FYS DESCRIPTION: The First Year Seminar brings students into the university through close engagement with full-time faculty. Faculty work with a writing instructor and LMU librarians to introduce students to intellectual rigor, critical thinking, and effective writing skills while laying the foundation for a life-long commitment to learning. The topic of each section of the FYS is chosen and developed by the full-time faculty member within one of seven broad themes: 1) Faith and Reason, 2) Ethics and Justice, 3) Virtue and Justice, 4) Culture, Art and Society, 5) Power and Privilege, 6) Globalization, and 7) Science, Nature, and Society. Instructors share the example of life-long commitment to intellectual curiosity and creative activity by developing topics that grow from their own work and interests. Aimed at improving students’ skills in written and oral communication and information literacy, the FYS invites students to engage critically and reflectively with scholarly discourse, analyzing and producing texts in a variety of media formats. FYS activities, pedagogies and experiences aim to develop intellectual community inside and outside the classroom. Seminars may be linked to Living/Learning Communities so that the activities that take place in the seminar are coherently connected to the co-curricular programming in the LLC.

COURSE DESCRIPTION: Perhaps recognized more for its sun, surf, and stars, Los Angeles is often not immediately identified with culture and art. Nonetheless, museums in the city such as the Getty Villa, the Getty Center, LACMA, the Norton Simon and MOCA have significant collections of art ranging from antiquity to the contemporary period. Buildings like Frank Gehry’s Disney Concert Hall or Richard Meier’s Getty Center have helped to shape architectural development far beyond the freeways of Los Angeles. Disneyland and Forest Lawn, as different types of cultural institutions, have formulated, respectively, a response to life and to death that is grounded in artistic and architectural tradition. This course will challenge students to examine the meaning of culture and art in Los Angeles using various themes, such as the role of art collecting and the development of museums, the notion of destination architecture, the manipulation of artistic copies, and the expression of religion in the urban landscape. Class discussion will connect sites or objects in Los Angeles to a broader historical continuum to demonstrate cultural, artistic and architectural precedents that have helped to shape Southern California; in turn, the
role of Los Angeles as a cultural innovator will be examined. Field trips and site visits will be an integral part of the course.

LEARNING OUTCOMES: Following a successful completion of this course, students will:

1. Understand and appreciate the intellectual rigor and academic excellence that defines an LMU education
This course will use the city of Los Angeles to explore current issues in art history, museum studies, cultural studies and critical theory to introduce students to the intellectual rigor that characterizes an LMU education. The monuments, museum collections, and sites will further be situated in a broad historical continuum so that students will understand the connections between the contemporary context of Los Angeles and the traditions that helped to shape the city’s cultural institutions. The class will further ask students to explore and reflect upon ethical questions related to collecting, art, and display.

2. Engage critically and reflectively in scholarly discourse
Using an interdisciplinary approach with readings with multiple viewpoints, students will be introduced to various methodologies that will require a critical and reflective engagement in scholarly discourse.

3. Learn to read critically and carefully
Assignments will require that students learn how to evaluate critically different types of sources: primary and secondary; popular and scholarly. Students will be required to analyze critically course readings during class discussions.

4. Exercise critical thinking in oral discussion and writing
Students will exercise critical thinking through class discussion, oral presentations, debate, and their written work. These activities will help students to formulate, substantiate and defend their own arguments.

5. Be able to evaluate sources for quality
Students will write a critical response/review of a primary source reading. This paper will be a critical review that addresses the author’s thesis, method of analysis, and the particular historical context of the document. The paper will synthesize the main points of the reading and support the students’ arguments with direct quotes and critical analysis. Students will further analyze secondary sources in other written assignments and for oral presentations.

6. Acquire research skills including the use of the library catalog and electronic databases to retrieve books or articles
Students will acquire library research skills that will include the use of the library catalog and electronic databases relevant for art history and related subject matter; a special research methods workshop will be organized in the Hannon Library. Students will also complete an assignment related to the holdings of the Department of Archives and Special Collections.

COURSE FORMAT/INSTRUCTIONAL METHODS: The course will be conducted using a combination of lectures, class discussion and on-site visits. Students will have a
variety of assignments that will encourage an active engagement with the city of Los Angeles and its artistic treasures.

**WRITING INSTRUCTION:** Students should expect and be prepared to do a good deal of writing for this course. In addition to regular in-class exercises and homework, students will prepare drafts, conduct peer reviews and consolidate their feedback from both their peers and the writing instructor in order to submit final draft versions for each assignment. On the dates assignments are due, students will include materials used in the preparation of the final draft, including all rough drafts and peer review worksheets. At the end of the semester, students will submit a final portfolio of their assignments over the course of the term, including these same materials. Please be sure to remain organized and hold onto your materials involved in the composing process!

In addition to the professor's guidance on their writing assignments, students will receive feedback from the course writing instructor. The writing instructor will provide specific instruction on each of the assignments in class as well as discuss other aspects related to the writing component of the course throughout the semester. Further, the writing instructor will be available by appointment during his office hours, and at least once during the semester will hold scheduled mandatory one-on-one conferences with every student. Both during his office hours and the individual conferences, students will critique drafts of their assignments with their instructor or may discuss other topics related to writing in the course.

**WRITING LABS:** In addition to briefer comments, activities and instruction on writing during individual class periods, the writing instructor will hold four writing labs interspersed over the course of the semester during the whole class period and devoted to key aspects of upcoming writing assignments. Topics will include evaluating primary and secondary sources, recognizing and building arguments, and targeted grammar instruction.

**REQUIRED TEXT AND COURSE READINGS:** In-depth articles and book chapters have been selected to focus on specific monuments or themes. These readings will be available to students electronically. Students should complete all readings prior to the class period under which they are listed. In addition to the class readings, students should purchase the following text:


**COURSE REQUIREMENTS:** Those taking the class should be aware that the study of art history and the FYS seminar will require a substantial investment of time. Students are required to attend all class lectures and are responsible for the material presented in them as well as in the assigned readings. Readings should be completed by the date on which they have been assigned; therefore, students should come prepared to discuss the content of the readings and may, on occasion, be asked to bring readings to class for special analysis or activities. The final grade will be dependent on viewing assignments, writing assignments, in-class presentations, the completion of information literacy modules and quizzes, and active
class participation. No alternate assignments or extra credit will be given. Detailed information on all assignments will be posted on Blackboard.

POLICY FOR LATE WRITING ASSIGNMENTS: All assignments are due on the date specified on the syllabus or on the assignment sheet; specifically, assignments are due in class on the day indicated, otherwise they are considered late. Late assignments will be reduced one letter grade for every day that they are late.

Writing Assignments (total 60%): Students will be assigned a variety of writing assignments during the semester. Homework assignments will be shorter and often linked to site visits while Writing Projects will be more substantial and will often involve research and/or peer review. A more detailed discussion of the individual assignments will be posted on Blackboard and covered in class. Students are required to turn in a plagiarism contract with the first writing assignment (Homework #1); this plagiarism contract will be valid for all writing assignments and activities related to the course.

Homework (12%):
1. LMU Memorial (3%)
2. Critical review of a museum experience: Getty Villa (3%)
3. Postcard description: Picturing the City (3%)
4. Understanding sacred space (3%)

Writing Projects (50%):
1. an analysis of a primary source (J. Paul Getty autobiography) (8%)
2. an argumentative/persuasive essay (artistic repatriation) (13%)
3. a discussion of historical precedents (the architecture of reassurance – Disneyland) (14%)
4. an analysis of original, copy and recontextualization (Forest Lawn) (15%)

Oral Competency (total 15%): In addition to active daily participation, students will also be required to participate in two oral assignments:
1. Students will present postcards from the Hannon Library Department of Archives and Special Collections and their current location (10% of overall grade; this will include the in-class presentation and the Special Collections Worksheet)
2. Students will present a contemporary procession/display in Los Angeles (5% of overall grade)

Information Literacy (total 10%): Information Literacy entails the ability to locate, evaluate, and use information effectively and ethically, developing the critical thinking skills that form the basis of lifelong learning. We will be spending some time in the course on information literacy as it relates to the study of the Culture, Art, and Society of Los Angeles.

Information Literacy Learning Outcomes for FYS
- Be able to evaluate sources for quality (i.e., by learning to differentiate between scholarly and popular sources)
• Acquire research skills including the use of the library catalog and electronic databases to retrieve books or articles, whether in print or online

**Information Literacy Tutorial**

During the course of the term students are required to work through the “Lion’s Guide to Research & the Library tutorial,” which is made up of four online modules accessible through MyLMU Connect. Following each module you will take an online quiz on the material covered. The four modules can each be accessed two times each; the four quizzes may be taken only one time each. It is recommended that students use Firefox as the preferred browser. Because quizzes can only be taken one time, it is best, if possible, to be hard wired to the internet rather than wirelessly connected. If you have any problem accessing the modules or quizzes, please try using a computer in the Computer Commons at the Hannon Library. The modules and completion dates are:

- Starting Your Assignment (module & quiz) - complete by 9/3/13
- Types of Information (module & quiz) - complete by 9/10/13
- Finding and Evaluating Information (module & quiz) - complete by 9/17/13
- Using Information Ethically (module & quiz) - complete by 10/1/13

The modules and quizzes may be found through MyLMU. Just follow these steps:

- Login to MyLMU Connect at [http://mylmuconnect.lmu.edu](http://mylmuconnect.lmu.edu)
- Click on “FYS: Culture, Art and Society: The Shaping of Los Angeles” to enter the course site.
- Click on the “Information Literacy” link in the course menu on the left-hand side of the page.
- Click the link for the Information Literacy tutorial Module you have been assigned. The tutorial will open in a new window. Do the same thing for the Quiz.

*Extra help:* The Library has created a FFYS 1000 LibGuide located at [http://libguides.lmu.edu/ffys1000](http://libguides.lmu.edu/ffys1000)

**Final Portfolio (total 5%):**

Students should be careful to preserve all writing assignments for the course because these will need to be compiled to form the Final Portfolio. These assignments should be arranged chronologically in a binder. The Final Portfolio will consist of the following:

- initial writing self-assessment from the first day of class
- all homework assignments
- all writing projects. Each writing project should consist of:
  - all peer-reviewed and writing instructor-reviewed drafts
  - the final draft
  - the writing process reflection
- a final self-assessment, to be described on Blackboard. The final self assessment will require students to reflect upon their experience in the FYS as well as upon their reading, written, spoken, analytical, and critical thinking skills.

**Participation (total 8%):**
The participation grade will be determined by the following:

- Students are expected to participate actively in class and be engaged in the subject matter and readings. Each week, students are assigned readings that will be discussed in class and covered by the lecture. Students should come to class prepared to talk about the main points of the readings.
- Writing is an integral part of the course and students must actively participate in all writing activities, instruction and review. The participation grade will also reflect the students’ feedback and involvement in their group peer review for the paper assignment.
- Attendance will additionally affect the participation grade. Students are allowed one unexcused absence; each absence after that will effectively lower the participation grade by one letter grade. Excessive tardiness (ten minutes after class begins) will also lower the participation grade; three tardy arrivals equal one absence. Students who miss eight or more classes will receive a final course grade of C or lower.

**GRADING SCALE:** Because grades will be posted on Blackboard, students will always have a sense of how well they are doing in the course. The following grading scale will be used to determine the final course grade:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
<td>Excellent (A)</td>
</tr>
<tr>
<td>A-</td>
<td>90-92.9</td>
<td></td>
</tr>
<tr>
<td>B+</td>
<td>87-89.9</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>83-86.9</td>
<td>Good to very good (B)</td>
</tr>
<tr>
<td>B-</td>
<td>80-82.9</td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td>77-79.9</td>
<td>Satisfactory (C)</td>
</tr>
<tr>
<td>C</td>
<td>73-76.9</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>60-69.9</td>
<td>Marginally acceptable (D)</td>
</tr>
<tr>
<td>F</td>
<td>below 59.9</td>
<td>Not acceptable (F)</td>
</tr>
</tbody>
</table>

**No incompletes will be given for the term.**

**GRADING/ATTENDANCE POLICY:** Punctual attendance is required at every class and roll will be taken at the beginning of the class time. If you are late for a particular class, it is your responsibility to contact me at the end of that class period so that I can record your attendance. Only medically documented absences will be excused; this means that you will have to provide me with proper documentation in the class immediately following the one that was missed. Students who miss eight or more classes will receive a final course grade of C or lower. Students are responsible for all material missed in class.

**WORK LOAD EXPECTATIONS:** According to LMU’s Credit Hour Policy: “At LMU, one credit hour is defined as a minimum of 3 hours of work by an average student per week for a 15-week semester (i.e., 45 hours for a full semester), supervised by an instructor, represented intended learning outcomes, and verified by evidence of student achievement.” Therefore, a 3-credit hour (unit-semester hour) course at LMU will require the student to spend a
minimum of 6 hours a week, on average, outside of class time researching, applying, and otherwise investigating the material presented during class time. In some cases, this work will involve discussion with classmates and/or independent study, reflection, reading, and writing. In other cases, this work may also involve the preparing of oral presentations or practice in cultivating skills that are related to course assignments. The final grade will reflect both attendance and participation during class as well as work outside class. Students should be prepared for the time and work commitment that is a part of classes at LMU. Because of the nature of this particular FYS, students will be required to attend site visits outside of the regular class time (see below for the specific Saturday visits on the course schedule). To both support and augment your learning, you may consult with your professor and writing instructor during regularly scheduled office hours. Additionally, a variety of resources and support services are available, including but not limited to: the holdings and staff of the William Hannon Library, the staff and workshops at the Academic Resource Center, and a range of varied university events (i.e., lectures, symposia, exhibits, and performances).

STUDENT CODE OF CONDUCT: Students will be held to high standards of academic integrity; academic misconduct, such as cheating or plagiarism, will not be tolerated. Students are expected to follow the Student Code of Conduct detailed on the LMU website http://bulletin.lmu.edu/1mu-honor-code-and-process.htm and in the undergraduate bulletin. As stated in the Code of Conduct: “Loyola Marymount University is a community dedicated to academic excellence, student-centered education, and the Jesuit and Marymount traditions. As such, the University expects all members of its community to act with honesty and integrity at all times, especially in their academic work. Academic honesty respects the intellectual and creative work of others, flows from dedication to and pride in performing one’s own best work, and is essential if true learning is to take place. Examples of academic dishonesty include, but are not limited to, the following: all acts of cheating on assignments or examinations, or facilitating other students’ cheating; plagiarism; fabrication of data, including the use of false citations; improper use of non-print media; unauthorized access to computer accounts or files or other privileged information; and improper use of internet sites and resources.” Students should be aware that I have caught plagiarism every semester that I have taught. Students will be downgraded or failed outright on the assignment (based on the severity of the case). Regardless of the severity, I will submit a letter along with a copy of the plagiarized assignment to the Associate Dean of the CFA; this letter will be placed in the student’s permanent file.

SPECIAL ACCOMMODATIONS: Students who desire reasonable modifications, special assistance, or accommodations in this course due to special needs as addressed by the Americans with Disabilities Act should promptly direct their request to the Disability Support Services Office (Daum Hall Room 224, 310-338-4535). In order to make proper accommodation, you will need to notify me within the first two weeks of classes. All discussions will remain confidential. Please visit http://www.lmu.edu/dss for additional information.

CLASS RULES:
- No cell phones are allowed in class
- No food is allowed in Burns 211; only covered drinks are permitted
- Students are required to come to class on time
- Students should not leave the room during class time; this is a disruption to the professor and writing instructor as well as other students in the class.
- The LMU Student Affairs brochure Disruptive and Threatening Student Behavior (Fall 2010) states: “Disruptive behavior which is persistent or significantly interferes with classroom activities may be subject to disciplinary action. A student may be referred to the Office of Student Judicial Affairs if their behavior constitutes a violation of the conduct code.”

**EMERGENCY PREPAREDNESS:** To report an emergency or suspicious activity, contact the LMU Department of Public Safety by phone (x222 or 310-338-2893) or at the nearest emergency call box. In the event of an evacuation, follow the evacuation signage throughout the building to the designated safe refuge area where you will receive further instruction from Public Safety or a Building Captain. For more safety information and preparedness tips, visit [http://www.lmu.edu/emergency](http://www.lmu.edu/emergency).

**LAB FEE:** The lab fee associated with this course ($15.00) will be used to cover costs incurred during a site visit and for a guest speaker.

**COURSE RESOURCES:**

**BLACKBOARD:** (accessed through mylmuconnect.lmu.edu or through the main page for MYLMU – under system login, MYLMU Connect): A Blackboard site for the course has been set up so that students can access various information related to the class, such as the syllabus, assignments, readings and power points. I will also use the Blackboard email list to send out course announcements and information regarding upcoming exhibitions. Because much of our communication will depend on the Blackboard site, please make sure that your email settings are accurate and up-to-date with the account that you use daily. If you have questions about the use of Blackboard or if you have trouble accessing the site, please come to speak with me.

**LEARNING RESOURCE CENTER** ([www.lmu.edu/lrc](http://www.lmu.edu/lrc)): The Learning Resource Center at LMU offers students assistance in writing and study skills. I would highly recommend that you take advantage of this free service on campus should you feel that you need additional help in preparing for your exams or writing assignments.

**LIBGUIDE:** A Libguide, including important writing and research resources, has been designed for this class [http://libguides.lmu.edu/FYS_Noreen](http://libguides.lmu.edu/FYS_Noreen)

**COURSE SYLLABUS**

**WEEK 1: Patronage and Display**

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 27 (T)</td>
<td>Introduction to course; self-assessment</td>
</tr>
<tr>
<td>August 29 (TH)</td>
<td>Cultural heritage</td>
</tr>
<tr>
<td></td>
<td>* Meet in front of Hannon Library</td>
</tr>
<tr>
<td></td>
<td>Readings:</td>
</tr>
</tbody>
</table>

Readings:

**WEEK 2: Patronage and Display**

**September 3 (T)** Cultural heritage – Defining the Museum

**Readings:**
See Homework Assignment #1 description posted on Blackboard for readings and related short essay

* Assignment due: Homework Assignment #1 and Plagiarism Contract

* Complete Information Literacy Module 1 and Quiz 1 by this date: Starting Your Assignment

**September 5 (TH)** Types of Display; Writing Instruction: Critical Reading

**Readings:**
- Lawrence Weschler, Mr. Wilson’s Cabinet of Wonders (New York: Pantheon Books, 1995), 3-42.
- Read the Introduction and Background to the Museum of Jurassic Technology: [http://mjt.org/intro/genborch.htm](http://mjt.org/intro/genborch.htm)
- EasyWriter (EW), 25-26

* Please bring a copy of the Weschler reading -- with any notes on that text that you take -- to class

**WEEK 3: Patronage and Display**

**September 10 (T)** Writing Lab: What is Plagiarism; Evaluating Primary/Secondary Sources

* Introduce writing assignment #1: Evaluating a primary source: J. Paul Getty

* Complete Information Literacy Module 2 and Quiz 2 by this date: Types of Information

**Readings:**
- EW, 178-179; 184-202

**September 12 (TH)** Reading Process Reflection; Collectors; Film of The Art of Norton Simon

**Readings:**
In-Class Assignment: Come to class ready to discuss Rael’s acronym of PAPER, as it relates to Getty’s *The Joys of Collecting*. Bring your copy of the *The Joys of Collecting* text with your notes to class.

**WEEK 4: Art and Contemporary Politics**

**September 17 (T)** Museums as Destination Architecture; Writing Instruction: Formulating a Thesis Statement

**Readings:**
- EW, 12-20

* Complete Information Literacy Module 3 and Quiz 3 by this date: Finding and Evaluating Information

**September 19 (TH)** Library and Research Workshop
Meet in Hannon Library, Room 118
Writing Process Reflection; Writing Instruction: How to Read a Source Citation
Bring your copy of Easy Writer to class.

**Readings:**
- EW, 283-300; 206-214; 220-221; 226-227; 230-231; 236-237

* Assignment due: Evaluating a Primary Source

* Introduce writing assignment #2: Argumentative essay – artistic repatriation

**WEEK 5: Art and Contemporary Politics**

**September 24 (T)** Writing Lab: Discussion of Argumentative/Persuasive Essay

**Readings:**
- Read the perspectives of Malcolm Bell III and James Cuno at [http://iipdigital.usembassy.gov/st/english/publication/2010/10/20101022140412aidan0.7519953.html#axzz2bKXwzU1](http://iipdigital.usembassy.gov/st/english/publication/2010/10/20101022140412aidan0.7519953.html#axzz2bKXwzU1)
- EW, 28-35
* Assignment due: Bibliographic sources for Artistic Repatriation listed using Chicago Manual of Style. You will need to bring these sources to Dr. Noreen’s morning office hours for discussion.

* Bring your annotated copies of the readings and your bibliography to class

September 26 (TH) Ethics and Artistic Repatriation; in-class debate

Readings:

In relation to this reading, you will be assigned a particular position for an in-class debate. Formulate an argument for our in-class discussion that will substantiate your position.
- EW, 158-159

* Turn in essay draft for peer review, writing assignment #2

** Saturday, September 28: ** Class Visit to the Getty Villa from 11:00-1:00. There will be a related on-site writing assignment. Students will be required to carpool for free parking.

**WEEK 6: Picturing the City**

October 1 (T) Peer review

Readings:
- EW, pp. 19-25

* Complete Information Literacy Module 4 and Quiz 4 by this date: Using Information Ethically

October 3 (TH) Writing Process Reflection; Visit to Hannon Library, Department of Archives and Special Collections
Meet in Hannon Library, Special Collections, 3rd floor

Readings:

* Assignment due: Artistic Repatriation

* Assignment due: homework #2, Getty Villa on-site assignment
* Introduce Special Collections assignment: Picturing the City

**WEEK 7: Picturing the City**

**October 8 (T)** Special Collections follow-up visit

**October 10 (TH)** Students to work on their Picturing the City project. Tara Radniecki will be available in Special Collections during class time for assistance with mapping postcards on Historypin.com

* Portfolio due: Students will need to have their up-to-date writing portfolio checked by the writing instructor. Please bring these portfolios to John Young’s office hours or to Special Collections on Oct. 10. These portfolios should include all writing assignments (including drafts, reflections, etc.) done so far, with the exception of any assignments that have not yet been returned to students.

**WEEK 8: Picturing the City**

**October 15 (T)** Brandscapes

**Readings:**


**October 17 (TH)** Student presentations: Picturing the City

* Introduce writing assignment #3: Historical Precedents – Architecture of Reassurance

**WEEK 9: Art and Architecture of Reassurance**

**October 22 (T)** Architecture of Reassurance: Disneyland

**Writing Instruction**

**Readings:**

- EW, 176-177; 179-183; 202-204

**October 24 (TH)** Constructing Spaces; Reading Process Reflection
Readings:

* Turn in essay draft for peer review, writing assignment #3
* Bring an annotated copy of the Crawford reading to class

**WEEK 10: Art and Architecture of Reassurance**

October 29 (T)  Writing Lab; peer review

October 31 (TH)  Writing Process Reflection; Los Angeles Communities

Readings:

* Assignment due: Architecture of Reassurance
* Introduce writing assignment #4: Forest Lawn: Replicating the Past

**Saturday, November 2:** Students visit Forest Lawn on their own or in groups

**WEEK 11: Art and Architecture of Reassurance**

November 5 (T)  Making Sense of Repetition: Copies, Forgery and Appropriation

Readings:

November 7 (TH)  Life, Death and Art; Reading Process Reflection

Readings:

* Bring an annotated copy of the Caviness article to class

**WEEK 12: Piety, Sacred Spaces and the Urban Landscape**

November 12 (T)  Religious Ritual and Sacred Space

Readings:
• Jeanne Halgren Kilde, *Sacred Power, Sacred Space: An Introduction to Christian Architecture and Worship* (Cary, NC: Oxford University Press, 2008), 3-11, 161-197 (available as an electronic resource through the Hannon Library with a link on Blackboard)

* Turn in essay draft for peer review, writing assignment #4

November 14 (TH)  Writing Lab – related to Forest Lawn assignment; peer review groups

** Saturday, November 16: Class visit to Disney Concert Hall and the Cathedral of Our Lady of the Angels

**WEEK 13: Piety, Sacred Spaces and the Urban Landscape**

November 19 (T)  The Significance of Sites

Site visit: Sacred Spaces at LMU

Readings:
• Revelation 21, *The Bible* (if you do not have a copy of the Bible, you should be able to find this passage using a Google search)
• Sarah Brown, *Glass-Painters* (Toronto: University of Toronto Press, 1991), 6-10
• Read the first 5 pages of Richard H. Trame, S.J., “L.M.U.’s Treasure of Stained Glass.” You may wish to bring a copy of this PDF to class for consultation during our site visit

* Introduce Homework Assignment #4

November 21 (TH):  Writing Process Reflection; Procession and the Urban Landscape

Readings:

* Assignment due: Forest Lawn
WEEK 14: Piety, Sacred Spaces and the Urban Landscape
November 26 (T)  Class substituted by downtown site visit; Student research day for procession assignment
Assignment due: homework #4 on Sacred Spaces must be turned in by class time on Nov. 26

November 28 (TH)  Thanksgiving Holiday!

WEEK 15: Piety, Sacred Spaces and the Urban Landscape
December 3 (T)  Procession and the Urban Landscape: Student presentations
December 5 (TH)  Final Reflections (writing reflection)
* Assignment due: portfolio with initial self-assessment and final self-assessment to be completed during class time

** Please note: This schedule is tentative and may have to be altered to fit the needs of the class. Any changes will be announced in class and via email.