

**CMST 3041:1 Performance in Everyday Life  
Spring 2014, TU/TR 1:30-2:50, 214 Coates Hall**

*All the world's a stage,  
And all the men and women merely players . . .  
William Shakespeare*

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(Always e-mail me through Moodle first. Allow 24 hours for a response/ 48 hours on weekends)

**Course Description:** "All the world is a stage" is more than a metaphor. Scholars across the humanities and social sciences argue convincingly from diverse perspectives that the embodied aesthetics of performance are a central means through which we create, maintain, and change the cultures in which we live.

This course will examine much of this theoretical work with special attention to the relationship between everyday, taken-for-granted, "normal" life and those "special" occasions, pretenses, and aesthetic events that we most commonly think of as performances.

Some key questions we will consider:

- What significant differences emerge when we understand culture as a set of embodied aesthetic experiences?
- How do cultures adapt to changing circumstances while still holding together?
- How do we collectively decide what is "real" and what is "just pretend"?
- What is the relationship between "having fun" with those we care for and "making fun" of those we do not?
- Who and what do we generally assume is onstage? Who or what do we generally assume is backstage?

**Course Objectives:** After successful completion of this course you should be able to:

1. Define and use key terms from performance theory.
2. Discuss the role of performance in the creation and maintenance of culture.
3. Use performance as a theoretical lens to analyze communicative phenomena.
4. Create artistic performances that illuminate everyday experiences.
5. Constructively and substantively engage the performances of others.

**Recommended Prerequisite:** CMST 2040: Introduction to Performing Literature

**Required Reading:** Bell, Elizabeth. *Theories of Performance*. Los Angeles: Sage, 2008.  
I may also post readings on Moodle during the course of the semester.

**Course Assignments:** You will receive a letter grade in each of the following categories that corresponds to the "Interpreting Grades" schema below. Grades will be posted on Moodle in a timely fashion so that you will be aware of your current standing.

| Assignment         | Description   | % of Final Grade |
|--------------------|---|------------------|
| Online Discussions | You will have weekly online discussions with one reading group throughout the semester. Your participation in these discussions will help you demonstrate what you have gained from completing weekly readings and help you to understand concepts that you find most challenging. They will also serve as "rough drafts" for your papers and help you study for your midterm and final. You will be graded primarily on the degree to which your posts show substantive engagement with the reading and your group members. You will not receive credit for late posts. First posts are usually due on Sunday evenings by 11:59pm with other posts | 15%              |

| Assignment                         | Description   | % of Final Grade |
|------------------------------------|---|------------------|
|                                    | <p>allowed until right before class on Tuesday.</p> <p>For each reading:</p> <p>1) Write down what you think are the 3 most important ideas from this week's reading that have NOT already been posted by members of your group when you make your first post.</p> <p>2) Post one of each of the following in response to the reading:</p> <ul style="list-style-type: none"> <li>• A question of clarification: something that you had a hard time understanding that you want some help with. Your question should indicate thoughtful engagement with the text. (e.g. "What is the difference between the "I" and the "Me"? I think one is more objective than the other. Am I on the right track?" NOT "What does differentiation mean?")</li> <li>• An open ended question for discussion that you would like to talk over with your group (e.g. When do you think this theory might be useful? Do you think this theory might relate to the theory we read last week? Have you ever seen an example of this in your life?)</li> </ul> <p>3) Post meaningful replies to at least two of your groupmates' questions.</p> <p>NOTE: You can and should do more than the above. These discussions are your opportunity to synthesize and understand the material better and to apply it to your lives. In addition to the points you earn for each discussion, part your participating grade for the semester will be based on how valuable your group members find your participation in these discussions.</p> <p>The last member of your group to post ALL of the above will be selected as the group's spokesperson to summarize your discussion for the next in class meeting.</p> <p>For the purposes of these discussions consider ALL reading and lectures completed since your last group discussion.</p> <p>Roughly one discussion/ week for 15 weeks.</p> |                  |
| Group Participation                | At the end of the semester I will ask each of you to confidentially grade your group members based on how much they have helped or impeded your collective learning during the semester. I will average the scores you receive from your group members with a score that I assign you based on my observation throughout the semester to calculate this portion of your grade.  | 10%              |
| In-Class Participation and Quizzes | Clearly, there are lots of days you need to not only be here but be "hands on" to help this class reach its potential. If the online discussions do not convince me that you are keeping up with the reading, I will also assign pop quizzes to keep you honest.  | 15%              |
| Mini-Performances                  | Throughout the semester you will create and share short performances that illustrate, challenge, and extend ideas from the reading. You will be graded primarily on the energy and commitment with which you perform and the degree to which you have articulated your performance to course theory and learning objectives. Roughly one performance per week for 15 weeks. You will also be invited to re-perform all or part of some of these performances for the larger group. These revised performances will be graded on overall artistic quality as well as the guidelines above. Everyone must complete at least one revised performance for the semester but only your "best" revised performance will be calculated into your final grade, so it is in your best interest to revise as many as you can.  | 25%              |
| Performance Analysis               | Write an essay that answers ONE of the following questions.   | 15%              |

| Assignment | Description   | % of Final Grade |
|------------|---|------------------|
|            | <ul style="list-style-type: none"> <li>• Your essay should be “college junior” quality. It should be clear, concise, and concrete. It should provide terms and theories from the course grounded with descriptive examples from the event. It should have an introduction, body, and a conclusion. It should be insightful and imaginative.</li> <li>• Your essay must be framed around a central thesis statement that answers the question.</li> <li>• You may support your argument with evidence from your personal experiences, but this is not a reflection paper. Assume that your reader wants to learn something about theories of performance.</li> <li>• You will probably find it helpful to write about specific performances with which you are familiar rather than trying to discuss performance in general.</li> <li>• Your essay should be addressed to a smart, generally well educated reader who has NOT taken this class (and therefore will be unfamiliar with course theory and concepts but will not want you to talk down to them)</li> <li>• Your essay must cite the Bell textbook and at least two authors that Bell cites.(You can find most of the books in the University Library which you should know how to use as college juniors and seniors)</li> <li>• Your citation of Bell must not assume that your reader has read the textbook: contextualize your quotations for your reader.</li> <li>• Your citations of the other two authors must show evidence that you have read more of the source than just what Bell has quoted for you.</li> <li>• These citations must meaningfully advance your argument.</li> <li>• Cite the sources and use a complete a bibliography in APA or MLA format.</li> <li>• 4-6 pages (12 point font, double spaced, 1 inch margins, Times New Roman Font)</li> </ul> <p>Question options:</p> <ol style="list-style-type: none"> <li>1. Is deciding what counts or doesn't count as a performance primarily a political question, primarily a technical question or some combination of both? Make sure to define what you understand "political" and "technical" to mean in your answer.</li> <li>2. What thoery/ies in this course lead you to re-frame or rethink your personal experiences in the world the most? What has it/they helped you to see that was difficult for you to see before? What makes you believe that it/they might be useful for others well? Make sure your answer addresses at least one specific performance in detail.</li> <li>3. Choose two different definitions of performance offered in the textbook and discuss the social and political implications of those differences for ONE specific performance.</li> </ol> |                  |

| Assignment | Description  | % of Final Grade |
|------------|--|------------------|
|            | 4. Describe a major cultural performance in which you have participated THIS semester. Consider at least 2 of the following questions: How is the event a performance? What values get highlighted in the performance? How would you define the aesthetic versus the mundane in regards to this particular performance? How is the performance "keyed?" Do issues of play come into this performance? How? Does ritual come into play in this performance? |                  |
| Exams      | You will take both a Midterm and Final exam. Questions will be multiple choice, true false, and matching. They will be based on readings, lectures, and class activities. The midterm will only cover the first half of the course. The final will only cover the second half of the course. Please bring a small scantron with you to class.  | 20%              |

### Course Grading Scale

| Grade | What it means  | How to earn it  |
|-------|--|---|
| A     | <b>Excellent</b><br>Exceeds expectations in multiple ways, is creative, intelligent, committed and prepared. | Make the performance/paper your own. An A performance is fully embodied, committed, full of energy, and it leaves the audience seeing the world just a little bit differently than they did before they encountered it. An A paper is thoughtful, well organized, and considers counter arguments. It builds an idea that leaves the reader seeing the world just a bit differently than she or he did before reading the paper.  |
| B     | <b>Very Good</b><br>Demonstrates work beyond the expected level of competence and preparation                | Thoroughly cover everything the assignment asks you to do as competently as possible. Dot your i's, cross your t's. Make sure that you hit every element of the performance or paper assignment guideline and that you clearly demonstrate your understanding of the concepts and ability in the skills asked for. Make sure to point your reader/audience in the right direction every step of the way so that they have a good idea where you are taking them and how all the pieces fit together.  |
| C     | <b>Satisfactory</b><br>Fulfills requirements with average competence and preparation.                        | Address almost everything on the assignment guidelines. Make sure that you have a working knowledge of the concepts and/or skills involved. In performance: Be memorized. Rehearse enough that you can get through the piece without blanking. Hit every single thing on the assignment list in at least a minimal way. Make at least a couple of strong committed choices. In writing: basically cover the idea asked for. Proofread for errors.   |
| D     | <b>Needs Improvement</b><br>Falls short of several criteria and/or presents major deviation from assignment. | Make an attempt to fulfill the assignment, but do your work at the last minute when you don't have enough time to cover everything the assignment asks for. Don't proofread. Don't rehearse (or if you do, make sure to do it alone and not with someone to watch and give you feedback). In performance: Have a general idea of what you want to do, but make weak choices and don't commit to them. In Writing: Have a general idea of what you want to say, but make sure that your writing meanders and leaves the reader unsure what you are saying. |
| F     | <b>Failing/Unsatisfactory</b><br>Does not meet the minimal requirements of the assignment.                   | Do nothing at all or do work that does not meet the minimum requirements for the assignment.  |

**Course Expectations:**

The following is a list of what I expect from students in my courses. They are policies based on years of experience in the classroom. I believe that they reflect my commitment to creating an equitable, engaging, and safe learning environment for all students. If you have questions about any of these policies please see me within the first two weeks of the course so that we can discuss them in greater detail.

**Cultivate a positive attitude:** Embrace this class or drop it. I want us all to have fun and get as much as we can out of our time together. I try and make my courses engaging and avoid "busy work." For your own (and your classmates') mental health, make it the best experience you can or find another course that better meets your needs. If you choose to stay I expect that you will engage the class in a mature way, demonstrate commitment to the learning goals, contribute your thoughts and insights, ask questions, work hard, and challenge yourselves.

**Participate with respect:** This is a highly participatory course in which you will learn collectively (together and from each other) and kinesthetically (with your whole body, not just your mind). Performance requires that we take risks. Therefore, this course requires an ethical commitment to approach one another with care and respect so that we can collectively create a safe and supportive learning environment. Provide constructive comments for your fellow classmates. Respect diversity and each other. Challenging ideas is wonderful. Challenging people is not.

**Be on time:** Being late will hurt your ability to learn and is disrespectful to everyone else's time. If you are late for some reason beyond your control, make sure not to interrupt anything as you come in (especially not someone else's performance).

**Use technology appropriately:** If some piece of technology is helping you to learn and not distracting your classmates, you are welcome to use it. Monitor yourself to make sure that your ipad/iphone/laptop/ kindle/ thingamajig is not getting in the way of your or someone else's ability to learn. Unless you NEED it to help you learn what you need to learn for THIS class, turn it off.

**Manage your time:** Success in a three-unit college course is based on the expectation that students will spend, on average, three hours per week in class and **6 hours per week outside of class** reading, writing, preparing, studying, rehearsing, discussing and otherwise engaging with course materials. If you find that you are spending significantly more time than this on the course, please come and see me as early as possible to discuss better study strategies. If you choose to spend significantly less time than this on the course, please adjust your expectations for your final grade accordingly.

**The Americans with Disabilities Act and Rehabilitation Act of 1973:** If you have a disability that may have some impact on your work in this class and for which you may require accommodations, please see a Coordinator in the Office of Disability Affairs (112 Johnston Hall) so that such accommodations may be arranged. After you receive your accommodation letter, please meet with me at some point during the first two weeks of class to discuss the provisions of those accommodations. See LSU PS-26 for details.

**Do not ask for special deals:** In order to maintain a fair and equitable learning environment all students must take the same course. Any opportunities to earn points, or retake or make-up or take late quizzes and assignments must be available to all students in the class (see LSU PS-44). Adding extra credit and other accommodations thus adds significantly to my workload and limits my ability to teach the class as designed. Accordingly:

- Please do not ask for special accommodation for assignments (excluding those requested through the Office of Disability Affairs above).
- Please do not ask for extra credit assignments to earn points. I will say no (no matter how much I like may like/dislike you personally).
- Please do not invoke "special" cases or circumstances. It is unfair to other students for me to take into account whether or not the grade you earn will prevent you from graduating, maintaining eligibility for sports or other activities, getting financial aide, becoming disqualified, etc.

- Please remember that your actions and decisions have consequences. This isn't personal. I don't grade your life choices, I grade you as I grade everyone else, as fairly as possible within the confines of the course.

**Do not plagiarize:** unless you put something in quotation marks and cite where you got it from I will assume that you are presenting all work you turn in for this course as your own original work. If you try to pass off work done by others as if it is your own work this is grounds for serious repercussions. I will report all suspected cases of academic dishonesty to the office of Student Advocacy and Accountability. For more details see [saa.lsu.edu/plagiarism/html](http://saa.lsu.edu/plagiarism/html).

**Discuss grades respectfully:** My primary motivation is to help you meet the course learning objectives. I understand that it can be very disappointing to not receive the grade that you desire or feel you deserve. I do not want such disappointment to inhibit your learning. I also know that I do, sometimes make mistakes. Accordingly, I am happy to discuss your grades with you. Please come to see me in person after you've had at least 24 hours to consider your response but within two weeks of the grade posting to discuss your grade on any assignment. If you strongly believe you deserve a higher grade than you have received please bring a written statement with you that explains why you think your work on a given assignment is deserving of a higher grade based on the criteria above (e.g. if you believe you deserve an "A" be prepared to help me see how your paper exceeds expectations in multiple ways).

**Turn in your work when it is due:** No late papers. No exceptions. Know when assignments are due and plan ahead. I will NOT extend the deadline for written work for any reason. All papers are turned in to Moodle in electronic form with deadlines announced significantly in advance. In the rare event that Moodle is down during the time frame that the paper is due I will accept a paper copy of the assignment (during the next class period after the due date ONLY) as a temporary stand in until you can upload the paper online. Fried hard drives and the like are no excuse. I expect that you have a redundant back up system for your files (e.g. save them to more than one of the following: Google docs, on your hard drive, in a dropbox, on a flash drive, e-mail it to yourself). I expect that you will plan ahead and have the bulk of your paper done the day before it is due and use those last few hours to proofread and copy edit. That way if something does arise at the last minute you will still have something to turn in for the bulk of the points. You are strongly encouraged to upload early drafts of your major assignments early and then replace them with a more complete versions later. If you turn in a partial assignment by the time the assignment is due I *may* give you (and all other students) the opportunity to revise the paper for additional points, but I will NOT extend the deadline for written work for any reason.

**Be present for in-class exams:** As a general policy, I do not give make-up tests. If a make-up is necessary because of an extenuating circumstance, it will be in essay format.

**Plan to perform on your assigned dates:** There will be NO make-ups for any in class quizzes or performances worth less than 5% of your final grade. In rare circumstances (e.g. university excused absence, communicable illnesses, earthquakes, death in the immediate family), I may offer you the opportunity to reschedule a **major** performance or in class presentation if doing so does not disrupt the schedule for the rest of the class but my priority will always be to provide the best learning opportunity for the entire class, even if doing so inconveniences you personally. If such a situation arises please let me know as soon as possible so that I can make appropriate modifications to the schedule. (HINT: If you know you will be missing class your best bet in preserving both your own sanity and the integrity of the course schedule is to find another student who is presenting on a different day who is willing to switch with you well ahead of time.)

**Remember it is your responsibility to be at all class sessions:** PS-22 "Student Absence from Class" defines attendance as "the responsibility of the student" and an expectation that if unfulfilled requires the student to not only contact the professor beforehand (if applicable) but also to "[compensate] for what may have been missed." I expect you to come to class. Period. If you do have to miss a meeting because of a "valid reason for absence" (also defined in the policy) such as a communicable illness or death in the immediate family, Please recognize that it is **YOUR responsibility** to obtain the day's notes and announcements both from Moodle and from communication with another student **before** making an appointment to meet with me. I am glad to help

you clarify things that you might have trouble with, but I will not re-teach material I already covered in class until you have shown this good faith effort and communicated with me about your absence in an honest, upfront and conciliatory tone that makes clear you understand that, even when life events are out of your control, course work is your primary responsibility as a student. Any e-mail asking me "what did I miss in class?" that does not follow these guidelines and does not begin with a summary of what you learned from your conversation(s) with your classmate(s) AND your consultation of Moodle will not receive a reply.

**Beware the end of semester temporary empathy lapse** The few days of the session are stressful for us all. While I will always do my best to help you learn, please keep in mind that I am significantly more able to help you raise your grade early in the semester than later on. **A lack of planning on your part does not constitute an emergency on mine.**

**Tentative Course Schedule** (subject to change with fair notice)

| DATE             | What we will do  | Reading to be completed | Assignment(s) Due   |
|------------------|--|-------------------------|---|
| <b>Week 1</b>    |  |                         |   |
| <b>AUGUST</b>    |  |                         |   |
| TU 26            | Introduction to the course: syllabus, structure of class, expectations |                         |   |
| TR 28            | Lecture/ Discussion/ Workshop: What is Performance Studies?            |                         | <b>One Minute Personal Ad</b><br>Inspired by the "Act Out" assignment on p. 20 of your text, create a one minute personal ad to be performed for your discussion group.   |
| <b>Week 2</b>    |  |                         |   |
| Sun 31           |  | Chapter 1               | Chapter 1 online discussion   |
| <b>SEPTEMBER</b> |  |                         |   |
| TU 2             | Lecture/ Discussion/ Workshop: What is Performance Studies?            |                         | Personal Ad Highlights  |
| TR 4             | Lecture/ Discussion/ Workshop: What is Performance Studies?            |                         | Personal Ad Highlights  |
| <b>Week 3</b>    |  |                         |   |
| Sun 7            |  | Chapter 2               | Chapter 2 online discussion   |
| TU 9             | Lecture/ Discussion/ Workshop: The everyday and the special            |                         | <b>Making and Braking Frames Performance</b> Read Bell's description of frames on page 37. Devise a short performance in which you establish the conventional western frame of performance through spoken or enacted keying. The content of this performance is completely up to you as long as it adheres to the rules of the performance frame. At some point in the performance break, confuse, or slip the frame. |
| TR 11            | Lecture/ Discussion/ Workshop: The everyday and the special            |                         | Making and breaking frames highlights.  |
| <b>Week 4</b>    |  |                         |   |

|               |  |           |  |
|---------------|--|-----------|--|
| Sun 14        |  | Chapter 3 | Chapter 3 online discussion  |
| TU 16         | Lecture/ Discussion/<br>Workshop: Text and<br>performance  |           | <b><i>Certainties, Probabilities, Possibilities,<br/>and Distortions Workshop</i></b><br>In your small groups, you will be asked to<br>create 4 mini performances of the same text<br>(provided) using these concepts. You will<br>share your work with your discussion<br>group on Tuesday. |
| TR 18         | Lecture/ Discussion/<br>Workshop: Text and<br>performance  |           | Certainties Probabilities etc. Highlights  |
| <b>Week 5</b> |  |           |  |
| Sun 21        |  | Chapter 9 | Chapter 9 online discussion  |
| TU 23         | Lecture/ Discussion/<br>Workshop: Technology<br>as performance   |           | <b>Cyborg Self Performance</b> Complete the<br>"Act Out" on p. 252 for your discussion<br>group. Create a short performance based on<br>your personal experiences that shows your<br>group members how your identity changes<br>when you are a cyborg (augmented by<br>technology).          |
| TR 25         | Lecture/ Discussion/<br>Workshop:<br>Performance as<br>technology  |           | Cyborg highlights  |
| <b>Week 6</b> |  |           |  |
| Sun 28        |  | Chapter 4 | Chapter 4 online discussion  |
| TU 30         | Lecture/ Discussion/<br>Workshop: Storytelling<br>and Drama  |           | <b>Storytelling.</b> Based on the ACT OUT box<br>on page 91 of your textbook, prepare a two<br>minute story to share with your group.  |
| OCTOBER       |  |           |  |
| TR 2          | <b>NO meeting fall<br/>holiday</b>   |           |  |
| <b>Week 7</b> |  |           |  |
| Sun 5         |  |           |  |
| TU 7          | Lecture/ Discussion/<br>Workshop: Storytelling<br>and Drama  |           | Storytelling highlights  |
| TR 9          | tba  |           | tba  |
| <b>Week 8</b> |  |           |  |
| Sun 12        |  |           |  |
| TU 14         | Midterm will cover all<br>class lectures and<br>activities as well as<br>chapters 1-4 and 9 of<br>the Bell textbook. |           | midterm  |
| TR 16         | tba  |           | tba  |
| <b>Week 9</b> |  |           |  |
| Sun 19        |  | Chapter 5 | Chapter 5 online discussion  |
| TU 21         | Lecture/ Discussion/<br>Workshop: Ritual and<br>Social Drama   |           | <b>DIY Ritual.</b> Read the "Act Out" on p. 130<br>and propose a "do it yourself" ritual that<br>you and your groupmates can get the rest of<br>the class to perform. We participate in<br>rituals every day, so coming up with an<br>idea should not be hard. Your group's                  |



|                 |   |           |   |
|-----------------|---|-----------|---|
|                 |   |           | attention to detail will make your performance stand out. How do you get the entire class involved? Is the ritual well-represented? Please take the major roles, the actions, the time, the space, the purpose, the supporting roles, and the props of the ritual into consideration when planning. You'll be graded on preparedness, enthusiasm for the project, and creativity in addition to how well you orchestrate the event. |
| TR 23           | Lecture/ Discussion/ Workshop: Ritual and Social Drama        |           | DIY Ritual highlights   |
| <b>Week 10</b>  |   |           |   |
| Sun 26          |   | Chapter 6 | Chapter 6 online discussion   |
| TU 28           | Lecture/ Discussion/ Workshop: Modern Social Performance      |           | (Un) masking Performance Read the "Act Out" on p. 156, Devise a performance that shows a "frontstage" and a "backstage" behavior in contrast  |
| TR 30           | Lecture/ Discussion/ Workshop: Modern Social Performance      |           | Unmasking highlights  |
| <i>NOVEMBER</i> |   |           |   |
| <b>Week 11</b>  |   |           |   |
| Sun 2           |   | Chapter 7 | Chapter 7 online discussion   |
| TU 4            | Lecture/ Discussion/ Workshop: Post Modern Social Performance |           | <b>Exaggeration Performance</b> Read the Act Out on page 187 Create a performance that exaggerates some everyday life behavior (whether in a commercial or otherwise) with a particular intent.   |
| TR 6            | Lecture/ Discussion/ Workshop: Post Modern Social Performance |           | Exaggeration Highlights   |
| <b>Week 12</b>  |   |           |   |
| Sun 9           | Paper discussion  | Chapter 8 | Chapter 8 online discussion   |
| TU 11           | Lecture/ Discussion/ Workshop: Performance activism           |           | <b>Group Power Performance</b> Inspired by the "Act Out" on p. 227, as a group, come up with a performed illustration of the power dynamics in an everyday situation to last no more than 3 minutes   |
| TR 13           | Lecture/ Discussion/ Workshop: Performance activism           |           | Power Highlights  |
| <b>Week 13</b>  |   |           |   |
| Sun 16          |   |           |   |
| TU 18           | tba   |           | tba   |
| TR 20           | ONLINE Peer Reviews   |           | Paper 2 <sup>nd</sup> Draft   |

|                   |   |  |  |
|-------------------|---|--|--|
|                   | of Papers   |  |  |
| <b>Week 14</b>    |   |  |  |
| Sun 23            |   |  | tba  |
| TU 25             | ONLINE Peer Reviews of Papers   |  |  |
| TR 27             | NO MEETING<br>THANKSGIVING  |  |  |
| <b>Week 15</b>    |   |  |  |
| Sun 30            |   |  |  |
| <i>DECEMBER</i>   |   |  |  |
| TU 2              | Final Review  |  | Paper Final Draft  |
| TR 4              | TBA   |  | <b>Group Member Anonymous Evaluations</b><br>Via email, provide a grade for each of your group members. If you give them a grade above a B, you must explain why you think they went above and beyond what was expected of them to help your group succeed. If you give them a grade below a C, you must explain why you think they did NOT meet the basic expectations of a group member in a college class. I will keep the scores you send me anonymous, but I will average your group members grades for you with my own assessment to calculate this portion of your grade. |
| <b>FINAL EXAM</b> |   |  |  |
| TR 11 7:30 am     | The final exam will cover all course lectures and activities from the entire semester as well as chapters 5-8 of the Bell textbook. |  | Final Exam   |