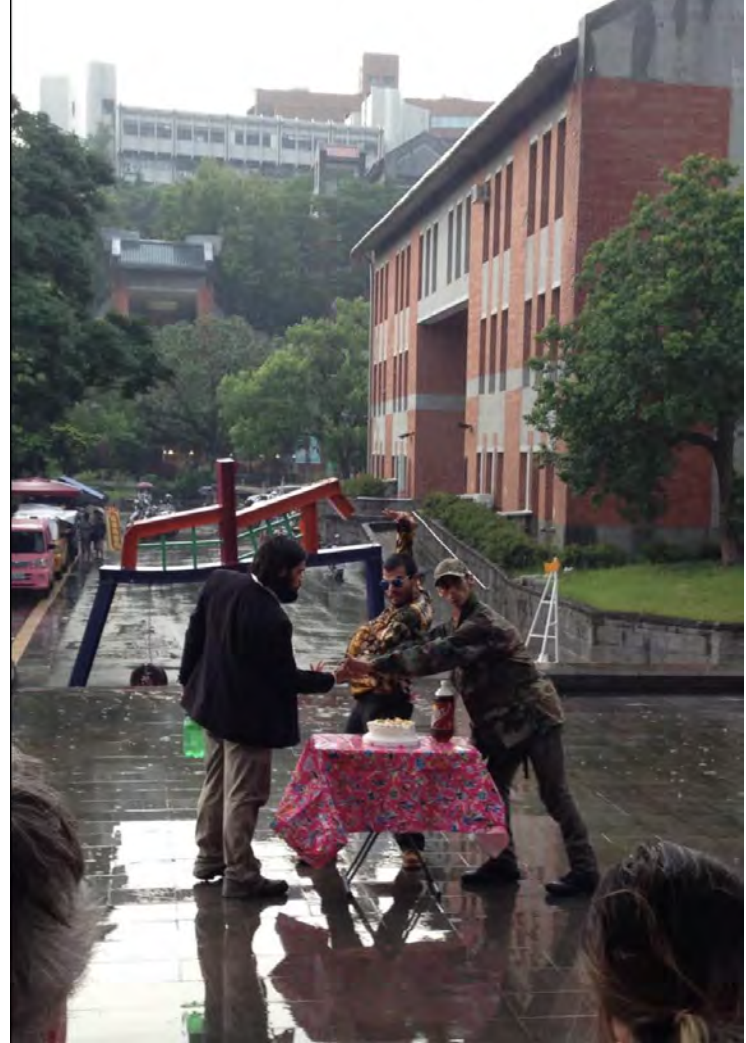


Global Drama

ENG 356L Section 111
TF 12:30-1:45 in FN 101

This course is a survey of global drama and theatrical performance, with readings focused outside of the US and Western Europe. As such, the dramatic traditions discussed will include some which are more familiar to contemporary US readers and some which are decidedly unfamiliar. Students should be prepared to expand their idea of dramatic literature and theatrical performance; the very foundation of human expression through performance will be discussed in various stylistic developments

Our discussions will be framed by major issues in global performance, including the oppression of bodies, the manipulation of languages, cultural appropriation, transcultural artistic intersections, the blending of rituals and performance traditions, the use of violence onstage, and the presentation of economic and national conflicts in postcolonial landscapes. As such, while the course will be focused on a series of dramatic texts, we will be looking at those texts as documents for performance – for the bodies and languages of the performers often become sites of imperial conquest and conflicted identities.



The Firsts by Dedalo Artes Escenicas

World Stage Design, Taipei, Taiwan July 2017
Company Members & Performers:
Ramiro Airola, Zuleima Burrue, Christian Durazo and Pedro Nuñez.

Course & Classroom Philosophies

Theatre is Collaborative

Theatre is a collaborative and interactive art form that thrives upon active energetic involvement from all participants – audiences as well as participants. We will be discussing art with members of this community, which requires everyone to take risks together. Be cognizant of your own actions and reactions and their impact on our classroom community. Be a good collaborator.

Theatre is Challenging

Theatre is human artists imitating human beings in action. And, intellectual growth depends on exposure to a diversity of human experiences in the classroom. Thus, this course requires you to engage with many aspects of humanity on the page and in the classroom. We will encounter points of view and treatments of subjects that may offend or confound your sensibilities. Be prepared.

Theatre is Community-Driven

As adults embarking upon collaborative learning together, you need to be honest, respectful, and supportive. As you are working this semester, please remember that everyone deserves to have a classroom where they are free to learn without fear of being silenced. We are all responsible for the climate in our classroom. Be good to each other.

Course Objectives

This course will help students develop an understanding of global theatrical texts and the theoretical, political, cultural, and historical landscapes which influenced the texts' development, performance, and reception.

At the completion of this course, students should have a greater capacity to:

- Critically analyze plays as texts for performance, and place these texts and their subjects within broader literary and performance traditions
- Engage in multiple different forms of writing about theatre
- Analyze major issues in theatrical cultural appropriation and cultural intersections
- Perform and utilize research that will enhance their understanding of texts and their reception
- Analyze para-theatrical performances such as political protests and performance art
- Continue working towards communicating analysis and knowledge in written and spoken communication
- Analyze historical and contemporary political and cultural production conditions and their impacts on the theatrical event & dramatic texts

Readings, Materials, & Supplies

Materials used in connection with the course may be subject to copyright protection.

Digital Plays & Readings

Links to Marist library digital copies & other open source materials are on iLearn for the following texts (as well as other materials):

- F.T. Marinetti et. al.: "Futurist Manifesto" and plays
- Sefi Atta: *The Sentence*
- Theoretical excerpts (ex: Brecht, Huizhu, Bharata-Muni)
- Chikamatsu Monzaemon: *Love Suicides at Sonezaki*
- Ji Junxiang: *The Orphan of Zhao*
- Kyogen plays
- Hannah Khalil: *A Museum in Baghdad*

Digital Clips and Filmed Theatre

Links to Marist library digital copies and other open source filmed versions of shows are available for:

- Performances by artists such as Pussy Riot, Takarazuka, and other groups
- *Sizwe Bansi is Dead* TV adaptation
- *Pantomime & a Panto (Cinderella)*
- various other materials.

Plays to purchase (print; digital is fine if they exist in that format)

Gilbert: *Postcolonial Plays: An Anthology*

ISBN: 9780415164498

We will be reading:

- Judith Thompson: *Pink*
- Maishe Maponya: *Hungry Earth*
- Manjula Padmanabhan: *Harvest*
- Derek Walcott: *Pantomime*

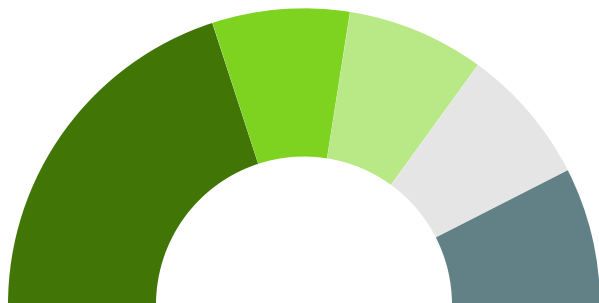
Jeyifo: *Modern African Drama*, 2nd

ISBN: 9780393975291

We will be reading:

- Theoretical Excerpts (ex: Frantz Fanon, Ngugi Wa Thiong'o)
- Wole Soyinka: *Death and the King's Horseman*
- Athol Fugard, John Kani & Winston Ntshona: *Sizwe Bansi is Dead*

Grading Breakdown



- Exams (40%)
- Short Analysis Paper (15%)
- Contemporary Paper (15%)
- Article Review Paper (15%)
- Short Work & Participation (15%)

Grade Scale

A (900-1000 pts) Excellent Mastery

B (800-899 pts) Above Average Mastery

C (700-799 pts) Mastery

D (600-699 pts) Partial Mastery

F (Below 600 pts) Failure to Master

Graded Assignments

Full instructions will follow for all assignments

Exams 40%

- There are 2 exams in this course, each worth 200 points
- Exams cover all course objectives & content, with a particular focus on analysis and application; the final exam will have a cumulative question which will be distributed in advance.
- Make-up exams will only be given in cases of dire emergency

Papers

There are three papers in this class, which serve to introduce students to different types of writing about drama and theatre. Each paper has the potential to assess all course objectives, depending on the approach a student takes, though most will focus on a couple of intersecting analytical exercises (ex: application of a theory to a text in specific contexts; analysis of a text or performance within historical or political settings; etc.)

The Analysis and Contemporary Performance Papers are designed to accommodate the breadth of majors/minors enrolled in this course. Each has a number of options which enable students to explore drama, theatre, or performance as they choose.

Article Review Paper 15%

Intercultural Appropriations & Controversies Article Review Paper & Discussion:

In order to expose you to recent controversies about intercultural appropriation and the type of scholarly materials you will need to use for your other papers, we will be having a discussion about scholarly treatments of Peter Brook's Mahabharata, David McRuvie's Kathakali King Lear, and Ong Keng Sen & TheatreWorks' Desdemona; these productions intersect with the major issues we discuss in the class. In addition to participating in the class discussion, you will write a short critical summary of one article from the reading list. Full instructions will follow.

Analysis Paper 15%

Analysis Paper:

This paper will ask students to analyze one or more of the texts that we read for class, using scholarly research to assist with this task. There will be a number of options with staggered due dates. Choose the paper and due date which works best for your interests and schedule. Full instructions will follow.

Contemporary Performance Paper 15%

Contemporary Performance Paper

This paper and in-class presentation will ask students to engage with contemporary performance studies work. Students will either write a critical review of a contemporary global streaming performance, analyze a contemporary play we have not read, or analyze the theatricality inherent in a contemporary global (international) political protest. Full instructions will follow.

Participation & Short Work 15%

These varied assignments will assess all course objectives, in different combinations. See the next page for more information

- In-class work may or may not be announced in advance.
- No make-ups will be administered for work completed during class time.
- Online work will be open long enough for you to schedule time to complete it.

Be sure to regularly check into iLearn's weekly lessons as we progress through the semester so that you know about work due, particularly if you need to miss class.

Types of Short Work and Participation

Homework, Online Work & Quizzes	<p>All out of class work will be listed on the weekly iLearn page, with links to the appropriate place to submit content or an explanation of what to bring to class.</p> <ul style="list-style-type: none">- Quizzes will be open on iLearn in advance of their due date and are due at the start of class.- Quizzes are low stakes assignments designed to encourage you to read before class while preparing you for class discussion and give you some exposure to types of questions that will appear on your exams. They also give you space to think through some major discussion points.- Quizzes are graded on mastery of the reading material and your engagement with the specific text in your answers.- As this is an upper-level course, the number and use of quizzes will vary. If discussion starts faltering because folks aren't reading, then expect more quizzes. If discussion is cooking along without quizzes, then expect fewer.- Occasionally, the course will require online forum posts, submission of clip links, and other short homework assignments other than reading the text. These will be announced in advance of due dates.
In-Class Work	<p>This course also occasionally includes specific graded in-class work, such as imagining adaptations of Kyogen scripts, acting those out, experimenting with Bunraku puppets (of sorts), and the like. These are generally graded on a present/ not present/ engaged/ not engaged basis rather than on your skill as, for example, a puppeteer.</p>
Participation	<ul style="list-style-type: none">- This is your active, respectful, and measured contribution to class discussions in a variety of modalities.- Participation includes your willingness to talk, engage with classmates, and experiment with ideas in a conversation, but there are many ways to participate actively & supportively in a community.- The portion of this grade not occupied by other assignments will be assigned to Participation.- Your contributions will be assessed holistically here.

Remember: plays may contain sensitive material or language which makes you uncomfortable. Sometimes this is the discomfort of newness, but sometimes this is the discomfort of trauma. In the case of the latter, do what you need to do to protect yourself and your classmates. Sometimes that means speaking up within the community and discussing the text and reactions to it, and sometimes that means excusing yourself from the room for a bit.

How Does This Course Fit into the Marist Curriculum?

ENG 356 offers 3 credits of Liberal Arts (LA) credit. This is a discussion and lecture course.

You may use this course in any of the following ways

- Core Literature
- Theatre minor requirement
- Global Studies Pathway
- Elective Credit
- English major upper-level dramatic literature course (theatre conc)
- English major upper-level literature course (writing, literature conc)
- English major upper-level Global/Ethnic literature course (literature conc)



Attendance Policies & Guidelines

The Globe Theatre, London, England

- The interactive and collaborative nature of theatre extends into the theatre classroom.
- By enrolling in this course, you have agreed to be a present and active member of this class.
- There's a pandemic out there. Be safe, and be in touch.

Physical & Intellectual Absences

- Do what you can to be present & focused rather than distracted.
- There's a pandemic. Your goals this semester are engagement and communication if you run into situations that prevent your full engagement. If extenuating circumstances develop, please contact CAAS and me as soon as possible so that we can work to keep your academic progress on track. Do not suffer in silence or disappear. Ask if you need help.
- Please know that I will send out the not-quite-metaphorical search parties if you miss class too often.

Answers to Other Common Attendance Questions

- Life and work responsibilities continue on, even during tech week. Arrange your schedule so as to permit you to continue with class work during times of heavy extracurricular & other college-sponsored commitments.
- Extended absences (more than one class period) must be cleared through CAAS.
- If your observance of a religious holiday conflicts with the course schedule or our in-class work, then please notify me at least two weeks prior to the holiday so that appropriate arrangements can be made.
- Athletes & Band Members: Alas, there's usually a note here about getting me your absence notes. We shall see.
- If you miss class, then you should contact your classmates to get the notes from them. I recommend getting notes from multiple classmates, as that will increase your chance of getting decent coverage of the day's content.

COVID - 19

- The pandemic lingers on. If we need to be remote as a class or college, then we will Zoom. Link is in iLearn.
- If you individually need to miss class, then College policy is that we're back to 2019. Get the notes from a classmate or two and use the materials on iLearn, but we will not be Zooming in individual students. If you're home sick, then you should be home sick -- and sleeping.
- In general, we'll figure it out and adjust as needed. Check your email regularly in case of updates.
- If the school tells you to stay home, then they will send a note to your faculty. Stay home.
- If you are unwell and have not ruled out COVID, then get tested and wait until you know.
- The metal band on your mask is meant to help it stay on your nose. Please use it. Assume that other people in this room are at high risk for complications or live with folks who are high risk. Humanity quells pandemics through community care. Many of the plays we'll read this semester are about communities -- follow their lead.

Communications Outside of Class

Office Hours

My office is Fontaine 214, second floor.

My office hours are:

- Tuesday 3:30-5:00 pm
- Wednesday 10:00-11:00 am and 2:00-3:00 pm
- Friday 3:30-5:00 pm

Full-time Marist faculty hold five office hours per week.

This is a time when you can drop in and ask a question without an appointment.

Email

My email is: eileen.curley@marist.edu

Email is a professional communication tool. Please use it accordingly.

Marist requires that email about your academic progress be sent to your school email.

I check email at least once daily on weekdays, but expect a delay on weekends and Wednesdays.

Please do not email within 24 hours of class and assume I will be able to answer your message.

Assignment Submission Policies & Procedures

Late Work

- Stay on top of the course, but I realize we're in a pandemic.
- Assignments are due at the time/dates listed on iLearn. Do not get behind.
- Quizzes and exams will be open for multiple days; these cannot be submitted late. The lowest grade in your quiz/ in-class assignment/ homework will be dropped.
- Papers can come in late, but gauge late vs. the workload pile up caused by doing so. In class work cannot be submitted late. If you end up in a hospital or the like, then reach out.
- No late work is accepted after fourteen days or Friday of finals week, whichever comes first.

Submission Instructions

- Follow instructions & links in Lessons for all work submission.
- Written work is due to iLearn.
- iLearn only accepts certain file formats. Google doc links & .pages are not accepted. Export to Word or PDF.
- I will grade what is submitted. Check your submissions.
- iLearn will confirm submissions via email to you. Check for those.
- I do not accept emailed work. Now is the time to wrestle with iLearn and figure it out.

Extensions and Incompletes

- Incompletes and extensions will only be granted for emergency situations that develop towards the end of the semester.
- Do everything you can to stay on top of the course work, but if you end up with extenuating circumstances, then reach out and we will build you an individualized plan based on your situation.
- Do not suffer in silence.

Covent Garden Opera House, London



Academic Honesty

The currency of higher education is knowledge. This exchange of information allows us to improve society and ourselves, but we cannot grow and learn unless we first admit that we need to rely on the thoughts of others to generate our own ideas. When you use someone else's ideas, you must cite that person. When in doubt, cite.

If you have questions, then ask before submitting your work.

Violations & Repercussions

As members of the Marist learning community, all students should adhere to the principles of academic integrity as set forth in the Marist Academic Integrity Policy.

Violations include but are not limited to activities such as cheating on exams and plagiarism, which includes copying other artists' work.

Any student found to be in violation of the Marist College Academy Honesty Code as it pertains to our class will **automatically fail the assignment with a grade of zero (0)** and may face further sanctions, including failure in the course.

Turn-it-In

Use of Turnitin is mandated for this course. Turnitin is a service used by Marist College faculty to compare a student's written work with its very large database of sources, student papers from other institutions, and the like, to check for originality. Work submitted to Turnitin will be used only for purposes of assessing originality, and will not be shared beyond Turnitin or used for any other purpose. Students must submit all assignments to Turnitin through the regular iLearn submission process. Students who wish to remove their personal identifying information (name, student identification number, etc.) from the submitted file may do so but must notify their professor ahead of submission. Work submitted through iLearn in this course will not be reviewed by the Professor or maintained by the College unless and until the Turnitin process is completed

Accommodations

If you have **any** condition or need for accommodation that will make it difficult for you to carry out the work as I have outlined it, please notify me *within the first two weeks* of the class so that appropriate arrangements can be made. If something develops, then let me know. This include religious holiday observances.

Learning Accommodations

- The Office of Accommodations and Accessibility provides services that can significantly enhance your learning.
- If you use OAA, please notify me so that we can work to create an optimal learning environment.
 - In-person testing accommodations are administered by OAA and not the individual faculty members at Marist, although online testing will occur through iLearn.
 - **Please send me your official accommodations sheet from OAA so I can program iLearn accordingly.**
 - If you need further assistance such as a scribe or a reader, then please contact OAA to book those resources. Book these early so that you can be sure that you have a time reserved.
- If your accommodations include the use of electronic devices in class, then speak with me so that we can craft an individualized plan based on your needs.
- If you develop a medical condition during the semester (concussion, broken hand, etc.) that leads to you needing temporary accommodations, then please contact OAA.
- If you had accommodations in high school and are considering not using them in college, please file with the accommodations office now regardless. Registering and then declining to use them when you see that you do not need them is much easier than the other way around. Also, I highly recommend that you use your accommodations for a semester before making this decision to not continue with the support. The heady joy of September is a different learning condition than the doldrums of December.



Seven Thousand Flakes
Fifth Floor (Russia)

World Stage Design, Taipei, Taiwan July 2017
Creators, Artists and Actors: Kobozeva Sofya, Skorik Anastasia, Krupatina Olga

Sharing this Space Together, in class and on campus

Names & Pronouns

While the computers & institutions behind them have not quite taken over completely (as we'll see them try in *Harvest*), they still are rather insistent upon fitting humanity into boxes that the code can handle. Further, there's power in naming, not naming, and misnaming characters, as we'll see in plays throughout the semester. Let's not replicate the dehumanizing behavior of the bots, the colonizers, or the oppressors.

As a person:

- If you do not go by the name on the roster, then let me know so I can update lists internally.
- If you are comfortable doing so, then let us know your pronouns.
- If we are mispronouncing your name, then let us know so that we can get that correct.

As a classmate and artist/scholar:

- Please remember names, proper pronunciations, and pronouns, for everyone in the room.
 - We are a small community, and getting this right is a basic step towards functioning as a community.
- Please also work towards remembering and pronouncing names of characters and playwrights.
 - Some may use diphthongs or letter combinations or clicks or other sounds with which you are not familiar, but as residents of an increasingly globalized world, we need to practice. This is the space to do so.
 - In some weeks, there will be pronunciation guides or clips on iLearn to help with this task.
 - Without a person in the room to help us, we may yet get it wrong, but work at it so that we all can be better global citizens.

Power & The Abuse of Power & You

The plays we'll discuss in this class contain a lot of examples of humanity at its worst, including murder, rape, assault, and genocide. If you need to excuse yourself for a bit to take care of yourself, then do so. If you need to talk with someone, then Marist has support systems in place if you need them.

In particular, if you or someone you know has experienced sexual harassment, including sexual assault, dating or domestic violence, or stalking, support is available. Please contact the Title IX Office at titleix@marist.edu or (845) 575-3799 or visit www.marist.edu/title-ix to file a report. Please be aware that faculty and staff are required to disclose incidents of sexual harassment or other potential violations of the Marist College Discrimination, Harassment, and Sexual Misconduct Policy to the Title IX Office. To speak to a confidential resource who does not have this reporting responsibility, contact Counseling Services at (845) 575-3314, Health Services at (845) 575-3270, or Campus Ministry at (845) 575-3000 (x2275).

All of these offices can help you determine the best support resources for your particular needs on campus, even if they are not Title IX related.

What is Where on iLearn?

Homepage (Lessons Tool)

- Start on the Homepage (Lessons Tool)
- This Homepage serves two main functions:
 - The landing page is a centralized place to start each time you log into the course.
 - Each week has a subpage.
 - Main resources are listed here with links
 - Other useful subpages are also listed here
- Think of this like an interactive course schedule with some additional resources

Weekly Lessons Pages

- These are Weekly subpages of the Main Lessons Landing Page. They have everything you need to complete that week's work, including:
 - Links to materials & readings (when digital)
 - Links to the tools you need to submit your assignments for that week, such as Assignments, Forums, etc.
 - Some out of class work will be shared on a subpage
 - Research guides will be on subpages

Zoom

- This is a videoconferencing tool. We will hopefully not be using it for live class, but COVID.

Checklist

- Each week will have a checklist on the Weekly Lesson.
- This allows you to keep on top of work and helps me to see how you're progressing.
- Use it or not - your call. I'm not grading this.

Feedback & Grades

- This course will use the iLearn gradebook.
- Written feedback on your assignments is more crucial for development and progress than simple numerical grades. Read the feedback.
- Feedback on assignments will be distributed either:
 - In the Assignments tool as an attachment or in the text box.
 - In the gradebook in the comments boxes.
 - Distributed on paper in class
- All grades will be visible in the Gradebook tool a few days after assignments are returned.

Tests & Quizzes

- This tool is used for the exams and many of the reading quizzes.

Forum Discussions

- There will not be regular online discussions in this class unless COVID disrupts things quite spectacularly again.

Assignments

- The formal written work for projects for this class will be submitted to the Assignments Tool, as will occasional exercises.
- Select the correct Assignment and be sure to upload your work in an accepted file format
- ALWAYS go back into the assignment and make sure that the file upload worked. It is your responsibility to make sure that your uploads are successful and completed on time.
- Please do not upload .pages files or links to Google Docs. Export to .doc or .pdf

		Date	Topic	Country	Required Readings (see iLearn & Anthologies for background, too)	Location	Major Work Due
1.1	T	30-Aug	Introduction to the Course		Course syllabus		
1.2	F	2-Sep	Frameworks: Theory & Performance	Italy	F.T. Marinetti, et. al.: "Futurist Manifesto" and selected plays (~1909-1922)	iLearn	
2.1	T	6-Sep	Frameworks: Text & Performance	Nigeria	Sefi Atta: <i>The Sentence</i> (2011)	iLearn	
2.2	F	9-Sep	Frameworks: Text & Performance	Nigeria	Sefi Atta: <i>The Sentence</i> (2011)	iLearn	
3.1	T	13-Sep	Frameworks: Space, Power, Protest	Various	Ngugi Wa Thiong'o: "Enactments of Power: The Politics of the Performance Space," sections I-II, VI-XI. & Excerpts from Pavis: "Analyzing Performance" and Schechner: By Means of Performance.	Jeyifo & iLearn	
3.2	F	16-Sep	Frameworks: Political Protests		See iLearn for instructions		
4.1	T	20-Sep	Apartheid: Politics, Race & Art	SA & Canada	Judith Thompson: <i>Pink</i> (1986)	Gilbert	
4.2	F	23-Sep	No class - Presidential Inauguration				
5.1	T	27-Sep	Apartheid: Politics, Race & Art	South Africa	Maishe Maponya: <i>The Hungry Earth</i> (1979) Scene 1 & Brecht excerpts (iLearn)	Gilbert & iLearn	
5.2	F	30-Sep	Apartheid: Politics, Race & Art	South Africa	Maishe Maponya: <i>The Hungry Earth</i> (1979) remainder of the play	Gilbert	
6.1	T	4-Oct	Apartheid: Politics, Race & Art	South Africa	Athol Fugard, John Kani and Winston Ntshona: <i>Sizwe Bansi is Dead</i> (1972)	Jeyifo	
6.2	F	7-Oct	Apartheid: Politics, Race & Art	South Africa	Athol Fugard, John Kani and Winston Ntshona: <i>Sizwe Bansi is Dead</i> (1972)	Jeyifo	Earlier analysis paper options
7.1	T	11-Oct	Midterm exam		Midterm Exam (available on iLearn from 10/8 through 10/13)		Midterm Exam
7.2	F	14-Oct	No Class - Fall Break				
8.1	T	18-Oct	Frameworks: Gestural Traditions	China, India, Europe	Theoretical Excerpts: Huang Zolin from "On Mei Lanfang and Chinese Traditional Theatre;" Sun Huizhu from "Aesthetics of Stanislavsky, Brecht and Mei Lanfang;" and excerpts from Bharata-Muni's Nāṭya-śāstra	iLearn	
8.2	F	21-Oct	Bunraku	Japan	Chikamatsu Monzaemon: <i>Love Suicides at Sonezaki</i> (1703)	iLearn	
9.1	T	25-Oct	Kyogen	Japan	Kyogen Plays: <i>Tied to a Stick</i> and other Kyogen plays (see iLearn for links)	iLearn	
9.2	F	28-Oct	Postcolonialism & Panto	St. Lucia	Derek Walcott: <i>Pantomime</i> (1978)	Gilbert	
10.1	T	1-Nov	Postcolonialism & Panto	St. Lucia	Derek Walcott: <i>Pantomime</i> (1978)	Gilbert	
10.2	F	4-Nov	Intercultural Appropriations and Controversies Article Review Day		See iLearn for instructions		Article Review Paper
11.1	T	8-Nov	Ritual & Colonization	Nigeria	Wole Soyinka: <i>Death and the King's Horseman</i> (1976)	Jeyifo	
11.2	F	11-Nov	Ritual & Colonization	Nigeria	Wole Soyinka: <i>Death and the King's Horseman</i> (1976)	Jeyifo	
12.1	T	15-Nov	Sci Fi Bodies	India	Manjula Padmanabhan: <i>Harvest</i> (1997)	Gilbert	
12.2	F	18-Nov	Sci Fi Bodies	India	Padmanabhan: <i>Harvest</i> (1997) & Haraway: A Cyborg Manifesto excerpt	iLearn	
13.1	T	22-Nov	Contemporary Intercultural Theatre		Takarazuka Revue: <i>Elisabeth</i> (2016)	iLearn	
13.2	F	25-Nov	No class - Thanksgiving break			iLearn	
14.1	T	29-Nov	Revenge Drama	China	Ji Junxiang: <i>Orphan of Zhao</i> (13th/14th century)	iLearn	Later Analysis Paper options
14.2	F	2-Dec	Revenge Drama	China	Ji Junxiang: <i>Orphan of Zhao</i> (13th/14th century)	iLearn	
15.1	T	6-Dec	Contemporary Global Theatre	Iraq, Palestine, UK	Hannah Khalil: <i>A Museum in Baghdad</i> (2019)	iLearn	
15.2	F	9-Dec	Contemporary Global Theatre	Iraq, Palestine, UK	Hannah Khalil: <i>A Museum in Baghdad</i> (2019)	iLearn	Contemporary paper
16		16-Dec	Final Exam: Due 10 am Dec 16th. Our slot is Dec 16 - 8-10 am. Exam will be available on iLearn from 12/11 through 12/16 at 10 am.				Final Exam on iLearn