

General Education Course Submission Form

Date of Submission: May 26, 2010

1. Check which area(s) this course applies to.

Inquiry – Arts & Creativity	<input type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input checked="" type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

2. Provide Course and Department Information.

Department: Modern and Classical Languages, Literatures and Cultures (MCL)

Course Prefix and Number: GER 103 Credit hours: 3

Course Title: Fairy Tales in European Context

Expected Number of Students per Section: 125 Course Required for Majors in your Program? no

Prerequisite(s) for Course? None (course does count towards the Folklore and Myth minor)

This request is for (check one): A New Course An Existing Course

Departmental Contact Information

Name: Prof. Linda Kraus Worley Email: lworley@uky.edu

Office Address: 1063 Patterson Office Tower Phone: 7-1198

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair: Theodore Fiedler Date: 7/6/2010

Dean: Anna R. K. Bosch ARKBosch Date: 8/5/10

College Deans: Submit all approved proposals electronically to:

Sharon Gill Sharon.Gill@uky.edu
Office of Undergraduate Education

GE only

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Department Chair:  Date: 5/27/10

Dean: Anna R. K. Bosch  Date: 8/5/10

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Course Submission – General Education: *Inquiry – Humanities*

GER 103: Fairy Tales in European Context

Submitted by Linda Kraus Worley, Modern and Classical Languages

Narrative Learning Outcomes for *Inquiry the Humanities* -- from the Curricular Template found on www.uky.edu/GenEd

1. How the course will address the General Education and Course Template Learning Outcomes

GER 103: Fairy Tales in European Context, a large lecture / discussion section course I have taught for the past 5, years fits in well with the General Education and Humanities – Inquiry learning outcomes. I have continually rethought this course so that it has become a course which introduces students to the important questions in fairy tale studies, but most importantly, allows them to actively apply their knowledge of basic concepts and interpretive methodologies. I introduce this course as providing them with a “tool belt” of disciplinary vocabulary, knowledge, and methods which can and should be carried over to other cultural products. This course helps students develop intellectually with respect to textual and image analysis, critiquing various interpretive methods and scholarly articles, as well as recognizing changing socio-cultural patterns in Europe. This course is designed to establish a foundation for critical and thoughtful approaches to analysis of cultural artifacts, in particular fairy tales.

The deep-seated cultural desires and anxieties which fairy tales reflect are an integral part of the human condition and lend themselves to complex interpretations. The interpretations offered by academics, writers, and the students themselves need to be and, during the course of the semester, are scrutinized and evaluated in terms of the credibility of their arguments. By the end of the semester, for example, students are aware of the questions and answers given by a

Freudian analysis. They are also able to evaluate this and other methodologies by pointing out their limits as well as the insights generated.

For the most part, the lecture session models interpretations and focuses on the close relationship between the type of questions asked of a cultural product or era and the answers given. The discussion sessions concentrate on students using the interpretive tools in a variety of ways. These include plotting the underlying Jungian heroic quest of “Iron Hans,” analyzing various editions of the Grimms’ “Snow White” to discover the editorial principles used by Wilhelm Grimm from the earliest manuscript versions to the final version of 1857, doing pair work in an exercise to discover the varying subject positions and points of view regarding witches (the Inquisitors, the real-life women accused of witchcraft, and those women saved from accusations such as Snow White), etc. Students also learn how to read the myriad visuals that accompany many fairy tale editions and apply their analyses to contemporary visual uses of tales in ads, editions, movies, etc.

Since GER 103, Fairy Tales in European Context, approaches the subject matter in both a thematic and historical manner, students learn about the enduring themes and motives in fairy tales as well as their amazing resiliency and ability to change.

2. Description of course assignments that can be used for Gen Ed assessment:

Two major projects during the semester allow students to demonstrate their ability to construct their own interpretations according to the standards of fairy tale inquiry. Students write a paper beginning with an outline, peer-edited first draft, and final draft. They also work in groups to create an oral presentation critically examining contemporaneous uses of tales in ads, movies, television, novels, etc.

GER 103: Fairy Tales in European Context

Gen Ed Course Submission: for Inquiry – Humanities

2 lectures PLUS 1 discussion section:

Professor Linda Kraus Worley

1063 Patterson Office Tower

Phone: 257 1198

E-mail: lworley@uky.edu

Office Hours: Wednesdays 10 - 12; Fridays 10 – 12 and by appointment

FOLKTALES AND FAIRY TALES entertain and teach their audiences about culture. They designate taboos, write out life scripts for ideal behaviors, and demonstrate the punishments for violating the collective and its prescribed social roles. Tales pass on key cultural and social histories all in a metaphoric language. In this course, we will examine a variety of classical and contemporary fairy and folktale texts from German and other European cultures, learn about approaches to folklore materials and fairy tale texts, and look at our own culture with a critical-historical perspective. We will highlight key issues, values, and anxieties of European (and U.S.) culture as they evolve from 1400 to the present. These aspects of human life include arranged marriage, infanticide, incest, economic struggles, boundaries between the animal and human, gender roles, and class antagonisms.

Among the tales we will read and learn to analyze using various interpretive methods are tales collected by the Brothers Grimm, by the Italians Basile and Straparola, by seventeenth- and eighteenth-century French writers such as D'Aulnoy, de Beaumont, and Perrault, by Hans Christian Andersen and Oscar Wilde. We will also read 20th century re-workings of classical fairy tale motifs. The course is organized around clusters of Aarne, Thompson and Uther's "tale types" such as the Cinderella, Bluebeard, and the Hansel-and-Gretel tales. We will learn about the history of both oral and literary fairy tales as we read reworkings (including films) from different periods. Various interpretive approaches will be modeled and critiqued in class. Students will have the chance to apply these models in their discussion sessions, in a written paper, and in a group project.

Learning Outcomes:

The readings and assignments for this course are designed to help you:

1. Demonstrate a close understanding of fairy tales as a genre;
2. Identify and work with the core elements of folktales and fairy tales;
3. Place the various tellers, writers, and editors of fairy tales in their historical and personal contexts;
4. Outline the historical development of written and collected folklore materials in Europe;
5. Demonstrate a anxieties and desires of European cultures and societies as introduced in the tales;
6. Analyze tales first by learning about, then applying folklore/structural, socio-historical, Freudian and Jungian approaches to texts;
7. Critique the ever-changing cultural positions and array of meanings generated by fairy tales; and
8. Analyze images associated with tales using visual interpretive tools.

Course Requirements and Grading:

Note: A stellar attendance record weighs heavily for students on the cusp between two grades.

Grading Scale:

90 – 100: A
80-89: B
70-79: C
60-69: D
Below 60 = E

I. Work in Class (30%)

A. Lecture sessions 10%

There will be short pop quizzes in the lecture in which you will be asked to give a brief written answer to questions about the readings, the previous lecture, or the class discussion. These quizzes will be a significant part of the class participation grade and will be collected in lecture. One-minute papers may also be part of the class work and graded. There will be no make-up in-class assignments. Be sure to read the assignments BEFORE class.

B. Discussion sessions 20% (5% = Peer editing comments)

These sessions allow you an opportunity to discuss fairy tales and practice some hands-on interpretive skills of both primary sources (the tales) and secondary literature (articles discussing tales, offering interpretations, etc.). These sessions are not intended to replace material missed during lecture, but are intended as a chance for you to display your understanding of the material, ask questions, and evaluate competing interpretations. In addition, the discussion sessions are the place to learn about improving your paper through the outline phase, first and second drafts. Each session requires your informed participation based on your prior study of assigned works and completion of worksheets aimed at providing a solid basis for discussion. While attendance is a necessary ingredient of participation, your active participation helps determine your grade. The group work that will occur in the discussion session can't be made up.

II. Writing and Speaking: (35%)

A. Analytic Writing 20%

Your analysis of a set of tales using one of the analytic tools we will learn will begin with an outline (5%), then a first and second draft (15%). (Your comments on the first draft of another student's paper are part of your discussion session grade.) A set of tales not covered in class will form the basis of your analysis. We will ask you to interpret the tales using one of the interpretive tools introduced during the semester and using the disciplinary vocabulary of folklore/fairy tale research. Your analysis is to result in a five-page, double-spaced analytic paper of at least 1250 words. Facts about the tale can be researched (with appropriate endnotes), but the interpretive analysis is to original.

Schedule for Papers:

Outline due: March 4 / 5

First draft due: March 25 / 26

Final paper due: April 8 / 9

B. Oral Group Report 15%

Each group will find uses/abuses of fairy stories in contemporary culture. These modern versions can take the form of news stories, advertisements, cartoons, pictures, rumors, tabloid stories, celebrity issues and narratives, television and film, poetry or modern fiction. Your group will report on these modern versions **during the last three discussion sessions** by focusing on how the contemporary versions use or counteract the tale or tale type to which they refer as well as identify the values and presuppositions that underlie these contemporary US artifacts. The number of examples will depend on the medium. A short

2-3 page written summary is to be included. (An alternative can be an individual analytic OR creative paper. A creative fairy tale with explanation as to how the tale was created and uses the core elements of fairy tales OR an analytic paper of a tale set not yet analyzed in class.)

III. Tests and Exams (35%)

- | | |
|----------------------|-----|
| A. Four tests | 20% |
| B. Final examination | 15% |

Course Policies:

Attendance is required in this course and will be noted via in-class writings and your participation in discussion. ONLY excused absences, as noted in the handbook of *Student Rights and Responsibilities*, (<http://www.uky.edu/StudentAffairs/Code/part2.html>) are accepted when considering requests for make-up quizzes, midterms, or extensions for turning in final drafts. Provide a hard copy of the excuse to the instructor the session day following your absence.

Make-up tests will be given ONLY in those cases enumerated in *Students Rights & Responsibilities*. If you have a problem, contact the instructor immediately, BEFORE the time of the test. You will have only one opportunity to make up a test missed due to excused absence.

In order to create a respectful atmosphere in class conducive to learning, be aware of avoiding behaviors that disturb others such as: ringing cell phones, eating and drinking in class, texting, chatting, reading newspapers, etc.

Respect the opinions and cultures of others: Please make sure that you help UK maintain an open learning environment and the free exchange of ideas. If you disagree with opinions, fine; but do so in a respectful and supportive way.

We are happy to have visitors in the class (as long as they follow the rules listed in this syllabus). Please bring your visitors down front at the beginning of class to introduce them to us.

Academic Honesty and Integrity:

The core of academic life is the free exchange of ideas, honest representation of your own work, proper acknowledgement of the work of others, and respect for your colleagues. This means that cheating and plagiarism—stealing or misrepresenting the hard work of other people, or allowing such work to be taken—is the worst offense you can commit. It is important that you read the section on cheating and plagiarism in the handbook of *Student Rights and Responsibilities*, (<http://www.uky.edu/StudentAffairs/Code/part2.html>) section 6.3.0. Be advised that the minimum punishment for cheating and plagiarism is an “E” for the assignment in question.

If you take ideas, quotations, wording, images, or outlines from any other source, you must give credit to the author of those materials EACH TIME YOU USE THAT SOURCE. Be aware that materials on the web are also academic property and are, in many cases, copyrighted. Do not “block and copy” materials to place into your papers unless you are using them as you would use any quote. In that case, use quotation marks if the passage is taken word-for-word, give the Web site, the author, and the title of the work or site from which the quotation is taken. These rules apply in every class at UK.

Blackboard:

Some of the course material can be found on Blackboard, a computer-based course supplement. Check Blackboard at least twice a week.

In order to use Blackboard, follow these steps:

1. From the UK web-site, click on: LINK BLUE, then BLACKBOARD
2. Follow the directions to log in.
3. The Welcome page appears. Only those who are officially enrolled in this course will find GER103: Fairy

Tales in European Context (Spring 2010). Click on the item.

The above is basic information regarding access to the GER103 Blackboard (Bb) course. For questions regarding computing accounts and other tech help, please contact the Information Technology (IT) Customer Service Center at: 111 McVey Hall 7:00 a.m. - 6:00 p.m. Monday thru Friday
(859) 257-1300 helpdesk@uky.edu

NOTE: There is now a 24-hour Blackboard support line available access from the Blackboard Homepage.

SYLLABUS GER 103 Sample: Spring 2010

Please read all texts **BEFORE** the class date given. Some readings are on Blackboard (See CLASS READINGS). Refer to the electronic version of this syllabus on Blackboard to handily access web links.

Abbreviations:

ATU = Aarne-Thompson-Uther. Abbreviation found before "tale type" number in Aarne-Thompson-Uther *Index of Tale Types*. You can find many of the ATU numbers keyed to the Grimms' Fairy Tales at this site:

<http://www.grimmstories.com/>

Bb = Blackboard computer course manager

KHM = *Kinder-und Hausmärchen* (Nursery and House Tales) collected by the Grimm Brothers

Zipes = Jack Zipes, ed. *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm*

Tatar = Maria Tatar, ed. *The Classic Fairy Tales*

UNIT 1: FUNDAMENTALS. FOLKLORE AND STRUCTURE

- Wednesday 1/13 Introduction
Basic concepts: The what and where of fairy tales
Various approaches to fairy tales
The Aarne-Thompson-Uther classification system
KHM 200: "The Golden Key" (<http://www.pitt.edu/~dash/grimm200.html>)
- Thurs./Friday 1/14 +15 Aarne-Thompson-Uther work sheet. Gather previous knowledge
- Monday 1/18 Academic Holiday. Martin Luther King Day
- Wednesday 1/20 Basic concepts: The who and why of tales
Formal structure of tales
Vladimir Propp, "Folklore and Literature," Tatar 378 - 81
Vladimir Propp, "Morphology of the Folktale," Tatar 382-87
Zipes, "The Fate of Spinning," 584
Grimms, "Rumpelstiltskin," Zipes 625
Grimms. "The Three Spinners" Zipes 628-29
- Thurs./Friday 1/21 + 22 Apply Propp ideas to tales; Film clip: "The Story-Teller"
"Rumpelstiltskin" – interpretations

UNIT 2: SOCIAL AND HISTORICAL INTERPRETATIONS

- Monday 1/25 Ogres, Cannibals, and Giants
Perrault, "Little Thumbling," Tatar 199-206
Jacobs, "Molly Whuppie," Tatar 209-211
- Wednesday 1/27 Grimms, "Hansel and Gretel," Tatar 184
Weber, "Fairies and Hard Facts: The Reality of Folktales" (See Bb: CLASS READINGS)
Darnton, "Peasants Tell Tales," Tatar 280-91
Witches: The persecutions, the reality of women and fairy tales

Thurs./Friday 1/28 + 29 Witches: How did real women and girls survive? Witch worksheet
TEST 1: Facts of Fairy Tales

UNIT 3: THE FAMILY DRAMA - PSYCHOLOGICAL INTERPRETATIONS

- Monday 2/1 Freudian Interpretations
Grimms, "Hansel and Gretel," Tatar 184
Bettelheim, "Hansel and Gretel," Tatar 273-80
- Wednesday 2/3 Mothers and Daughters
Grimms, "Snow White," Tatar 83
Bettelheim, "The Struggle for Meaning," Tatar 269-73
- Thurs./Friday 2/4 + 5 Gilbert and Gubar, "Snow White and her Wicked Stepmother," Tatar 291-97
- Monday 2/8 Fathers/Masters and Sons
Zipes, "Triumphant Apprentices," 347
Straparola, "Maestro Lattantio and His Apprentice Dionigi," Zipes 347
Le Noble, "The Apprentice Magician," Zipes 353
Grimms, "The Thief and His Master," Zipes 359
- Wednesday 2/10 Jungian Interpretations: Stages of Development
Zipes, "The Fruitful Sleep," 684-85
Basile, "Sun, Moon and Thalia," Zipes 685
Perrault, "Sleeping Beauty in the Wood," Zipes 688
Grimms: "Brier Rose," Zipes 696- 698
Grimms: "Iron Hans," Zipes 329 - 334
- Thurs./Friday 2/11 + 12 Jungian Stages of Growth applied to Grimms' "Iron Hans," Tatar 329-44
- Monday, 2/15 Heroic Quests?
Grimms, "The Brave Little Tailor" (http://www.fln.vcu.edu/grimm/schneider_e.html)
Jacobs, "Jack and the Beanstalk" (<http://www.pitt.edu/~dash/type0328jack.html>)
- Wednesday, 2/17 Questioning the Heroic Quest: Animal Helpers and Fortune
Straparola, "Constantino Fortunato," Zipes 390-93
Basile, "Cagliuso," Zipes 394-96
Perrault, "The Master Cat," Zipes 397 – 401
Grimms, "Puss in Boots," Zipes 402 – 405
- Thurs./Friday, 2/18 +19 **TEST 2** and Appalachian Jack Tales (from Blackboard)

UNIT 4: THEMATIC UNITS

- Monday 2/22 Writers of the French Salon: Of Manners and Love
Zipes, "Inconvenient Marriages," Zipes 717
Bernard, "Riquet with the Tuft," Zipes 717-721
Perrault, "Riquet with the Tuft," Zipes 722-27
de Beaumont, "Spirituel and Astre," Zipes 727-730
- Wednesday 2/24 Beauties and Beasts
de Beaumont, "Beauty and the Beast," Zipes 805-15
Asbjørnsen and Moe, "East of the Sun and West of the Moon"
(<http://www.mythfolklore.net/andrewlang/323.htm>)

Thurs./Friday 2/25 + 26 The fairy tales of the French courts & discussion of paper topics, how to write an outline

Monday 3/1 The Call of the Human
Grimms, "Hans, my Hedgehog," Zipes 96-99
Grimms, "The Frog King," Tatar 47-50
Tatar, "Sex and Violence: The Hard Core of Fairy Tales," Tatar 364-73

Wednesday 3/3 The Inhuman Human
Tatar, "Bluebeard," Tatar 138-43
Perrault, "Bluebeard," Tatar 144-48
Grimms, "Fitcher's Bird," Tatar 148-51
Grimms, "The Robber Bridegroom," Tatar 151-54
Jacobs, "Mr. Fox," Tatar 154-56

Thurs./Friday 3/4+ 5 Moving a tale to film: "Hans, My Hedgehog" and discussion
Outline for paper due

Monday 3/8 The Powerless and abused
Perrault, "Donkey-skin," Zipes 38
Grimms, "All Fur," Zipes 47

Wednesday 3/10 Virtue in Distress: the abused heroine
Basile, "Cat Cinderella," Zipes 445
Perrault, "Cinderella," Zipes 449
Grimms, "Cinderella," Zipes 468
Jacobs, "Catskin," Tatar 122

Thurs./Friday 3/11 + 12 **TEST 3.** Return outline, discuss next steps

SPRING BREAK: March 15 - 21

Monday 3/22 The Brothers Grimm
Tales of Adults
Grimms: The Magic Table, the Gold Donkey and the Club in the Sack," Zipes 427
Grimms: "The Fisherman and His Wife" <http://www.pitt.edu/~dash/type0555.html>
Or at: <http://www.surlalunefairytales.com/fishermanwife/>
Grimms: "Godfather Death" <http://www.surlalunefairytales.com/godfatherdeath/>
Or: <http://www.pitt.edu/~dash/type0332.html#links>

Wednesday 3/24 Wildernesses: Of Wolves, Werewolves, and Girls: Rape, Sex and Violence
"Story of Grandmother," Tatar 10
Perrault, "Little Red Riding Hood," Tatar 11-13
Grimms, "Little Red Cap," Tatar 13-16
Shavit, "The Concept of Childhood and Children's Folktales: Test- Case – 'Little Red Riding Hood.'" Tatar 317-32
Reading illustrations: signifiers and signified

Thurs./Friday 3/25 + 26 Reading Illustrations; principles of peer editing
First draft of paper due to peer editor

Monday 3/29 Russian Tales – to be found on Blackboard
Baba Yaga

Peer edited paper returned to author

UNIT 5: LITERARY TALES OF THE NINETEENTH CENTURY

- Wednesday 3/31 Characteristics of traditional folk fairy tales
Andersen, "The Little Mermaid," Tatar 216-33
Selkies and other mer-creatures
"The Swan Maiden," Tatar 72-3
- Thurs./Friday 4/1 + 2 "The Secret of Roan Inish" clip; Discuss group project on contemporary uses of tales
- Monday 4/5 Authored literary tales
Tatar, "Hans Christian Andersen," Tatar 212-16
Andersen, "The Little Match Girl," Tatar 233-35; Andersen, "The Red Shoes," Tatar 241-45
Andersen, "The Ugly Duckling" (<http://www.surlalunefairytales.com/uglyduckling/index.html>)
- Wednesday, 4/7 Tatar, "Oscar Wilde," Tatar 246-50
Wilde, "The Selfish Giant," Tatar 250-53
Wilde, "The Happy Prince," Tatar 253-61
Wilde, "The Nightingale and the Rose," Tatar 261-65
- Thursday and Friday 4/8 + 9 **TEST 4: Themes and authored tales of the nineteenth century**

UNIT 6: THE TWENTIETH CENTURY: THE DARK SIDE?

- Monday 4/12 The Uses and Abuses of Fairy Tales
Anti-Semitic tales, Racist tales
Grimms "The Jew in the Thorns" <http://www.pitt.edu/~dash/grimm110.html>
Final version of paper due
- Wednesday, 4/14 No class – except for GER 103 002 discussion session
- Thurs./Friday 4/15 + 16 Begin of group presentations
- Monday, 4/19 Carter, "The Company of Wolves,"
Dahl, "Little Red Riding Hood and the Wolf," Tatar 21-22
Dahl, "The Three Little Pigs," Tatar 22-24
Sam the Sham, "Hey There, little Red Riding Hood" and beyond
- Wednesday, 4/21 Carter, "The Tiger's Bride," Tatar 50-66
Lee, "When the Clock Strikes": Blackboard, Course Readings
- Thurs./Friday 4/22 + 23 Group Presentations
- Monday 4/26 The 21st Century: Fairy Tales for children (for girls?), revised tales for adults
Why Fairy Tales "Stick"
See: Blackboard for texts
- Wednesday 4/28 Summary and review
- Thurs./Friday 4/29 + 30 Group presentations

FINAL EXAMINATION: Monday, May 3 at 8:00 am – our regular classroom in Classroom Bldg.