

# **The Art of Cutting: Medical Anthropology of Surgery**

ANTH-20225

Fall 2025 / T/TH 11:00 am-12:15 pm in Corbett Family Hall 378

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Office hours: M 9:00-11:00 am  
Or by appointment

Surgeons must be very careful  
When they take the knife!  
Underneath their fine incisions  
Stirs the Culprit—*Life!*  
(Emily Dickinson)

## **Course description:**

This class will explore what anthropology can teach us about surgery, such as surgical processes, variability, and outcomes, as well as what these topics can in turn teach us about broader social issues, such as gender, class, identity, power, aesthetics, decision-making, etc. Questions to be addressed in class will include the history of surgery, what is surgery, how are surgeons trained, how does surgical practice vary across cultures and time-periods, the outcomes and impacts of surgery, the impacts of resource scarcity, and dangerous/unnecessary/life-saving surgeries. Students will engage in questions about the aesthetics of scars, physician and patient decision-making, and how patient background (race, gender, class, identity) might shape access, experience, and outcomes. Types of surgery to be explored will include plastic surgery, scarification / tattooing / body modification, cesarean section, fistulas, gender reaffirming surgery, organ transplant, among others. This class will introduce students to ways of thinking about larger human endeavors and concerns through an exploration of surgery, the body, practice, and technique. The class will use multidisciplinary approaches—history, biography, anthropology, movies, museum collections, and rare book collections—that will allow students to think through this topic from different lenses and perspectives.

## **Course Goals:**

The goals of this course are twofold: (1) it should allow you the chance to engage in and draw from multiple perspectives to reflect on surgery, how surgeons are trained, and how they view themselves, and (2) it should help you to think about what surgery tells us about the world around us; that is, what can we learn from the world through this lens of surgery.

## **Learning Goals:**

By the end of the semester I expect students to:

1. Understand the contexts by which surgeons are trained and how this context, in turn, shapes their worldview.
2. Gain critical thinking skills by learning to interpret, evaluate, and analyze facts and information, making connections between logical ideas, and seeing the larger picture.
3. Appreciate how multiple perspectives, including art, film, library collections, and anthropological scholarship can allow one to deeply engage with this topic, providing a unique lens upon the practice of surgery.

## **Important policies:**

### **Attendance:**

I will take attendance daily. The course will be run as a seminar, meaning that your participation in class discussion is essential for the class to be intellectually stimulating. You **MUST** come to class having done all the readings and be prepared to talk actively about the topic at hand. It is not enough to just appear in class. You also have to be alert, awake, and actively listening. Excused absences include sickness or quarantine (email me about these), family emergency (your Dean needs to be aware of this), sports-related (I need notification from the Athletics office), or academic (conference details with your name on it). Unexcused absences will affect your grade; after 3 unexcused absences your class grade drops one grade (from an A to B and so forth). Consistent lateness will also affect your grade.

### **Undergraduate Academic Code of Honor:**

I expect all students to adhere to academic honesty following the tenets of the Notre Dame Honor Code (<https://honorcode.nd.edu/>): *"As a member of the Notre Dame community, I acknowledge that it is my responsibility to learn and abide by principles of intellectual honesty and academic integrity, and therefore I will not participate in or tolerate academic dishonesty."* Any work in our class, whether graded or ungraded, is expected to conform to the standards articulated within the course syllabi. All assignments should reflect a student's own effort, unless otherwise approved by the professor. All research papers and assignments must utilize appropriate citation conventions (APA, AAA, Harvard). A violation of this code is serious and could result in a failing grade.

### **Artificial Intelligence Policy and Practice:**

Acknowledging that technology has changed a lot over the past years, especially the creation of Artificial Intelligence, it's important to discuss the parameters and boundaries of the use of AI technology in class. ChatGPT (and others like it) is a large language model, which generates text from prompts by predicting what sentences should follow prior sentences based on historical correlations of words. It can sometimes write solid essays, write computer code, and solve math problems correctly. It can also confidently give entirely incorrect answers to both essay questions and quantitative problems; it is also possible for it to plagiarize material that already exists online; it does not generally cite the sources it

draws from. **What it is basically doing is recycling ideas that have already been created by someone, but without crediting those ideas in any way.**

Before beginning your studies at Notre Dame, you signed the Honor Code pledge, affirming that you would not tolerate or participate in academic dishonesty, and this includes the appropriate use of generative AI tools. **For the purposes of this class, you may not engage in unauthorized collaboration to complete any work for the course, and you may not use any generative AI composition or editing tools, unless it is specifically permitted for the assignment.** You remain responsible for the quality and correctness of the work you submit.

Here are a few things to consider as you face a world with AI:

- Act ethically with AI.
- You are 100% responsible for the output you use.
- Be transparent and document usage of AI (if you use it to brainstorm, ask basic questions, etc.).
- When in doubt, **reach out**.

You should know that AI does not align with Catholic Social Teachings. Both Pope Francis and Pope Leo XIV expressed concern with its effect on the dignity of the human person and the significant environmental issues. This Vatican document explains some of the risks: <https://www.holysee.ch/en/news/new-vatican-document-examines-potential-and-risks-of-ai/#:~:text=In%20a%20note%20on%20the,labour%2C%20health%2C%20human%20and%20international>

#### Disability accommodation:

If you have a documented disability and are authorized by the Sara Bea Center to have special arrangements for assignments, please inform Prof. Smith-Oka at the beginning of the course and we can work on what these accommodations will be.

#### Student mental wellbeing:

I am very cognizant that students might experience mental wellbeing issues such as anxiety, stress, or lack of sleep over the course of the semester. If you are struggling with anything that is affecting your wellbeing please reach out to us, to the people at McWell (<https://mcwell.nd.edu/>), St. Liam's, or others who can advocate for you.

#### Office hours:

I encourage you to come to our office to discuss your queries, progress in class, or any issues that come up. If you cannot come to our office hours you can make an appointment at a time that works. This is an opportunity for you to ask questions outside of class in a less formal setting. The office hours can be in person or over Zoom.

#### Policy on digital devices (laptops/iPads/phones/etc.):

I am wary of the use of laptops or other communication devices (iPads, phones, etc.) in class as they have a great potential to distract. **They are, thus, not allowed in class.** You should have a notebook and writing implements.

#### Writing Center:

I highly recommend contacting the ND Writing Center and availing yourself of their excellent advisory services for your writing projects. During busy semester times they get booked up, so plan this visit early. Go to: <https://writing.nd.edu/writing-center/> to make an appointment.

#### **Classroom Culture: Flexibility, Patience, and Compassion in Hard Times**

While this class is a rigorous academic course, it is clear that because of the effects of the post-pandemic as well as the state of the world all of us are dealing with anxiety, stress, uncertainty, trauma, and grief to varying extents, and there may be unforeseen disruptions in our lives. The goal is to create a classroom environment that fosters empathy, respect, intellectual stimulation, and allows everyone to participate comfortably. These are difficult times, and the kinder we can be to each other the better. Your health and wellbeing, as well as our community's health and wellbeing, are my priority. We may have to adjust schedules and topics as we go, but we'll work together to ensure that you gain the appropriate knowledge, skills, and competencies. When anything changes, Prof. Smith-Oka will communicate with you via email. It is everyone's responsibility to create an environment that fosters respect, intellectual stimulation, and allows everyone to participate comfortably. Let's all continue to give each other patience, support and grace as we learn together in the midst of these continuing challenges. In this class we are fully vested in a commitment to protecting the pursuit of free inquiry about the human condition with scholarly rigor, offering the greatest possible opportunity for people to take part in and benefit from that inquiry, and engage the many communities that make up the world in valuing diversity. As participants in this course all can expect to partake as valued stakeholders in an intellectually informed discourse rooted in core values of human dignity, mutual respect, equal rights, freedom of expression, and freedom from discrimination. We endeavor to build bridges of understanding, not walls of exclusion and division. **If you are sick with anything contagious, you need to stay home** and let Prof. Smith-Oka know as soon as possible.

#### **Grading:**

This is a discussion-based critical thinking course based primarily on readings and discussions. It will be managed in the form of a seminar, where student participation in discussion is vital for the class to function and be stimulating. Come prepared—active participation in class, evidence of commitment, enthusiasm, and preparedness will help to make this class enjoyable and challenging.

I have high expectations from the students in our courses, and grade accordingly. The grading scale I use is as follows: **A = 97-100, A- = 90-96, B+ = 87-89, B = 83-86, B- = 80-82, C+ = 77-79, C = 73-76, C- = 70-72, D = 60-69, F = under 60.**

#### **Grading Rubric:**

- A – Excellent:** Mastery of course content at the highest level of attainment that can reasonably be expected. Over and above the expected standard. A distinguished result that is excellent with regard to the following aspects: theoretical depth, analytical ability, and independent thought. An A is exceptionally strong work with essentially no (or negligible) weaknesses. An A- is very strong with only some minor weaknesses.
- B – Good:** Strong performance demonstrating a high level of attainment. Meets expectations. A good result with regard to the above-mentioned aspects. A B+ is strong work but with numerous minor weaknesses. A B is strong work but with at least one moderate weakness. A B- is work that consists of some strengths but also some moderate weaknesses.
- C – Satisfactory:** An acceptable performance demonstrating an adequate level of attainment. Just below expectations. The result is of a satisfactory standard with regard to the above-mentioned aspects. A C+ consists of work that has some strengths that are outweighed by some moderate weaknesses. A C consists of work that has some strengths but with at least one major weakness. A C- consists of work that where the strengths are outweighed by several major weaknesses.
- D – Poor:** A marginal performance in the required exercises demonstrating a minimal passing level of attainment. Below expectations. The result satisfies the minimum requirements with regard to the above-mentioned aspects, but not more. This work consists of very few strengths and many major weaknesses.
- F – Fail:** An unacceptable performance. The F grade indicates that performance in the required exercises has revealed almost no understanding of the course content. Well below expectations. The result does not meet the minimum requirements with regard to the above-mentioned aspects.

**Minor Weakness:** An easily addressable weakness that doesn't lessen the impact of the work.

**Moderate Weakness:** A weakness that lessens the impact of the work.

**Major Weakness:** A weakness that severely limits the impact of the work.

#### **Assignments:**

Because of the increasingly prevalent presence of Artificial Intelligence, I am incorporating some in-class handwritten assignments. These are not set up as punishment, but rather to reinforce the fact that a key skill you will gain through your time in college is critical thinking. Being able to analyze and think through stuff—and drawing on your own ideas and thoughts—will be integral for any career path you may take. Indeed, projections suggest that in a few years many jobs will be done by AI and people with critical thinking and writing skills will be highly sought after. You will each receive a Blue Book that you will use over the course of the semester to do these handwritten assignments; you will turn these in to me for safekeeping and grading (or you can scan them and submit them on Canvas). **You must make sure to always have pens or pencils for writing.**

The typed assignments should be **submitted as Google Docs**. I will take the writing process into account as part of your grade. You will need to show your work, which is why you need to write and edit everything on Google Docs. In class written assignments are submitted during class; all other assignments must be submitted in **Canvas by 5:00 pm on the listed date**. The format of these assignments will either be a link to your Google Doc, a photo of your handwritten notes, your podcasts, your physical un-essays, your un-essay presentation slides, or your notes from your class discussion. Make sure that you have a title and name on all assignments.

Late assignments (that are unexcused) will be penalized (they will be reduced one full grade for every day they are late = from an A to a B and so forth). Once an assignment is three days late, I will not accept it. I strongly encourage you to meet with me and discuss any concerns or questions you have with your assignment grades. Due to the short length of the term, however, these concerns or questions can only be addressed within two weeks after I have returned the assignment. Further instructions on the assignments are on Canvas.

ASSIGNMENT	PERCENTAGE	DUE DATE(S)
Art & Surgery Reflections	20% (10%, 10%)	09/02; 12/10
Leading Discussion	10%	Once in semester
Surgical Podcasts	25%	10/16
Aesthetics Un-essay	20%	11/04
Un-essay Presentation	10%	11/13
Rare Books Reflection	15%	11/25

#### **Art and Surgery Reflections:**

We will be working with Bridget Hoyt, Curator of Education Academic Programs at the Raclin Murphy Museum of Art. We will visit the Museum on various occasions this semester. During two of these visits (on August 28th and December 9th) we will view and discuss a painting by artist Marcos Raya. In these discussions we will generate questions about surgery, such as, what surgery means beyond the confines of an operating room, what is the point of surgery, how can art help us to think about this topic in a deeper and more complex way? We will begin the semester by asking major questions about surgery and its broader social implications generated through a discussion of a work of art, and we will end the semester revisiting the same work to gauge the evolution of your own thinking about surgery after a semester of critical thinking and research.

During our class discussion of the painting, you need to actively ask questions, propose ideas, and share your thoughts. You should take notes. You will need to then take these notes and handwrite them out into more coherent sentences and reflections on art and surgery. I want to hear what YOU think. You will turn in both your rough notes and your reflection. Your reflection should be anywhere from 2 to 3 sides of a page. Each reflection is worth 10%, for a total of 20%.

#### Leading Discussion:

As part of your grade you will be leading a class discussion with at least one of your classmates. Over the course of the semester, you will take a turn as discussion leader and, for approximately 30 minutes will lead your classmates in a thoughtful and incisive discussion about the readings for that day. DO NOT just present a summary of the reading. Your job will be to jump-start that day's discussion. You will be graded on both your analysis and interpretation of the reading, how well you engage discussion with the class as a whole, and your use of verbal techniques to elicit discussion. Come with questions for discussion, short video clips that can be discussed alongside the readings, and other activities that can engage your peers in conversation. This activity will prepare you for public speaking and critical thinking as well as to give you leadership skills. The ultimate aim is to help the day's discussion reach a deeper level. It is your responsibility to talk with me at least one week before you present so I can guide you through this process. You must turn in a written version of what you are presenting. This assignment is worth 10%.

#### Surgical Podcasts:

In this assignment you will work with two (or, maximum three) other classmates on a creative engagement with the topic of surgery. This assignment will test your verbal expression, your teamwork, and your creativity. Podcasts are recordings that creatively address an issue. This recording will be a very different experience than a straightforward talk: podcasts tell a story in a friendly, engaging, and possibly emotional style. You will take what you have learned from our readings and discussions and use it to tell a digital story. You will turn in a script of your podcast as part of your grade. Your podcasts should be 10-12 minutes long) This is worth 25%.

#### Aesthetics and Body Modification Un-Essay:

We will also work with Bridget Hoyt for these assignments at the Raclin-Murphy Museum. We will use the teaching gallery (and other parts of the museum), to think with art pieces that depict questions about aesthetics and body modification. What can anthropology teach us about surgery? Although you will use an anthropological lens to define surgery and study its history, who performs it, and its outcomes and impacts for patients of different backgrounds, objects in the Museum's collection will provide anchors for deeper inquiry throughout the semester. These objects (in the Teaching, Mesoamerican, and African galleries) will help you to reflect on and open up discussions of historical and cultural practices of body modification, variations in surgical practice across cultures and time periods, and the aesthetics of scars. As a class, we will meet several times at the museum to visit these materials and we will have open-ended discussions about them.

Your job for this assignment is to visit the museum during your own time, to visit the object(s) you are most interested in, and reflect on different notions of beauty, societal v individual expectations, the use of technology, personal biases, etc. by drawing on the readings we have done and the conversations we have had this semester. For this assignment you should explore your own interests. The format is completely open-ended—a flyer, cartoon, infographic, painting, play, music video, crochet, etc. that is informed by the Museum. This assignment includes four parts: the assignment itself, a statement about the project (why you did it, how you went about creating this, what sources you used to learn about the topic, etc.), a reflection about the process and what you learned (these three together are worth 20%), and a 3-minute presentation to the class (10%).

#### Library Rare Books and Special Collections Reflections:

We will visit the Library's Rare Books and Special Collections (RBSC) during the semester, guided by librarians Dr. Tara Kenjockety and Dr. Carolyn Searce. After we visit as a class you will need to make an appointment at the RBSC and visit the materials that you are most interested in. Use paper to write out thoughts on these, which you will turn in alongside a cleaner reflection written in a Google Doc. For this assignment you will use our discussions in the Library, the specific library materials you choose, and our larger class readings and discussions to reflect upon how surgery—the art, science, practice—has both changed and remained the same over time. Some guiding questions to help you: what do these materials tell us about the origins of surgery, what do they tell us about how surgery was developed, what can we learn about who is a surgeon and/or a patient, who is the audience for this material and why is that significant, what are some of the assumptions of these materials make about their audience, how do these help you relate to broader trends in surgical culture, what can you learn about the historical and local context in which the material was created, why do you think this particular resource was preserved by its creator and/or by the archive, what gaps or absences can you detect? As you can see, there are myriad questions to ask. You will turn in your reflections and your handwritten notes through Canvas. This assignment is worth 15%.

#### Readings:

This is a discussion-based seminar, not a lecture course. You must attend every class having read and prepared all the assigned materials. A major part of contributing to the discussion is by reading the relevant course material and extracting three major elements from it: what is being said, why is it being said, how it is being said. You should come to class prepared with the knowledge from the readings and questions you have generated during your reading. These you will use in class to challenge the material, your classmates, yourselves and, yes, even the professor.

We will have several readings during the semester covering the topics of the world of surgery. Because surgery is more than just a set of clinical skills, we will be reading widely—including ethnographies, historical analyses, and writings by surgeons. Books are on Library Reserves, and articles and chapters are on Canvas.

1. Rutkow, Ira. 2023. Empire of the Scalpel: The History of Surgery. (**IR**).
2. Prentice, Rachel. 2012. Bodies in Formation: An Ethnography of Anatomy and Surgery Education. (**RP**).
3. Various readings – on Canvas (**VR**)
  - a. Plemons, E. (2013). The Surgical Suite. *Journal of Medical Humanities*, 34(2), 245-247.
  - b. Maloney, T.R., et al. (2022). Surgical amputation of a limb 31,000 years ago in Borneo. *Nature*, 609(7927), 547-551.
  - c. Cooper Owens, D. (2017). The birth of American gynecology. In *Medical bondage: Race, gender, and the origins of American gynecology*. University of Georgia Press.
  - d. Leavitt, J.W. (1987). The growth of medical authority: technology and morals in turn-of-the-century obstetrics. *Medical Anthropology Quarterly*, 1(3), 230-255.
  - e. Davis-Floyd, R.E. (1987). Obstetric training as a rite of passage. *Medical Anthropology Quarterly*, 1(3), 288-318.
  - f. Shapiro, L. (2020). Mobilizing volume: trauma, surgical skill, and clinical tourism in South India. *Medical Anthropology Quarterly*, 34(3), 324-343.
  - g. Edmonds, A. (2009). Learning to love yourself: esthetics, health, and therapeutics in Brazilian plastic surgery. *Ethnos*, 74(4), 465-489.
  - h. Edmonds, A. (2013). Can medicine be aesthetic? Disentangling beauty and health in elective surgeries. *Medical anthropology quarterly*, 27(2), 233-252.
  - i. Sarnecki, J.H. (2001). Trauma and tattoo. *Anthropology of Consciousness*, 12(2), 35-42.
  - j. Shuhaib, S.O. (2020). African Traditional Body Art and Contemporary Realities. *International Journal of Humanitatis Theoreticus*, 3(1), pp.127-140.
  - k. Taylor-Alexander, S. (2017). Ethics in numbers: auditing cleft treatment in Mexico and beyond. *Medical Anthropology Quarterly*, 31(3), 385-402.
  - l. Thomas, J. (nd). Body ornamentation in Pre-Columbian America: a body language of aesthetics? \*\*read at this link: <https://uplopen.com/reader/chapters/pdf/10.1515/9783839471777-004>
  - m. Nádasi, E. (2020). Surgeons, surgeries, and operating rooms in television medical series. *Információs Társadalom: Társadalomtudományi Folyóirat*, 20(2).
  - n. Smith-Oka, V., & Marshalla, M.K. (2019). Crossing bodily, social, and intimate boundaries: how class, ethnic, and gender differences are reproduced in medical training in Mexico. *American Anthropologist*, 121(1), 113-125.
  - o. Jordal, M., et al. (2019). 'I want what every other woman has': reasons for wanting clitoral reconstructive surgery after female genital cutting—a qualitative study from Sweden. *Culture, Health & Sexuality*, 21(6), pp.701-716.
  - p. Söderfeldt, Y. (2021). Claimed by culture: circumcision, cochlear implants and the 'intact' body. *Medical Humanities*, 47(3), pp.e1-e3.
  - q. Plemons, E.D. (2014). It is as it does: genital form and function in sex reassignment surgery. *Journal of Medical Humanities*, 35, 37-55.
  - r. Ward, R.E., & Sadove, A.M. (1989). Biomedical anthropology and the team approach to craniofacial surgery. *Medical Anthropology Quarterly*, 3(4), 395-404.
  - s. Gardezi, F., et al. (2009). Silence, power and communication in the operating room. *Journal of advanced nursing*, 65(7), 1390-1399.
  - t. Ahmadi, A. (2016). Recreating virginity in Iran: hymenoplasty as a form of resistance. *Medical Anthropology Quarterly*, 30(2), 222-237.
  - u. Lowe, L. (2019). Refusing cesarean sections to protect fertile futures: Somali refugees, motherhood, and precarious migration. *American Ethnologist*, 46(2), 190-201.
  - v. SturtzSreetharan, C.L., et al. (2018). Moral biocitizenship: discursively managing food and the body after bariatric surgery. *Journal of Linguistic Anthropology*, 28(2), 221-240.
  - w. Crowley-Matoka, M. (2020). Operating (for) legitimacy: pain, surgical seriality, and "failed back surgery syndrome" in US biomedicine. *American Ethnologist*, 47(1), 58-71.
  - x. Heller, A. (2018). The hidden harm of surgery. *Anthropology News*, 59(1), e37-e44.
  - y. Lebhar, M. S., et al. (2024). Dr. ChatGPT: utilizing artificial intelligence in surgical education. *The Cleft Palate Craniofacial Journal*, 61(12), 2067-2073.
  - z. Miller, R., Farnebo, S., & Horwitz, M.D. (2023). Insights and trends review: artificial intelligence in hand surgery. *Journal of Hand Surgery*, 48(5), 396-403.

#### LECTURE AND READING SCHEDULE:

WEEK	TOPIC	ASSIGNMENTS
<b>Week #1</b> <b>Aug/26</b>	<u>Introduction to surgery</u> Get acquainted session	
<b>Aug/28</b>	<b>IR</b> – Author's Note – Ch.2; <b>VR</b> – Plemons I	Meet at the Raclin-Murphy Museum
<b>Week #2</b> <b>Sep/2</b>	<u>What is the history of cutting?</u> <b>IR</b> – Ch.3-4; <b>VR</b> – Maloney	<b>Reflection #1 due</b>
<b>Sep/4</b>	No reading today	Meet at Hesburgh Library, Room 264
<b>Week #3</b> <b>Sep/9</b>	<u>Underbelly of surgical knowledge</u> <b>IR</b> – Ch.5-7; <b>RP</b> – Introduction	
<b>Sep/11</b>	<b>IR</b> – Ch.8-9; <b>VR</b> – Cooper Owens	

<b>Week #4</b> <b>Sep/16</b>	<u>Detachment, anatomy, &amp; dissection</u> <b>IR</b> – Ch.10; <b>RP</b> – Ch.1	
<b>Sep/18</b>	<b>IR</b> – Ch.11; <b>RP</b> – Ch.2; <b>VR</b> – Leavitt	Student-led discussion
<b>Week #5</b> <b>Sep/23</b>	<u>Rites of passage: Trainees, residency, &amp; imitation</u> <b>IR</b> – Ch.14-15; <b>RP</b> – Ch.3	
<b>Sep/25</b>	<b>VR</b> – Davis-Floyd; Shapiro	
<b>Week #6</b> <b>Sep/30</b>	<u>Aesthetics &amp; scars</u> <b>VR</b> – Edmonds I; Sarnecki; Shuhaib	Meet at Raclin-Murphy Museum
<b>Oct/2</b>	<b>VR</b> – Edmonds II; Taylor-Alexander	
<b>Week #7</b> <b>Oct/7</b>	<u>Surgery for whom?</u> <b>VR</b> – Thomas	Meet at Raclin-Murphy Museum
<b>Oct/9</b>	<b>IR</b> – 16-18	Student-led discussion
<b>Week #8</b> <b>Oct/14</b>	<u>Reflecting on surgery</u> <b>VR</b> – Nádasi; <b>IR</b> – Ch.12-13	Watch Grey's Anatomy for today Student-led discussion
<b>Oct/16</b>	<b>VR</b> – Smith-Oka & Marshalla	<b>Podcasts due</b>
<b>October 18-26</b>	No class – Mid-Term break!	
<b>Week #9</b> <b>Oct/28</b>	<u>Aesthetics and boundaries</u> <b>VR</b> – Söderfeldt; Jordal et al.	Meet at Raclin-Murphy Museum
<b>Oct/30</b>	<b>IR</b> – Ch.19-20	Student-led discussion
<b>Week #10</b> <b>Nov/4</b>	<u>Aesthetics or function?</u> Plemons II	<b>Un-essay due</b>
<b>Nov/6</b>	No reading for today	Meet at Hesburgh Library: Rare Books and Special Collections
<b>Week #11</b> <b>Nov/11</b>	<u>Teamwork and communication</u> <b>VR</b> – Ward & Sadove; Gardezi; <b>RP</b> – Ch.4	
<b>Nov/13</b>	No reading for today	<b>Presentations of Un-essays</b>
<b>Week #12</b> <b>Nov/18</b>	<u>Patients' perspectives</u> <b>VR</b> – Ahmadi; Lowe; SturtzSreetharan et al.	
<b>Nov/20</b>	Visit from UndocuAlly	
<b>Week #13</b> <b>Nov/25</b>	<u>Failures and ethics</u> <b>VR</b> – Crowley-Matoka; Heller	<b>RBSC reflection due</b> Student-led discussion
<b>Nov/27</b>	<b>No class, Thanksgiving</b>	
<b>Week #14</b> <b>Dec/2</b>	<u>New technologies, circulation of concepts</u> <b>RP</b> – Ch.5-6	
<b>Dec/4</b>	<b>VR</b> – Lebharr et al.; Miller et al.; <b>RP</b> – Ch.7	
<b>Week #15</b> <b>Dec/9</b>	<u>Looking ahead and Wrapping up</u> <b>RP</b> – Conclusion	Meet at the Raclin-Murphy Museum  <b><u>Reflection #2 due by 5:00 pm December 10th</u></b>
<b>Finals week</b>	<b><u>No exam. Enjoy the holidays!</u></b>	