





The University of Texas at El Paso  
Department of Art – Art History Division  
**Visual Literacies of the Americas: The Art of Hieroglyphic Writing**

**COURSE INFORMATION:**

*Special Topics in Art History*

**VISUAL LITERACIES OF THE AMERICAS: THE ART OF HIEROGLYPHIC WRITING**

ARTH 3399 CRN: 27679 // HIST 3390 CRN: 27962

Term: Spring 2026

Delivery Method: In-person

Meeting Day and Time: Tuesdays and Thursdays, 1:30 – 2:50pm

Location: Fox A458

**PROFESSOR INFORMATION:**

Stephanie M. Strauss, Ph.D.

Written Communication: Email ([smstrauss@utep.edu](mailto:smstrauss@utep.edu)) or Course Blackboard Message

Office Location: Fox Fine Arts A354

Office Hours:

- **Secure an appointment via sign-up portal on Blackboard**
- In-person: Fridays, 11am – 3pm, FFA A354 (in-person drop-ins also welcome)
- Virtual: Fridays, 11am – 3pm, Via Zoom (must have an appointment to receive link)

**COURSE DESCRIPTION:**

This course covers the visual art of literacy in the indigenous Americas. Students will immerse themselves in the hieroglyphic scripts of the ancient Maya, Aztec, Zapotec, and Mixtec peoples, among others. The graphic principles and iconography of all major Pre-Columbian hieroglyphic systems will be thoroughly explored. Students will acquire a working knowledge of reading and writing both Classic Maya and Postclassic Aztec inscriptions. Comparative literacies will also be covered, from the Inka khipu, to Nahuatl map-making, to Colonial mytho-histories recorded in Latin script (such as the Popol Vuh).

**COURSE GOALS and LEARNING OUTCOMES:**

- Students will develop the visual literacy and critical reading strategies required to explore the art of hieroglyphic writing (and related recording practices) from the indigenous Americas.
- Students will work to gain fluency in the terms used for epigraphic and linguistic analysis.

- Students will become proficient with sources and techniques required for assessing and incorporating academic material into their own research.
- By the end of each course meeting, students should feel a marked improvement in their “visual fluency” with the art of hieroglyphic writing.
- Over the course of the semester, students will develop a visual appreciation for and analytical understanding of a number of script systems, most especially the Maya and Aztec programs.
- Ultimately, students should be able to a) identify the culture and general time period of hieroglyphic art produced in the great visual traditions of the Americas and b) discuss, in depth, the style and subject of significant works of hieroglyphic art from across the Americas.





#### EDGE EXPERIENCE:

The Contemporary Codex Project – the final assignment for this course – guides students in creating a deliverable Capstone project that integrates and applies what they have learned in the classroom to a creative mode of their choice. Students will work through a scaffolded project design that begins with deep academic research and, ultimately, culminates in the design and creation of a hieroglyphic codex. This is a multi-modal project: students will choose a regional affiliation for their codex, map out the hieroglyphic and visual content of at least four pages of the codex, draft the inscription and illustrations for review, and execute a final version that functions and delivers information in ways that would be legible to a pre-Columbian artist-scribe.

Students will “perform” (i.e. model and translate) their codices in class during the final week of the semester, in formal presentations also accompanied by slides and a discussion of their research and creative process. Interested students will also have the opportunity to have their codices displayed on campus for greater public viewing.

#### EDGE ADVANTAGES:

This course is designed to equip students with essential Edge Advantages that extend through and beyond the discipline of Art History, contributing to their personal growth and professional development. Through the completion of course requirements and assignments, such as Immersive Learning Opportunities and the Capstone Project, students will develop the following Edge Advantages:

	<b>Communication</b>	Students will demonstrate effective interpretation, development, and application of oral communication strategies appropriate to purpose, genre, context, and audience.
	<b>Confidence</b>	Students will articulate gains in self-confidence by identifying, evaluating, and building on their talents, abilities, strengths, and skills.
	<b>Critical Thinking</b>	Students will analyze information from multiple relevant sources that reflect contrasting viewpoints and will articulate a well-reasoned conclusion or position.
	<b>Global Awareness</b>	Students will analyze and evaluate global, interconnected systems to determine how those systems affect personal and/or community outcomes.

## REQUIRED MATERIALS:

This class is focused on highly specialized content that is rarely taught at the undergraduate level – the “Introductory Hieroglyphic Workshop Workbook” from the 2016 Maya Meetings at UT-Austin will serve as our primary textbook (PDF on BB). All additional required articles and readings will be posted to Blackboard. The following required materials must be brought to **every course meeting**:

- One full-sized spiral notebook, dedicated to this class (pages may be lined or unlined)
- Ink pens with a high-quality feel (smooth texture, clean ink flow, etc.)
- Basic set of colored pencils (will regularly need red, blue, green, and yellow during class)

## GRADING OPPORTUNITIES:

Assignment expectations in this course will be outlined in detailed Assignment Guides and graded with clear and detailed rubrics, all available on Blackboard. Assignments are weighted as outlined:

ASSIGNMENT	WEIGHT
<b>The Contemporary Codex Project</b> <ul style="list-style-type: none"><li>▪ Research Log: 25%</li><li>▪ Draft Plan Submission: 10%</li><li>▪ In-class Presentation: 15%</li><li>▪ Final Product: 50%</li></ul>	<b>30%</b>
<b>Close Reading Assignments (5)</b> <ul style="list-style-type: none"><li>▪ Read blockbuster academic epigraphy articles (Knorosov 1956; Proskouriakoff 1961; Stuart 1987; Boone 2009; and Urcid 2001) and complete corresponding Close Reading Worksheets</li><li>▪ Each weighted equally, lowest grade will be dropped [plus option to complete Article 6 CRW (Taube 2000), to replace lowest counted grade]</li></ul>	<b>20%</b>
<b>Quizzes (6)</b> <ul style="list-style-type: none"><li>▪ Each weighted equally, lowest two grades will be dropped</li></ul>	<b>20%</b>
<b>Glyph Presentation</b> <ul style="list-style-type: none"><li>▪ Once during the semester, you will be responsible for delivering a detailed 5-minute presentation on one significant Classic Maya hieroglyph. A reading on this specific glyph will be provided to you, and you will be responsible for fully translating this information to your peers, in the form of a rapid-fire mini lecture. Professor will provide slide visuals to illustrate your presentation.</li></ul>	<b>15%</b>
<b>Immersive Learning</b> <ul style="list-style-type: none"><li>▪ Includes enthusiastic completion of the Immersive Learning Activities (ILA) during class; regular and positive verbal contributions to weekly course meetings, and engagement in course enrichment experiences (i.e. the Blackboard Scavenger Hunt; Syllabus Quiz; Self-guided Field Trip(s); Extra Help Sessions; and the ARTH 3399 Extended Learning Opportunity).</li></ul>	<b>15%</b>
<b>Total Weight</b>	<b>100%</b>

GRADING STANDARDS	GRADE
100 – 90 [Excellent]	A
89 – 80 [Good]	B
79 – 70 [Passable]	C
69 – 60 [Unsatisfactory]	D
59 – 0 [Failing]	F

## EXTRA CREDIT:

Students will have the option of completing three or more Extra Credit opportunities over the course of the Semester. At least one will relate to a self-guided Field Trip event and will earn bonus points on the Midterm and/or Final Assessments. The second is tied to the ARTH 3399 Extended Learning Opportunity – a film screening related to the recording arts of the Americas – and will earn bonus points on the Immersive Learning grade. The third will be held in the final two classes and impacts overall course totals. Further instructions will be provided on Blackboard.

## TECHNOLOGY REQUIREMENTS:

Blackboard is your headquarters for this course – through our Blackboard course page you will be able to access Announcements, Assignment Guides, Rubrics, Lecture Slides, Handouts from Class Meetings, Extra Learning Opportunities, the Gradebook, and other materials. Ensure your UTEP e-mail account is working and that you have internet access and a stable browser (Google Chrome and Mozilla Firefox are the most compatible with Blackboard). When having technical difficulties, update your browser, clear your cache, or try switching to another browser.

You will need to have access to a computer/laptop. While many students use Google Drive for their word-processing and slide-design needs, I strongly suggest you take advantage of UTEP's free Microsoft Office Portal to download Word, PowerPoint, Excel, and other Microsoft Office programs to your personal devices.

**IMPORTANT:** If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP Technology Support as they are trained specifically in assisting with technological needs of students. They can also provide you with a case/ticket number and assessment to share with me, if documentation is needed.

## COURSE COMMUNICATION:

We will keep clear and professional communication channels open throughout the semester:

- Email:
  - Create a habit of checking your UTEP email account once per day.
  - Email me using your official UTEP email address.
    - Subject Line: Visual Literacies: Lastname Question (or Absence, or Letter of Recommendation, Meeting Request, etc)
    - Professional Salutation: Dear Prof. Strauss or Hello Dr. Strauss, etc.
    - Body: Clearly state your question/concern/request/etc
    - Professional Sign-off: Best, Firstname or Sincerely, Firstname, etc.
  - All emails that follow the above format will be replied to within 24 hours. If emails arrive before 5:30pm, they might receive a reply that same day. Emails that arrive after 5:30 pm will receive a reply the following day.
  - Emails that do not follow the above format will receive a bounce-back reply with instructions to review Course Communication guidelines, edit, and resend.

- Office Hours:
  - These are a set day and time where you can come meet with me for (typically) 20 – 30 minutes to discuss academic or professional topics. My Office Hours are Fridays from 11am–3pm, in my office in Fox Fines Arts (A354). Some dates may be excluded due to required University commitments, such as Departmental Faculty Meetings, or held in the Art History classroom, such as for the semester’s assigned Extra Help Sessions or to correspond to a film screening (a sign will be posted on my door in these cases).
  - Sign up for an Office Hours appointment slot on Blackboard. You may also choose a Zoom option in the sign-up portal, if you are unable to come to campus on Fridays.
  - If you have made a request via email that requires more in-depth discussion, or if there are concerns about your progress in the course from your end or mine, I may email you to suggest we meet during my Office Hours to discuss and strategize further.
- Blackboard Announcements:
  - Check Blackboard frequently (at least every other day) for important Announcements regarding course updates, reminders, deadlines, and other key information.
  - All Blackboard Announcements will be pushed to your UTEP email accounts, as well. Remember to create a habit of checking your UTEP email once per day.

#### EXTRA HELP SESSIONS:

These focused work sessions are designed to facilitate your success in the course, by providing protected time to build your skills or brainstorm issues in the presence of the professor.

- Extra Help Session #1: On the Right Path: Personalized Road-mapping for Success in ARTH 3399, Friday 1/30, 11am – 1pm in ARTH A458
- Extra Help Session #2: Trouble-shooting the Contemporary Codex Project, Friday 4/24, 11am – 1pm in ARTH A458

#### ATTENDANCE AND PARTICIPATION:

Our class meetings are in-person, Tuesdays and Thursdays, 1:30pm – 2:50pm, in Fox Fine Arts A458 from January 20 to May 7. **Expect the class to run the full 1hr and 20 mins.** Strive to be in our classroom several minutes prior to the start time, to get settled and ask questions you may have. Unfortunate timing issues arise for everyone, every once in a while: if you are running a little late, I would rather you come to class slightly tardy than not at all. Do not make it a habit, but if you arrive after the start of lecture, please be discrete: quickly find a seat and quietly set up your note-taking devices to join in as smoothly as possible.

Commit to active learning in our class. All Post-Class Readings must be completed before we gather for the next class. Hold yourself accountable to speaking out at least once every week. If you are a little more reserved, prepare a comment or a question in advance to read aloud until you feel more comfortable sharing your thoughts extemporaneously. I aim for us to build a creative, welcoming, and dynamic community within our course, and hope that all students will feel comfortable sharing thoughts, questions, and observations every class meeting after only a few course gatherings.

This class is truly unique: the subject is highly specialized, and it is my privilege to share this material with you, but it is critically important to know that you will NOT be able to simply “make-up” missed lecture content by searching for the topic on the internet. The MOST IMPORTANT thing you can do to succeed in this course is to attend all of the classes. If you are absent (see absence policies, below), follow this five-step procedure:

1. Read the Post-class Reading assigned for that day extra carefully.
2. Watch any In-class Viewings (posted on Blackboard the evening after we watch it in class).
3. Ask a classmate (or two) to borrow their notes from lecture.
4. Copy their notes and compare them to the slides (“Class Visuals”) posted on Blackboard.
5. After steps 1 through 4, if you still have further questions, come see me in Office Hours to discuss your specific questions about the missed class content.

*Per the UTEP College of Liberal Arts and UTEP Catalog:*

“At the discretion of the instructor, a student can be dropped from a course because of **excessive absences or lack of effort.**” (emphasis added). “The student is expected to attend all classes and laboratory sessions. It is the responsibility of the student to inform each instructor of extended absences. When in the judgment of the instructor, a student has been absent to such a degree as to impair his or her status relative to credit for the course, the instructor may drop the student from the class with a grade of “W” before the course drop deadline and with a grade of “F” after the course drop deadline.” For our course:

→ If you accumulate **8 absences** on or before Thursday, April 2 [the course drop deadline], or otherwise demonstrate what the UTEP catalog describes as a **lack of effort**, you will be dropped from the course with a grade of W.

→ If at any point you go **more than 2 weeks (14 days) without logging into our Blackboard page**, this constitutes a **lack of effort**; you may be dropped from the course with a W.

→ If you accumulate **12 absences** on or before Thursday, May 7 [the last day of class], or otherwise demonstrate what the UTEP catalog describes as a **lack of effort**, you will be dropped from the course with a grade of F.

→ I will provide 24 hours advance notice via email in any of the above cases.

→ **SELF-ASSESSMENT:** if the drop deadline has passed but you feel as though you are unable to complete the course successfully (or to your level of grade satisfaction), please let me know immediately and then contact the Registration and Records Office to initiate the drop process. In this case, I may assign a grade of W at my discretion.

→ **INCOMPLETE POLICY:** Incomplete grades may be requested only in exceptional circumstances after you have completed at least half of the course requirements (exceptional circumstances include severe extended illness, such as a flaring of a chronic condition; an emergency extended-care situation with a dependent; or an accident resulting in inability to attend classes). Talk to me immediately if you believe an incomplete is warranted. If granted, we will establish a contract of work to be completed, with deadlines, to advance to a letter grade in the next sequential semester.

## ILLNESS PRECAUTIONS:

Please stay home if you have active symptoms of any communicable disease. If you are feeling unwell and unable to attend two or more classes in a row, please let me know as soon as possible so that we may work on a plan for you to keep up with the material. A doctor's note and/or specific details are not necessary for any basic illness-related absences. If you have been sick recently, your symptoms are minimal, and/or you feel able to attend class, please wear a mask until you are clear of all symptoms for several days.

## OVERALL ABSENCE POLICY:

**If you want to pass, you must come to class.**

Most class meetings will feature an independent or group activity with a tangible deliverable, submitted during class. These submissions will contribute to your Immersive Learning grade and I will also use them to keep an eye on your attendance. You are personally responsible for making sure you do not come close to the Absenteeism or Lack of Effort Drop Policies outlined in the section above.

Otherwise, you do not need to notify me if you are absent, because, again, **if you want to pass, you must to come to class.** You may wish to contact me if you will be absent due to a University-excused event, specifically – in the below cases ONLY, absences will not contribute to your 8/12 Drop Count.

- **University-sponsored Activity:** students who will be absent while representing the University in officially recognized University activities (sports, band, professional conferences, etc.) must notify the Dean of Students not less than ten days prior to the absence. The Dean of Students will provide the student with a letter of excuse for the professors. It is the student's responsibility to give the letter to the professors prior to the official recognized activity. Students following these procedures will be permitted to make up both assignments and examinations in consultation with faculty.
- **Religious Holy Days:** "Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20, Tax Code. Section 51.925 of the Texas Education Code related to absences by students for observance of religious holy days states that the institution shall excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. The student must provide written notice to the instructor of each course that he/she will be absent for a religious holy day not less than 10 days prior to the absence
- **Military Leave:** Section 51.9111, Texas Education Code, provides that students be excused from scheduled classes or other required activities if the student is called to and participates in active military service for a reasonably brief period and that the student shall be allowed to complete an assignment or exam within a reasonable time after the absence. Students called to active military service must provide a copy of their military orders to the instructor of each course.

- **COVID-19 Illness:** if you then test positive for COVID-19, you may be excused from any of our class meetings that fall in the following 5 days. BUT just any COVID-19 test or doctor's note is insufficient: you must have a positive test result from the UTEP Student Health and Wellness Center (SHWC) "On-Campus Testing Center" located in Union Building East, first floor, and/or communicate your positive test results to [covidaction@utep.edu](mailto:covidaction@utep.edu) so that the Office of the Dean of Students may support you in communicating with all of your professors. Look here for more details: <https://www.utep.edu/ehs/covid/>

#### DEADLINES and LATE WORK:

**Assignments are to be turned in at the START of class on the day they are due.** If you are absent on the day an assignment is due, you must email me a copy of your work by the start of class.

- If a student is late to class or absent, but still submits their assignment during class time, a 10-point deduction will be applied to whatever score is assessed.
- After the end of that class period, if the assignment is turned in sometime during the next 24 hour block, a 20-point deduction will be applied to whatever score is assessed.
- If the 24-hour window is missed, but the assignment is still turned in sometime between 24 and 48 hours after the end of the class in which it was due, the assignment will receive half credit from whatever score is assessed.
- After 48 hours, the submission will not be accepted. The assignment will receive a zero (0).

No make-up Midterms or Final Assessments will be given. If you have a UTEP-defined Excused Absence conflict (see above) with the dates of the Midterms or Final, this must be reported by the end of Monday, February 16<sup>th</sup> (the 20<sup>th</sup> Class Day in the Spring 2026 semester calendar). An option to take the assessment on an alternate date will then be considered, but not necessarily granted. Any requests submitted after 2/16/2026 will be denied.

#### ACCOMMODATIONS POLICY:

The University is committed to providing reasonable accommodations to students with documented disabilities. Students who become pregnant may also request reasonable accommodations, in accordance with state and federal laws and regulations and University policy. Accommodations that constitute undue hardship are not reasonable. To make a request, please register with the UTEP Center for Accommodations and Support Services (CASS). Contact CASS at 915-747-5148, email them at [cass@utep.edu](mailto:cass@utep.edu), or apply for accommodations online via the CASS portal.

#### SCHOLASTIC INTEGRITY:

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as ones' own. Collusion involves collaborating with another person to commit any academically dishonest act. In this course, use of AI

is Strictly Prohibited (see below), and thus falls under UTEP's broad official policy that use of AI (Artificial Intelligence) is a form of plagiarism. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the [Office of Community Standards](#) for possible disciplinary action. To learn more, please visit [HOOP: Student Conduct and Discipline](#).

### Cheating on Assessments:

With the exception of permitted Memory Aids (please see specific guidelines on Quiz Review Sheets, if applicable): if you are observed to have any material of any kind, on any subject, visible during the exam (this includes physical resources like additional notes, a cell phone, smart glasses, a smart watch, or any other electronic or analog device or tangible resource beyond the Memory Aid, if applicable), your assessment (Quiz, Midterm, or Final) will be rendered invalid and you will have committed a serious Academic Integrity Violation, reportable to UTEP's Office of Community Standards. You will be given a zero and that zero will NOT be dropped from your overall grade calculation (i.e. in the case of Assessment grade categories that typically include one or more dropped scores, all scores will be counted, including the zero(es)).

### GUIDANCE ON ARTIFICIAL INTELLIGENCE:

#### *AI Prohibited:*

Use of AI technologies, LLMs, or automated tools, particularly generative AI such as ChatGPT or DALL-E, is **not allowed** for assignments in this class. Each student is expected to use critical and creative thinking skills to complete tasks and not rely on computer-generated ideas. Any direct use of AI-generated materials submitted as your own work will be treated as plagiarism and reported to the [Office of Community Standards](#). This includes using AI for brainstorming, as in the context of our course, it inhibits your ability to think critically and creatively about your assignments.

### PLAGIARISM DETECTING SOFTWARE:

Some of your course work and assessments may be submitted to SafeAssign, a plagiarism detecting software. SafeAssign is used to review assignment submissions for originality and will help you learn how to properly attribute sources rather than paraphrase.

### SUPPORT RESOURCES:

UTEP provides a variety of student services and support. Please refer to the QR code below for a listing of campus resources or visit [https://www.utep.edu/advising/student\\_resources/student-success-resource-hub.html](https://www.utep.edu/advising/student_resources/student-success-resource-hub.html).



**CLASS MEETING SCHEDULE:**

MONTH	DATE	CONTENT AND RESPONSIBILITIES
<b>JANUARY</b>		
Class 1	Tues 1/20	<b>The Art of Hieroglyphic Writing</b> <ul style="list-style-type: none"> <li>Welcome and Material Preview</li> <li>Course Orientation, Syllabus Review, Blackboard Insights</li> </ul>
Class 2	Thurs 1/22	<b>Building Our Toolkit – New Frameworks &amp; Specialty Terms</b> <ul style="list-style-type: none"> <li>Lecture: Introduction to Mesoamerica</li> <li>Post-class Reading: “Mesoamerica, An Introduction” (Lauren Kilroy-Ewbank) and “Periods in Mesoamerican History” (Rex Koontz)</li> </ul>
Class 3	Tues 1/27	<b>Building Our Toolkit – Linguistics and Epigraphy</b> <ul style="list-style-type: none"> <li>Lecture: First Writing: A Global Perspective</li> <li>Post-class Reading: Houston 2004</li> </ul>
Class 4	Thurs 1/29	<b>Did the Olmec Have Writing?</b> <ul style="list-style-type: none"> <li>Lecture: <i>Pars pro toto</i> Iconography</li> <li>Post-class Reading: Workbook pp. 9, 33-35</li> </ul>
Extra Help Session #1	Friday 1/30	<b>On the Right Path: Personalized Road-mapping for Success in ARTH 3399, 11am – 1pm, ARTH A458</b>
<b>FEBRUARY</b>		
Class 5	Tues 2/3	<b>Deciphering Early Scripts</b> <ul style="list-style-type: none"> <li>Lecture: Late Formative Writing Systems</li> <li>Post-class Reading: Workbook pp. 17-18; Article 1 (Proskouriakoff 1961) – begin Close Reading Worksheet 1</li> </ul>
Class 6	Thurs 2/5	<b>The Long Count</b> <ul style="list-style-type: none"> <li>Lecture: Keeping Time</li> <li>Post-class Reading: Workbook pp. 23-25</li> </ul>
Class 7	Tues 2/10	<b>Caves and Blood</b> <ul style="list-style-type: none"> <li><b>DUE: Close Reading Worksheet 1</b></li> <li>Lecture: Preclassic Maya Mural Painting</li> <li>Post-class Reading: Archaeology Magazine – Zorich 2021</li> </ul>
Class 8	Thurs 2/12	<b>The Ha’ab and the Tzolk’in</b> <ul style="list-style-type: none"> <li><b>QUIZ 1: The Long Count</b></li> <li>Lecture: The Maya Calendar Round</li> <li>Post-class Reading: Workbook pp. 19-22, 26</li> </ul>
Class 9**	Tues 2/17 ONLINE CLASS	<b>The Decipherment Begins</b> <ul style="list-style-type: none"> <li>Watch: <i>Cracking the Maya Code</i></li> <li>Post-class Reading: Article 2 (Knorosov 1956) and begin Close Reading Worksheet 2</li> </ul>
Class 10	Thurs 2/19	<b>Logograms: Maya Word Signs</b> <ul style="list-style-type: none"> <li><b>QUIZ 2: Maya Day Signs</b></li> <li>Lecture: Recognizing Key Signs and Helping Glyphs</li> <li>Post-class Reading: Workbook pp. 14</li> </ul>
Class 11	Tues 2/24	<b>Syllabograms: Maya Sound Signs 1</b>

		<ul style="list-style-type: none"> <li>▪ <b>DUE: Close Reading Worksheet 2</b></li> <li>▪ Glyph Presentations 1 and 2</li> <li>▪ Lecture: The Knorosov Revolution</li> <li>▪ Post-class reading: Workbook pp. 10</li> </ul>
Class 12	Thurs 2/26	<b>Syllabograms: Maya Sound Signs 2</b> <ul style="list-style-type: none"> <li>▪ Glyph Presentations 3, 4, and 5</li> <li>▪ Lecture: Hooked on Phonics: Sounding Out Sound Signs</li> <li>▪ Post-class Reading: Workbook pp. 11, 15-16</li> </ul>
<b>MARCH</b>		
Class 13	Tues 3/3	<b>Syllabograms: Maya Sound Signs 3</b> <ul style="list-style-type: none"> <li>▪ Glyph Presentations 6, 7, and 8</li> <li>▪ Lecture: Principles of Synharmony and Disharmony</li> <li>▪ Post-class Reading: Workbook pp. 11; Article 3 (Stuart 1987) and begin Close Reading Worksheet 3</li> </ul>
Class 14	Thurs 3/5	<b>Syntax: Constructing Narratives 1</b> <ul style="list-style-type: none"> <li>▪ <b>QUIZ 3: Translating Syllabic Spellings</b></li> <li>▪ Lecture: Basic Word Order</li> <li>▪ Post-class Reading: Workbook pp. 28-29</li> </ul>
Class 15	Tues 3/10	<b>Syntax: Constructing Narratives 2</b> <ul style="list-style-type: none"> <li>▪ Glyph Presentations 9, 10, and 11</li> <li>▪ <b>DUE: Close Reading Worksheet 3</b></li> <li>▪ Lecture: Structural Study of Inscriptions</li> <li>▪ Post-class Reading: Workbook pp. 30-32</li> </ul>
Class 16	Thurs 3/12	<b>Syntax: Constructing Narratives 3</b> <ul style="list-style-type: none"> <li>▪ Glyph Presentations 12, 13, and 14</li> <li>▪ Lecture: The Poetics of Narrative Structure</li> <li>▪ Post-class Reading: Stuart 2003</li> </ul>
Spring Break	Tues 3/17	<b>Bridging Task:</b> watch <i>The Popol Vuh</i> and submit reaction by Mon 3/23, 11:59pm (links on Blackboard)
Spring Break	Thurs 3/19	None
Class 17	Tues 3/24	<b>Recording History: Maya Primary Sources 1</b> <ul style="list-style-type: none"> <li>▪ Glyph Presentations 15, 16, and 17</li> <li>▪ Lecture: Reading Monumental Art I</li> <li>▪ Post-class Reading: Workbook pp. 36-38</li> </ul>
Class 18	Thurs 3/26	<b>Recording History: Maya Primary Sources 2</b> <ul style="list-style-type: none"> <li>▪ Glyph Presentations 18, 19, and 20</li> <li>▪ Lecture: Reading Monumental Art II</li> <li>▪ Post-class Reading: Grube and Martin 2000 (excerpt)</li> </ul>
Class 19	Tues 3/31	<b>Recording Ownership: Maya Primary Sources 3</b> <ul style="list-style-type: none"> <li>▪ <b>QUIZ 4: Classic Maya Emblem Glyphs</b></li> <li>▪ Lecture: Personal Objects, Private Texts</li> <li>▪ Post-class Reading: "Glyphs on Pots" 2005 (excerpt)</li> </ul>
<b>APRIL</b>		
Class 20**	Thurs 4/2	<b>Deep Dive: The Maya Vase Database</b>

	ONLINE CLASS	<ul style="list-style-type: none"> <li>Independent Activity, instructions on BB. Complete and submit reaction by Sun 4/5 at 11:59pm</li> </ul>
Class 21	Tues 4/7	<b>In Tlilli In Tlapalli: Aztec Writing and Bookmaking</b> <ul style="list-style-type: none"> <li>Lecture: Hieroglyphs of Empire</li> <li>Post-class Reading: Read Article 4 (Boone 2009) and begin Close Reading Worksheet 4</li> </ul>
Class 22	Thurs 4/9	<b>The Calendar Stone: Recording Myth, Time, and History</b> <ul style="list-style-type: none"> <li><b>QUIZ 5: Aztec Day Signs</b></li> <li>Lecture: Reading the Calendar Stone</li> <li>Post-class Reading: Maya Decipherment Blog–Stuart 2016</li> </ul>
Class 23	Tues 4/14	<b>History as Mutable: The Aztec Codex Continued</b> <ul style="list-style-type: none"> <li><b>DUE: Close Reading Worksheet 4</b></li> <li>Lecture: Unfolding and Refolding Narrative Time</li> <li>Post-class Reading: none</li> </ul>
Class 24	Thurs 4/16	<b>Post-1521: Aztec Hieroglyphic Traditions in the New World</b> <ul style="list-style-type: none"> <li>Lecture: Toponyms and Proper Names in Spanish Texts</li> <li>Post-class Reading: LLLAS-Benson <i>Relaciones Geográficas</i> Digital Platform</li> </ul>
Class 25	Tues 4/21	<b>The Cloud People: Zapotec Writing</b> <ul style="list-style-type: none"> <li><b>QUIZ 6: Aztec Toponyms</b></li> <li>Lecture: Decipherment Challenges I: Zapotec Writing</li> <li>Post-class Reading: Article 5 (Urcid 2001) and begin Close Reading Worksheet 5</li> </ul>
Class 26	Thurs 4/23	<b>City of the Gods: Did Teotihuacan Have Writing?</b> <ul style="list-style-type: none"> <li>Lecture: Decipherment Challenges II: Glyphs at Teo</li> <li>Post-class Reading: “Drama in the Comments Section” : Epigraphy in the Real World</li> </ul>
Extra Help Session #2	Friday 4/24	<b>Trouble-shooting the Final Project: Q/A/Critique for the CCP</b> 11am – 1pm, ARTH A458
Class 27	Tues 4/28	<b>The Andean World: Khipu Technology</b> <ul style="list-style-type: none"> <li><b>DUE: Close Reading Worksheet 5</b></li> <li>Lecture: Alternative Literacies 1: The Khipu</li> <li>Post-class Reading: Written in Knots Catalogue</li> </ul>
Class 28**	Thurs 4/30 ONLINE CLASS	<b>The Andean World: Moche Fine-line Ceramics</b> <ul style="list-style-type: none"> <li>Recorded Lecture: Alternative Literacies 2: Art or Writing?</li> <li>Post-class Reading: none</li> </ul>
<b>MAY</b>		
Class 29	Tues 5/5	<b>Contemporary Codex Project Presentations Day 1</b> <ul style="list-style-type: none"> <li><b>DUE: CCP Presentation and Object (Day 1 Presenters)</b></li> <li>Lecture: Contemporary Maya Monuments</li> <li>Post-class Reading: none</li> </ul>
Class 30	Thurs 5/7	<b>Contemporary Codex Project Presentations Day 2</b> <ul style="list-style-type: none"> <li><b>DUE: CCP Presentation and Object (Day 2 Presenters)</b></li> <li>Lecture: The Art of Hieroglyphic Writing: Conclusions</li> </ul>

		<ul style="list-style-type: none"><li>▪ Post-class Reading: Optional Article 6 (Taube 2000) [complete Close Reading Worksheet 6 to replace lowest counted Close Reading grade – due 5/14 by 11:59pm]</li></ul>
--	--	--

\*Due to the natural ebb and flow of a semester, all course content, due dates, and assigned readings are subject to adjustment at the professor's discretion. Any changes will be announced in class, posted to Blackboard, and confirmed via email at least 72 hours in advance, when applicable.

\*\*Denotes online lesson plan