

## APPENDIX C

COURSE SYLLABUS FOR "WHAT IS TIME?" AT THE UNIVERSITY OF MARY WASHINGTON

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### **IDIS 300L: WHAT IS TIME?**

University of Mary Washington

*Prof. Jessie Fillerup*

*Spring 2011*

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**Office Hours:** M W F 11–11:45 / T Th 3:15–4:30

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**Meeting Time:** M W F 2–2:50 PM

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**What is this course?** IDIS 300L explores an enduring question: what is the nature of time? We will consider this question by examining musical works in conjunction with literary, philosophical, and scientific texts. The course is supported by a grant from the National Endowment for the Humanities, which provides funding for guest speakers and a trip to a concert, opera, or ballet. As a Speaking Intensive course, there will be several speaking assignments (including discussions and a debate).

**Why this course?** Time is measured more precisely now than it has ever been before, and instantaneous communication seems to neutralize time. So, what is left to discuss?

Have you ever wondered why time sometimes seems crawls when waiting for a class to end? Or why it seems to stand still during an important moment, even while your watch is ticking? Have you ever had a memory that unexpectedly intruded on the present and fractured its continuity? By confronting our understanding of time in works of art, music, and texts, we can challenge and enrich our daily clock-governed routines.

Our study of time will be motivated by a number of interrelated questions: Is time the product of natural laws or human consciousness? How is time measured and experienced? Does technology affect the perception of time, or are there transhistorical modes of perception that resist change? What is the relationship between time and space? How do multiple temporalities interact in the arts and sciences?

When studying musical works we will ask, what is the temporal experience of the listener? What effects are produced through multiple temporalities? How might the experiences of the performer and the listener differ? How does musical time intersect with contemporary cultural phenomena? How is time measured and perceived? What is time?

**What are the course learning outcomes?** After taking the course, you should be able to do these things:

- Interpret and assess theories of time by musicians, writers, and philosophers
- Identify temporal and rhythmic strategies in musical works
- Recognize similarities and differences in the understanding of time across disciplines, cultures, and historical eras
- Explore concepts of time through a project that uses various media
- Articulate the ways in which time affects your daily life
- Use textual and musical evidence to assert a point of view in a role-playing debate

As a designated Speaking Intensive course, many of your activities in class will involve oral communication in small and large groups. Near the end of the semester, a guest from the Speaking Center will assist you in preparing for the debate project. You may also choose to visit the Speaking Center before that time for assistance in leading class discussions and preparing presentations.

**How will I be evaluated?** Assessment will take place in a variety of ways.

- Student-led group discussions and class discussions will provide a way for you to respond to assignments and create meaning from them.
- In-class writing will help you understand readings and respond in a reflective or creative way. They will also stimulate class discussions.
- The debate will help you critique various points of view across disciplines.
- Blog posts will provide a way for you to preview course material, respond to class discussions, and make personal connections with course topics. Posts will be made by groups assigned to specific topics, while the rest of the class responds. A log of your responses will be submitted at the end of the semester.
- The final project will represent a culmination of your learning in the course. It will draw inspiration from multiple disciplines and include an experiential dimension. Projects will be presented at a Time Fair during the final exam period.

Grades will be figured by the following percentages:

Discussion/Participation	40%
Debate	15%
Blog Posts	20%
Final Project	25%

The quality of your work will be assessed using the UMW grading system:

A	93% or higher	Unusual Excellence
A-	90-92%	
B+	87-89%	Work Distinctly Above Average
B	83-86%	

B-	80-82%	
C+	77-79%	Work of Average Quality
C	73-76%	
C-	70-72	
D+	67-69%	Work of Below Average Quality
D	60-66%	
F	0-59%	Failure, No Credit

Any grade lower than C- will be reported as “unsatisfactory” on midterm grades.

**What materials do I need?** A number of readings will be gathered in a course pack that will be available at the bookstore.

Listening assignments may be accessed through [www.naxosmusiclibrary.com](http://www.naxosmusiclibrary.com). After logging in with the username “umwmusic” and password (given in class), click on “Playlists.” From there, go to “University of Mary Washington” and find my name. Then click on the playlist for this class.

**What is your policy for late work?** In most circumstances, late work will not be accepted in this class. When work comes in late, I am not able to evaluate it alongside the work of other students, which creates inequities in grading. Policies for specific assignments:

- *Discussion:* Whatever your reason for not being in class (illness, oversleeping, getting sucked into a vortex), participation in discussions cannot be made up. Try to participate as much as possible to guard against those occasions when you might have to miss a class.
- *Speaking assignments:* Unless in case of a documented emergency or serious illness, debates and student-led discussions cannot be made up. We all depend on you to be present in order to carry out our activities for the day you are scheduled to speak.
- *Blog posts:* These deadlines are firm. Please make all posts by 11 PM on the day they are due.

**What kind of technology do I need for this class?** Access to a computer with a printer, internet connection, Adobe Acrobat reader, a streaming audio program (Windows Media, Quicktime, etc.), and enough computing memory to play on-line audio and video excerpts. It is helpful, though not necessary, to own your own computer.

**How will you contact me when necessary?** If I need to communicate with the whole class, I may post an announcement to Blackboard or send a class email to your campus address. Please be sure to check both means of communication regularly.

**What are your expectations for me?** I expect you to be awake all of the time, alert most of the time, and actively engaged as much as possible. Attendance will not be taken...though keep in mind that it will be difficult for you to participate if you are not present.

In class, make sure that all electronic devices, including cell phones and computers, are turned off and put away before class starts. (If it's a device that has to be stowed during take-off and landing on a plane, it needs to be stowed in my class.) It is important to me that the class function like a self-contained community during the time we meet; checking email, Facebook, MySpace, and phone texts are a distraction for the group. Unfortunately, the individual benefit provided by computer note taking is outweighed by the class need for engagement and community. NO computers may be out during class.

**All activities related to this course are governed by the Honor Code, which stipulates that students must not misrepresent the truth, plagiarize, collaborate without permission, or steal the physical or intellectual property of others.**

**What resources are available to help me?** In addition to speaking with me about your experience in the course, you may also want to consider one of these resources:

*Writing Center:* Offers free individual sessions to students by appointment and, when time allows, walk-in. Open M – Th, 10:00-5:00 P.M. and Friday 10:00-3:00 P.M. Also open by appointment in the evening during busy weeks. For more information, please see the Writing Center's website, visit Trinkle 107A, or call 654-1036.

*Speaking Center:* Offers free individual coaching on constructing and delivering speeches; also provides space for practice. Open MW 11– 6 P.M., T Th 10:30–6 P.M., and Friday 11–4 P.M. Schedule appointments on-line through the Center's website. Located in Combs 101.

*Tutoring Services:* Free when requested through Academic Services, with sessions held on Sundays and Wednesday from 6-8 P.M. Tutors may be available at other times, if requested. For more information, please see the Academic Services website, or visit Lee Hall 206.8.

*CAPS (Counseling and Psychological Services):* CAPS offers individual and group counseling sessions free of charge to full-time, degree-seeking students. Please visit Lee Hall 106 during regular office hours (8 AM-5PM) or call 654-1053.

*Disability Services:* If you have a disability and require accommodations, please meet with me early in the semester to discuss your learning needs. If you wish to request reasonable accommodations (note taking support, extended time for tests, etc.), you will need to register with the Office of Disability Services (401 Lee Hall). The office will require appropriate documentation of disability. All information will be kept confidential.

## Course Calendar (subject to revision)

### MOVEMENT I: Late Fourteenth/Early Fifteenth Centuries

1/10, 1/12,  
1/14

#### Introduction

**Holiday:** 1/17 (MLK Jr.)

*Topics:* Course introduction, course blogs, time and memory

*Reading:* John Keats, “Ode on a Grecian Urn”

*Guest speaker:* Jim Groom, Division of Teaching and Learning Technologies

*Assignments:* Create blog  
Autobiography of Time post (individual)

1/19, 1/21,  
1/24, 1/26

#### Medieval Conceptions of Time

*Topics:* Time and memory in medieval Europe, clocks, satire

*Reading:* St. Augustine, *Confessions*, pp. 264-286  
Geoffrey Chaucer, “The Nun’s Priest’s Tale” and “The Miller’s Tale” (from *The Canterbury Tales*)  
Nancy Mason Bradbury and Carolyn P. Collette, “The Mechanical Clock in Late Medieval Literature,” pp. 355-371

*Assignments:* Student-led discussions (in groups)

*Guest speaker:* Jean Ann Dabb, Department of Art & Art History

1/28, 1/31,  
2/2

#### Rhythm, Proportion, and Space in Medieval Music

*Topics:* Rhythmic notation, musical and structural relationships, proportional relationships in architecture, medieval polyphony

*Reading:* Anne Higgins, “Medieval Notions of the Structure of Time,” pp. 227-250

*Listening:* Guillaume de Machaut, *My End is My Beginning* (rondeau)  
Baude Cordier, *With a Compass I Was Composed* (rondeau)  
Guillaume Dufay, *Nuper rosarum flores* (motet)

*Assignments:* Class discussion

*Guest speaker:* Jean Ann Dabb, Department of Art History

## MOVEMENT II: Late Eighteenth Century

2/4, 2/7,  
2/9

### The Clockwork Universe

*Topics:* Clockwork analogies in science and medicine, automata

*Reading:* Isaac Newton, *Principia* (Scholium to Definition VIII), pp. 152-160  
Leibniz-Clarke correspondence, pp. ix-x (Introduction), 64-78  
(from Leibniz's fifth letter), 103-107 (from Clarke's reply)  
Julien Offray de La Mettrie, *Machine Man*, excerpts

*Assignments:* In-class writing  
Blog posts (Group 1)  
Mini presentations on automata  
Class discussion

*Guest speaker:* Andy Rush, Division of Teaching and Learning Technologies

2/11, 2/14,  
2/16, 2/18,  
2/21

### Time in a Classical Opera

*Topics:* Italian opera, music and narrative, the classical style, musical clocks, musical and dramatic time

*Reading:* Introduction to *The Marriage of Figaro* (Blackboard)  
*Figaro* plot ([www.metoperafamily.org/metopera/history/stories](http://www.metoperafamily.org/metopera/history/stories))  
Karol Berger, *Bach's Cycle, Mozart's Arrow*, pp. 230-231, 200-204,  
210-211  
Annette Richards, "Automatic Genius: Mozart and the Mechanical Sublime," pp. 366-368, 380-389

*Viewing:* W.A. Mozart, *The Marriage of Figaro*, Act I  
*The Marriage of Figaro*, Act IV

*Assignments:* Blog posts on operas (Group 2)  
Viewing guides  
Class discussion

2/23, 2/25,  
3/7, 3/9,  
3/11

### Time, Humor, and Instrumental Music

#### 2/26–3/6: Spring Break

*Topics:* Musical time, narrative structures, humor, the string quartet, the classical symphony

*Reading:* Laurence Sterne, *Tristram Shandy*, pp. 1-5 (Chs. I-IV), 103-104  
(Ch. VIII), 137-139 (Ch. XVIII), 330-334 (Chs. XXXVII-XL)  
Charles Parish, "A Table of Contents for *Tristram Shandy*," pp. 640-  
648 (skim)

William Freedman, *Laurence Sterne and the Origins of the Musical Novel*, pp. 52-60

John Locke, *An Essay Concerning Human Understanding*, Chapter 14

Mark Evan Bonds, "Haydn, Laurence Sterne, and the Origins of Musical Irony," pp. 57-61

*Listening:* Joseph Haydn, Symphony No. 101 in D Major, "The Clock"  
Haydn, String Quartet Op. 33, No. 2, "The Joke"

*Assignments:* In-class writing  
Blog posts (Group 3)  
Class discussion

### MOVEMENT III: Late-Nineteenth/Early-Twentieth Centuries

3/14, 3/16,  
3/18 **Time, Space, and Narrative**

*Topics:* Time and space, duration, perception, relativity

*Reading:* Henri Bergson, *Time and Free Will*, pp. 98-112  
Bergson, "The Perception of Change," pp. 256-266  
Alfred Einstein, *Relativity: The Special and General Theory*, pp. 9-10,  
16, 21-27  
Brian Greene, *The Elegant Universe*, pp. 25-46

*Assignments:* Blog posts (Group 4)  
Class discussion

3/21, 3/23,  
3/25 **Time in Narrative (Part 1)**

*Topics:* Narrative structures, involuntary memory, chronological time, historical time, fictive time

*Reading:* Marcel Proust, *Swann's Way*, excerpts  
Proust, *Time Regained*, excerpts  
Edgar Allan Poe, "A Descent into the Maelström," pp. 127-140

*Assignments:* Student-led discussions  
Blog posts (Group 1)

3/28, 3/30,  
4/1 **Time in Narrative (Part 2) + Impressionism**

*Topics:* Narrative structures, involuntary memory, chronological time, historical time, fictive time, musical impressionism

*Reading:* James Joyce, "The Dead," pp. 199-256  
Stéphane Mallarmé, "The Afternoon of a Faun"

*Listening:* Claude Debussy, *Voiles*

*Assignments:* Blog posts (Group 2)  
Class discussion

*Guest speaker:* Bryan Giemza, Randolph-Macon College

4/4, 4/6,  
4/8

### **Memory and Greek Antiquity in French Music**

*Topics:* Impressionism, ballet, music and memory, theories of time in Debussy's music/Ravel's music

*Listening:* Claude Debussy, *Prelude to the Afternoon of a Faun*  
Maurice Ravel, *Daphnis and Chloe*, first tableau

*Assignments:* Blog posts (Group 3)  
Class discussion

4/11, 4/13,  
4/15

### **More *Daphnis* and Ravel's Clocks**

*Topics:* Music and memory, theories of time in Ravel's music, musical and dramatic time, chronological time

*Listening:* Maurice Ravel, *Daphnis and Chloe*, second tableau

*Viewing:* Ravel, *The Spanish Hour*

*Guest presentation:* Speaking Center

*Assignments:* Blog posts (Group 4)  
Class discussion

4/18, 4/20,  
4/22

### **Coda**

*Topics:* Final projects, debates

*Reading:* Review course materials

*Listening:* Review musical works

*Assignments:* Debates  
Performance post (individual)  
Respondent log due

**TIME FAIR: FINAL PROJECTS PRESENTED (Monday, April 25, 3:30-6:00 PM)**

## **APPENDIX D**

COURSE SYLLABUS FOR “WHAT IS TIME” AT THE UNIVERSITY OF RICHMOND

### **FYS: What is Time?**

FYS 100  
Fall 2012 (August 27–December 7)  
Webb Tower 202  
TR 9:00–10:15

Prof. Jessie Fillerup  
jfilleru@richmond.edu  
Webb Tower 102  
804.484.1586

OFFICE HOURS: MW 3:00–4:00 / R 10:30–11:30

#### **Course description**

We may feel that given the efficiency of modern life, questions about time don't seem very important. Clocks measure time with greater precision than ever before, and instantaneous communication seems to neutralize time altogether: where is the relevance of time when an email or a text message can reach multiple readers around the globe in the blink of an eye?

But despite these time-measuring technologies, we still have experiences that confound us. There are moments of tension between technological and experiential measures of time—perhaps when waiting in a doctor's office for a test result, or when stealing one last kiss. Memories can intrude on the present, asking us to account for times long forgotten. These are the sort of experiences that we share with those who lived long before the digital age.

This course will confront our understanding of time and our clock-governed routines through music and texts from three historical eras. Content will also be drawn from philosophy, art history, physics, and cognitive neuroscience.

#### **Course Goals**

All freshman seminars share these general goals:

- to expand students' understanding of the world
- to enhance their ability to read and think critically
- to enhance their ability to communicate effectively, in writing, speech, and other appropriate forms
- to develop the fundamentals of information literacy and library research
- to provide the opportunity for students to work closely with a faculty mentor

#### **Course objectives**

By the end of the semester, you should be able to do the following:

- Find and evaluate sources on-line and in the library
- Interpret ideas from multiple sources through an original written text

- Identify and compare key ideas in cross-disciplinary texts
- Identify key features of musical style and structure
- Formulate and respond to questions, verbally and in writing
- Articulate theories of time that speak to your personal experiences

### **Required reading and listening**

There is no textbook for this course. Assigned readings and listening examples will be posted on Blackboard. Video examples may be seen in the music library at the Modlin Center.

### **Course requirements and grading**

#### **Grading breakdown:**

Participation	35%
Blog posts	25%
Written assignments	30%
Final project	10%

**Participation:** This category includes all **in-class** activities, like discussion, writing, group activities, and debates. For each class day I will assign a participation grade that is both quantitative and qualitative: that is, I will consider how many times you contributed to discussions *and* assess the value of your contributions to our work that day. If you miss class for any reason (illness, oversleeping, getting sucked into a vortex), participation cannot be made up. Try to participate regularly to guard against those occasions when you may have to miss a class.

**Blog posts:** The course blog will be a space for you to share ideas, ask questions, and introduce topics for discussion. Blog assignments will vary throughout the semester, with each of the class sometimes receiving different responsibilities. Posts must be made by 11 PM on the due date assigned; late posts will not be graded. Problems with technology will not excuse late work unless the problem is system-wide (affecting, for example, the whole university).

**Written assignments:** This category includes two short papers and a longer research paper. The short papers will be an autobiography of temporal experience and an analysis of time in an artistic work (film, music, text, dance, or a medium of your choice). The research paper will examine perceptions of time in a non-Western culture of your choice. For each paper, you will be required to meet with our assigned writing consultant. Papers will be evaluated on the sophistication of content, quality of research (when applicable), and the clarity and mechanics of your writing.

#### **In-class policies**

During discussion time, your computers, iPads, and cell phones must be powered off and put away. If you are spotted sending text messages or using a computer at inappropriate times, you will lose participation points for that day.

Academic freedom is a much-cherished principle in higher education that the University of Richmond takes very seriously. In class, you will have the same privilege to speak your mind as I have, and I encourage you to be candid. But please be aware of the effect that your comments can have on others, particularly when they make reference to gender, ethnicity, or sexuality.

### **Campus Resources**

If you are struggling with any aspect of the course, please see me as early as possible. I may direct you to one of several campus resources (listed below), or you may seek out help on your own.

**Academic Skills Center** (<http://asc.richmond.edu> or 289-8626) helps students assess their academic strengths and weaknesses; hone their academic skills through teaching effective test preparation, critical reading and thinking, information processing, concentration, and related techniques; work on specific subject areas (e.g., calculus, chemistry, accounting, etc.); and encourage campus and community involvement.

**Career Development Center** (<http://cdc.richmond.edu/> or 289-8547) can assist you in exploring your interests and abilities, choosing a major, connecting with internships and learning experiences, investigating graduate and professional school options, and landing your first job. We encourage you to schedule an appointment with a career advisor during your first year.

**Counseling and Psychological Services** (289-8119) assists students in meeting academic, personal, or emotional challenges. Services include assessment, short-term counseling and psychotherapy, crisis intervention and related services.

**Speech Center** (<http://speech.richmond.edu> or 289-6409): Assists with preparation and practice in the pursuit of excellence in public expression. Recording, playback, coaching and critique sessions offered by teams of student consultants trained to assist in developing ideas, arranging key points for more effective organization, improving style and delivery, and handling multimedia aids for individual and group presentations.

**Writing Center** assists writers at all levels of experience, across all majors. Students can schedule appointments with trained writing consultants who offer friendly critiques of written work: <http://writing.richmond.edu>

**Boatwright Library Research Librarians** assist students with identifying and locating the best resources for class assignments, research papers and other course projects. Librarians also assist students with questions about citing sources correctly. Students can schedule a personal research appointment, meet with librarians at the library's main service desk, email, text or IM. Link to <http://library.richmond.edu/help/ask.html> or call 289-8669.

**Disability Services:** If you have a disability and require accommodations, please meet with me early in the semester to discuss your learning needs. To request reasonable accommodations (note taking support, extended time for tests, etc.), you will need to register

with Disability Services (401 Lee Hall). Any documentation that you provide to Disability Services will be kept confidential (including from me). See <http://studentdevelopment.richmond.edu/disability/>

### Course calendar (subject to modification)

#### MOVEMENT I: Late 14<sup>th</sup>/Early 15<sup>th</sup> Centuries

**8/28 Introduction**

*Reading:*

- John Keats, *Ode on a Grecian Urn*

**8/30, 9/4 Research and Writing About Time**

Guest speaker: Hil Scott, Teaching and Learning Technology (8/30)

Guest speaker: Dr. Linda Fairtile, music librarian (9/4)

*Assignments:*

- Schedule appointment with Speech Center
- Schedule appointment with writing consultant
- Make test post on course blog

**9/6, 9/11 Medieval Conceptions of Time**

*Reading:*

- St. Augustine, *Confessions*, pp. 264-286
- Geoffrey Chaucer, “The Miller’s Tale” (from *The Canterbury Tales*), 135–154
- Anne Higgins, “Medieval Notions of the Structure of Time,” pp. 227-250

*Assignments:*

- Draft, Autobiography of temporal experience **(9/11)**

**9/13 Rhythm and Eternity in Medieval Music**

*Listening:*

- Guillaume de Machaut, *My End is My Beginning* (rondeau)
- Baude Cordier, *With a Compass I Was Composed* (rondeau)

*Assignments:*

- Post response to autobiography assignment—see instructions **(9/13)**

## MOVEMENT II: Late 18<sup>th</sup> Century

9/18, 9/20,  
9/25

### The Clockwork Universe

*Reading:*

- Isaac Newton, *Principia*, pp. 152–156
- Julien Offray de la Mettrie, *Machine Man*, pp. 26–39

*Assignments:*

- Presentations on automata (part of class on **9/18 & 9/20**)
- Blog post: teaching topic (**9/25**)
- Schedule appointment with writing consultant

9/27, 10/2

### Time, Humor, and Instrumental Music

*Reading:*

- Laurence Sterne, *Tristram Shandy*, pp. 1-5 (Chs. I-IV), 103-104 (Ch. VIII), 137-139 (Ch. XVIII), 330-334 (Chs. XXXVII-XL)
- Mark Evan Bonds, “Haydn, Laurence Sterne, and the Origins of Musical Irony,” pp. 57-61

*Listening:*

- Joseph Haydn, String Quartet Op. 33, No. 2, “The Joke”

*Assignments:*

- Submit sub-topic for research project (**9/27**)
- Final draft, Autobiography of temporal experience (**10/2**)

10/7

### CONCERT: Randolph-Macon College, 3 P.M.

10/4, 10/9,  
10/11

### Time in a Classical Opera

*Reading:*

- Plot of *The Marriage of Figaro* (Blackboard)
- Annette Richards, “Automatic Genius: Mozart and the Mechanical Sublime,” pp. 366–368, 380–389

*Viewing:*

- Mozart, *The Marriage of Figaro*, Act I

*Assignments:*

- Reflection paper on concert (**10/4**)
- Annotated bibliography (**10/9**)

## MOVEMENT III: Twentieth Century

### 10/16, 10/18 Time and Space in the 20<sup>th</sup> Century

*Reading:*

- Alfred Einstein, *Relativity: The Special and General Theory*, pp. 9-10, 21-24
- Brian Greene, *The Elegant Universe*, pp. 25-46
- Henri Bergson, "The Perception of Change," pp. 256-261

*Assignments:*

- Questions for research paper (10/18)

### 10/23 Metaphysics of Temporal Experience

Guest presentation: Dr. Laurie Paul, Professor of Philosophy, University of North Carolina, Chapel Hill

- L. A. Paul, "Temporal Experience," pp. 333-359

### 10/25, 10/30, 11/6, 11/8 Time in Narrative (Nov. 1: Appointments with writing consultant)

Guest presentation: Dr. Bryan Giemza, Associate Professor of Literature, Randolph-Macon College (11/6, 11/8)

*Reading:*

- Marcel Proust, excerpts from *Swann's Way* and *Time Regained*
- Jonah Lehrer, "The Method of Memory," in *Proust Was a Neuroscientist*, pp. 75-95
- James Joyce, "The Dead," pp. 196-256

*Assignments:*

- Post summary of critique on course blog (10/25) & comment on critiques (10/30)
- Appointments with writing consultant

### 11/13 Writing Appointments (Prof. Fillerup; partial draft of research paper due)

### 11/15 Research Lab

Guest speaker: Dr. Linda Fairtile, music librarian

### 11/20 Writing Appointments (Prof. Fillerup; partial draft of research paper due)

### 11/27, 11/29, 12/4, 12/6 Machines, Memory, and French Music (11/22: Thanksgiving holiday)

*Reading:*

- Stéphane Mallarmé, “The Afternoon of a Faun”

*Listening:*

- Claude Debussy, *Prelude to the Afternoon of a Faun*
- Maurice Ravel, *The Spanish Hour*, excerpts

*Assignments:*

- Schedule appointments with writing consultant
- Draft of paper for peer critique **(11/27)**
- Research paper due **(12/4)**

12/17

**TIME FAIR: 2–4 P.M.**

- Reflection on Fair project **(12/17)**