Instructor Name: Professor Virginia Vogel            Office Location: CFA #1
Office Phone Number: 784-3559
Email Address: virginia.vogel@gmail.com or virginiav@unr.edu
Office Hours: M/W 1-4 PM and others by appointment

**Course Description:** This course explores the intricate relationship between politics, economics, technology, religion and psychology through the visual culture of fashion and style from roughly 1660 to 1900.

**Course Objectives:** _FASHION HISTORY AND STYLE II_ is a course designed to help you form an overview of the history of clothing and fashion from the 17th century to the beginning of the 20th century. One cannot study fashion and style without understanding the socio-economic and political factors, among others, that shaped these styles. Themes of style are an expression of values within a society and its culture. Nothing touches the body, the perception of beauty, the definition of art and one’s place in the world more closely than does clothing and fashion. Whether scientifically based or grounded in the humanities, all disciplines at some point interact with the human experience in the development of technology, philosophy and image. Equally important is the impact of developing technology in the creation of the identifying fit and images of the fashion within any given period. The sharing of culture through trade routes and exploration has a distinct bearing upon the detail of dress. We will attempt to discover answers to the following questions:

- what garments were worn by men and women, and how did they develop/change through time?
- who were the people that created the fashions?
- what understructures were worn to create the different shapes?
- how much does sexual attraction have to do with fashion?
- when did comfort become an issue?
- how many new trends are actually direct steals from the fashions of the past?
- what do clothes say about the wearer?
Lecture will be supplemented with images of art works displaying period garments, images of line drawing showing detail and silhouette, and video films clips with period costumes and reproduction garments, when available, will be utilized.

**Prerequisites:** junior or senior standing, completion of all general education courses that build Core Objectives 1 – 3 and satisfy Core Objectives 4 – 8.

**Student Learning Outcomes:**

This course integrates and reinforces from Silver Vein I these objectives: CO 1, effective composition and communication (two significant writing assignments); CO 3, critical analysis and use of information (review, analysis of primary historical materials, presentation); Silver Vein II: CO5, history and culture (Students will engage both historical and contemporary cultural texts through critical reading, analysis, and interpretation); CO7 artistic composition, interpretation, and expression (Students will apply techniques of critical analysis to study and interpret works of clothing and fashion); and from Silver Vein III: CO 12, ethics (class discussions prompted by visual analysis; dedicated reader). This course satisfies CO 13, integration and synthesis (researching the patterns of visual semiotics for visual research and presentation; term paper).

The student will articulate if called upon, verbally; to explain, define and provide information regarding the influences of fashion within a given era, its cultural and historical implications. (CO 3, CO 12, CO 13)

The student will write an informed, analytical academic twenty page term paper building upon an abstract that exemplifies solid research skills, meeting expectations of the Chicago Style Sheet for style, grammar and documentation. This term paper will be a between 4000-6000 words excluding abstract, citations, captions plus illustrations, and bibliography. Essays and discussion boards are also included in establishing proof of one’s writing competencies. At least one of the exams will be in an essay/paper format with the minimum word requirement of 2000 words. (CO 1 and CO 13).

The student will define and identify the components of dress, technology and art within a given eras articulating understandings of the interplay among different disciplinary fields relevant fashion, and ways in which society is transformed by scientific and technological advances in this interdisciplinary context. One comes of fashion from multiple directions. It has an economic base, the social base cultural and historical understandings, influenced by religion, gender, literature, media and politics. There is a significant relationship between patterning, textile development and the scientific advances associated with weaving, dyes and manufacturing and its impact upon society, the growth of these advances impacts the dress of each era and the role of economics, health and gender roles. Demonstrating understandings of the interplay among different disciplinary fields relevant fashion, articulating ways in which society is transformed by scientific and technological advances in this interdisciplinary context. (CO 13, CO 12)
**Assessment of SLOs:**

Exams will be collected and reviewed.

Oral communication/presentation assessments will be in the context of a live student multimedia presentations rated by two or more experts using rubrics keyed to the outcomes with a scale of 1 (little or no mastery demonstrated) to 4 (professional quality performance).

Collection of discussion board contributions for clarity of communication in addition to ideas presented opening avenues of conversation.

Sampling of bibliography and its format, and notes and format, and/or term papers will be accumulated.

**Core Curriculum Learning Objectives:**

This course satisfies Core Objective 13 (Integration and Synthesis) of the Core Curriculum. It also develops and reinforces Core Objective 1 (Effective Composition & Communication), Core Objective 3 (Critical Analysis & Use of Information) and Core Objective 12 (class discussions prompted by visual analysis; dedicated reader).

Strong and effective composition and communication (CO 1) is required across disciplines. In addition, engagement in the research process, critical reading, incorporating credible information is a skill that you continue to build upon. For this course, you will be required to write an informed, analytical academic paper defined by a specific area of personal interest or one that focuses upon the linkage to your major discipline. The paper will build upon it and abstract that exemplifies solid, ethical research skills, meeting expectations of the Chicago Style Sheet for style, grammar and documentation. (CO 1 and CO 13)

In order draw upon your skills effective communicator, there will be a presentation of your term paper supported with images and an informed conversation regarding the role of fashion within the economic, cultural and social community, etc. There may well be additional opportunities for us to engage in formal presentations. (CO 3 and CO 13)

There are historic, cultural, technological, economic visual conversations that augment both classroom and WebCampus discussions. Students will be able to integrate and synthesize core knowledge, enabling them to analyze open-ended problems or complex issues over a broad spectrum of society. Discussion boards will be a key component to recognizing and underlining your ability to integrate information. (CO 3 and CO 13)
One comes of fashion from multiple directions. It has an economic base, the social base cultural and historical understandings, influenced by religion, gender, literature, media and politics. There is a significant relationship between patterning, textile development and the scientific advances associated with weaving, dyes and manufacturing and its impact upon society, the growth of these advances impacts the dress of each era and the role of economics, health and gender roles. Demonstrating understandings of the interplay among different disciplinary fields relevant fashion, articulating ways in which society is transformed by scientific and technological advances in this interdisciplinary context. (CO 13)

This course reinforces and integrates CO7 (Artistic Composition, Interpretation and Expression). Although this course cannot fulfill CO7 but it can integrate and reinforce given its emphasis upon style, painting, portraiture and movements within the field of Art.

**Required Readings:**


Ulrich Lehmann, *Tigersprung* (As this textbook is expensive copies are available are on reserve at the Knowledge Center)

*Other assigned journal readings are posted on the syllabus and on WebCampus under the appropriate section of study

Additional, highly suggested texts for the course (also on reserve at the Knowledge Center) include:

- Crane, Diana, *Fashion and its Social Agendas*
- Hollander, Anne, *Seeing Through Clothes*
- Brydon & Niessen, *Consuming Fashion*
- Fisher, Gayle, *Pantaloons and Power: A Nineteenth-Century Dress Reform in the United States*
- Isenberg, Nancy, *Sex and Citizenship*
- Scranton, P, *Beauty and Business*
- Davis, Fred, *Fashion, Culture and Identity*

**Course Requirements:**

**A. Attendance:** Punctual attendance at all scheduled class meetings is required. Missing two or more class sessions, lateness and/or leaving class early will affect your grade. There are no exceptions! Attendance is mandatory. Miss more than 3 classes and you drop from the A range, more than 6 and you lose the B, more than 9 classes and you drop to a C. If you do miss a class, it is your responsibility to obtain the assignment due next from a source other than the instructor and adhere to
its requirements so that you are always prepared. We will also be using WebCampus to enhance the course. This does not mean that this is an excuse to miss class or to catch up on assignments. WebCampus will open areas of discussions, readings, announcements of openings, submission of assignments, etc.

Students who miss class are putting both themselves and their classmates at a disadvantage. Students are responsible adults and if they miss a class, it is assumed they had good reason to do so. Students are responsible for completing any work missed during their absence and for obtaining pertinent notes and materials. Attendance will be taken regularly. Beyond three unexcused absences, a student’s Class Participation Grade average will be lowered a full letter grade. For example, a student who accumulates six (6) or more unexcused absences may place himself or herself in jeopardy of receiving a failing Grade.

- Late arrivals and early departures are not tolerated. Students needing to leave early must give notification in advance. Leaving without such notification constitutes an absence. Non-participation constitutes an absence.

- Please turn off your cell phones. Answering phone calls in class is unacceptable behavior unless you would like all of us to participate in the conversation. Texting is also not permitted in class.

- This course will be WebCampus enhanced and you will be expected to participate in this format as well. In class, collaborative projects and group participation are important components of your grade. They constitute all assignments. You need to be prepared to discuss the assigned material in class. A good portion of the learning in this course occurs through sharing perspectives and applied knowledge. You will be expected to participate in class discussions during the class session as well as on WebCampus. Time is too short to cover all the dynamics and questions that will arise. In addition, it is a good opportunity to share research results.

B. Readings: Reading assignments will be made from the text and on-line journals and articles. In addition, you will be expected to keep a time line of important figures within each period as a reference. There will be weekly assignments based upon the alignment of important persons and events. These weekly topics will be addressed on the discussion board and in class. You will also be expected to do “peer reviews” of the discussions by using a criteria form established for the topics. These criteria will expect you to examine the quality, integrity, grounding and presentation of the written discussion contributions. You will need to complete ten out of sixteen topics.

C. TERM PAPER: Each student will write a research paper on a costume history topic. An abstract must be submitted to the instructor by the fourth Tuesday of class. Topics may encompass any area of costume history as long as they begin within the scope of the semester study. Paper must be a minimum of 20 typed pages, including endnotes and
Regarding your term paper and its presentation:

Using the historic framework of the period, the philosophy of the course is to examine the overlay and development of the fashionable image, its relationship to various cultures and its subgroups expanding that conversation to become a rigorous discourse that encompasses the translation of image and ideas through contemporary interpretations. The vehicle of the term paper effectively allows you to investigate an area of your interest. The presentation of your findings will be directly related to the time span informed and the dates of coverage as illuminated by the syllabus.

The general issues and definitions are covered in each period sequence within the defined scope of each sequence. Again, much of the specific depth explored by your choice of term paper topic and where it fits into the presentation dynamic of the syllabus depends upon the diverse backgrounds of the students. For example, in Art 445, a student with Business or Economic background may well be drawn to a paper topic which allows him or her to drill into the role of the guilds, their crafts, marketing and the economic value of the fashionable goods and accessories produced during the Georgian era. Another student with an interest in Mining and Geology may be drawn to examine the availability and status inherent in various gem stones and semi-precious and precious jewels, their use, and costs across the social classes during the Regency period. Another student with a Religious Studies background may well drill into the body of knowledge and visual resources that closely examine the transmission of traditional style and symbols established in the Byzantine era in the religious arena of Christianity during the 18th century.

Erin Edgington, a recent graduate who received the Portz Scholar Award 2008 with her honors thesis, “Costume and Propriety in Madame Bovary: la ‘Culture de Lin’”. Her scholarly interest is based upon dress within literature, gender performativity, adaptation of literature to film and began with the twenty page term paper for this course.

The premise is that the term paper is to give you an opportunity to explore the academic literature, the cultural implications, implications of a variety of interpretative lenses and specific areas of style that provide a fascination for the individual student. Given the framework, you then need to drill further down into the body of knowledge, social, economic or industrial theory that allows them to hone your perspectives, understanding and critical assessments relating the specific area of study to the broader understanding of fashion, style and human nature.
D. **TESTS** - There will be 4 tests, including the final exam. The only cumulative part of any exam will be a section of the final exam. Exams will be visual identification and/or essay. *Failure to attend the final will significantly impact your grade.*

E. **Assignments are expected to be submitted on WebCampus. This is for your protection.**

**LATE TERM PAPERS, MISSED EXAMS OR QUIZZES:**

No student may make up a missed quiz or exam unless he or she has a particularly compelling excuse for missing that class. Obviously, trust between us is incredibly important as the University is in the process of changing its healthcare process.

The term paper will be submitted on WebCampus. Any term paper turned in after the start of class will be considered late and lowered one grade level. Any term paper submitted after that day will be lowered one grade level for each day calendar weekday (not class day) it is turned in late. Deadlines are deadlines!

**GRADING:** Will use the +/- system within a straight scale percentage system.

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<td>Exams/essays</td>
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**GRADING:** Will use the +/- system within a straight scale percentage system.

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**Additional Course Information:** Teaching and learning takes place on multiple levels, between multiple individuals and with multiple techniques and strategies. We will be heavily involved with the visual, i.e., the Fine Arts as well as visual interpretation,
readings and discussions, and where appropriate the actual physicality of fiber/fabric and its relationship to the human body in the form of draping. Learning and teaching occur through thought and through both awareness of the visual and tactile. We are now entering an age where primary resources and access to original garments open and understanding to the rich heritage embedded in both design and technology.

You are invited to bring electronic equipment [I pads, Tablets, Laptops, etc.] to class and to use them to assist in your work. I would prefer that you not use them when either a guest or I am lecturing but, if you do hear a name, a genre, a style, etc. with which you are unfamiliar..... write it down and look [Google] it up so that you KNOW that reference before you leave class. Once again, the purpose of this device in this situation is NOT for personal communication, rather for investigation.

**DISABILITY STATEMENT:**
Students with documented disabilities may have different examination requirements and conditions of examination to accommodate their needs. Reasonable accommodation in the learning process will be made for students with documented disabilities by the university (documented at Student Services).

If you have a disability and need to request accommodations, please contact the Disability Resource Center as soon as possible to arrange for appropriate accommodations.

Phone: (775) 784-6000
Fax: (775) 784-6955
Monday - Friday 8:00am to 5:00pm
Website: [http://www.unr.edu/stsv/slservices/drc/](http://www.unr.edu/stsv/slservices/drc/)

If you currently have a documented disability approved by the University, then please provide me appropriate University documentation and accommodation information within the first two weeks of school. If the documented disability occurs after that time, then provide the information as soon as possible after the documentation occurs.

**Statement on Academic Dishonesty:**
"Cheating, plagiarism or otherwise obtaining grades under false pretenses" constitute academic dishonesty according to the code of this university. Academic dishonesty will not be tolerated and penalties can include canceling a student’s enrollment without a grade, giving an F for the course or for the assignment. Academic dishonesty of any kind (plagiarism or cheating) is incompatible with the work and growth of an artist. Plagiarism is defined as submitting the language, ideas, thought, images or work of another as one’s own; or assisting in the act of plagiarism by allowing one’s work to be used in this fashion. Plagiarism or any form of academic dishonesty will result in an F for the assignment.
The student handbook defines academic dishonesty and its consequences as: *Any form of cheating, plagiarism, falsifying of research data, or assisting another student in cheating. These incidents, if you are found guilty, usually result in suspension!*


*Surreptitious or covert video-taping of class* or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may have been given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

**Statement for Academic Success Services:**

"Your student fees cover usage of the Math Center (784-4433 or www.unr.edu/mathcenter/), Tutoring Center (784-6801 or www.unr.edu/tutoring-center), and University Writing Center (784-6030 or http://www.unr.edu/writing-center). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student."

**Other official postings:**

**Statement on Audio and Video Recording:** “Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.”

**Religious Holy Days:** It is the policy of NSHE (Title 4 Chapter 20 A, Section 3, paragraph 2, [http://system.nevada.edu/tasks/sites/Nshe/assets/File/BoardOfRegents/Handbook/T4-CH20%20-%20General%20Policies%20Regulating%20Students%20and%20Student%20Government.pdf](http://system.nevada.edu/tasks/sites/Nshe/assets/File/BoardOfRegents/Handbook/T4-CH20%20-%20General%20Policies%20Regulating%20Students%20and%20Student%20Government.pdf)), to be sensitive to the religious obligations of its students. Any student missing classes, quizzes, examinations, or any other class or lab work because of observance of religious holy days should, whenever possible, be given an opportunity during that semester to make up the missed work. The make-up will apply to the religious holy day absence only. It shall be the responsibility of the student to notify the instructor in advance in writing, if the student intends to participate in a religious holy day which does not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the assignment at an alternate time would impose an undue hardship on the instructor or the institution which could not reasonably have been avoided.
Final Week:
It is university policy that all classes are required to meet during the final week at the appropriate times and dates indicated in the Final Week Class Schedule http://www.unr.edu/academic-central/academic-resources/finals-schedule. This is in keeping with accreditation requirements for the appropriate number of hours for classes.

Designated prep day. Please remember that the intent of prep day is to allow students a day of preparation for final exams. Therefore, exams or any required classes or activities should not be scheduled on that day. Conducting optional activities like review sessions or specifying prep day as a due date for papers and projects are allowed activities.

The newly revised University absence policy is posted on WebCampus.

Student Absences: It is the personal responsibility of the student to consult with the instructor regarding absence from class. It is the expectation of the instructor to accommodate absences of students participating in official University functions and to be sensitive to the needs of students who face serious personal issues. In the event that a student misses a class because of a serious personal issue, the Office of the Vice President for Student Services may, at its discretion, send an explanation to affected faculty. The instructor shall make the final determination on whether the missed work can be done at a time other than during the regularly scheduled class period. It is the policy of the NSHE to be sensitive to the religious obligations of its students. Any student missing class, quizzes, examinations or any other class or lab work because of observance of religious holidays shall, whenever possible, be given an opportunity during that semester to make up the missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor in advance in writing, if the student intends to participate in a religious holiday that does not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the assignment at an alternate time would impose an undue hardship on the instructor or the institution that could not reasonably have been avoided.

Absence due to university approved extracurricular activity: The University of Nevada, Reno deeply values and supports the participation of undergraduate students in university-approved extracurricular activities. It is the spirit and intent of this policy to offer fair and equitable opportunities to all students, including those who must miss class due to participation in university-approved extracurricular activities. University-approved extracurricular activities are defined as those sanctioned by the college dean and/or the provost, and may include, but are not limited to, intercollegiate athletics, band, drama, forensics and recruitment. Students who represent the University at such events shall be provided with alternate, timely accommodations for exams, quizzes, or other course assignments missed as a result of their participation. The alternate accommodations should in no way penalize or disadvantage the student. It is the responsibility of the student to provide written notice to their instructor of their participation in official University activities as soon as the student is aware of the potential need to miss class.

Relevant NSHE and University policy: http://www.unr.edu/administrative-manual/3000-3999-students/3010-policies-relating-to-student-activities
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<tr>
<td>Jan</td>
<td>20</td>
<td>Introduction to the course</td>
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<td>22</td>
<td>Early Georgian</td>
<td>Chapter 15 -- Payne</td>
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<td>Chapter 16 -- Payne</td>
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<td>27-29</td>
<td>Late Georgian</td>
<td>Read selections from <em>Fashion and its Social Agenda</em></td>
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<td>Fashion, Identity and Social Change</td>
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<td>Read Intro, Ch 1: Sensible Shoes</td>
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<td>Ch. 2 The Cultural and Historical Contexts of Fashion</td>
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<td>Feb</td>
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<td>Late Georgian</td>
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<td>5</td>
<td>Watch Dangerous</td>
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<td>Liaisons</td>
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<td>Watch Dangerous</td>
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12 Directoire and Discussion

P--Chapter 17-- Payne

Readings from Seeing Through Clothes

Mirrors

17 Watch Desiree

19 Romantic 1820-1835

**Fashion Discourses in Fashion Magazines and Madame de Girardin's Lettres parisiennes in July-Monarchy France (1830-48)


24 Crinoline 1840-1869

P--Chapter 18-- Payne

**SEWING MACHINES: LIBERATION OR DRUDGERY FOR WOMEN?


Read Pantaloons and Power: Nineteenth-Century Dress Reform in the United States

26 Discuss Dress Reform

Read Ch. 3 Sex and Citizenship
Read: Citizenship Understood
Visual Politics
First Born Feminism

Readings: Fashion and its Social Agenda
Women’s Clothing Behavior as Nonverbal Resistance

March  3  Watch portions of Gone with the Wind
And Discussion of
Readings  Readings from Seeing Through Clothes
                       Costume, Dress

5  Bustle 1----- 1870-1880  Readings: Fashion and its Social Agenda
Working Class Clothing and the Experience of
Social Class in the Nineteenth Century

Readings from Beauty and Business
Collars and Consumers: Changing Images of American Manliness and Business

10 Bustle 2----1880-1885 Readings from Beauty and Business
Questionable Beauty: The Dangers and Delights of
Cigarette in American Society, 1880-1930


12 Bustle 3----1885-1889

17-19 Spring Break

24 Watch A Doll’s House

28 Watch A Doll’s House

31 TBA

April 3 Fin de Siecle---1890-1900

7 Fin de Siecle---1890-1900 Fashion, Culture and Identity

Ch. 2: Identity Ambivalence, Fashion’s Fuel

Ch 3: Ambivalences of Gender

Ch 5: Ambivalences of Sexuality

Beauty and Business
Part I:

“Any Desired Length: Negotiating Gender Through Sports Clothing, 1870-1925

9 Watch **Hello Dolly**

Discuss Design, the role of color and style in the era known as Fin de Siècle

14

**Turn of the Century**

16 Readings:  **Fashion and its Social Agenda**

Fashion, Democratization and Social Control

Readings:  **Fashion and its Social Agenda**

Fashion Worlds and Global Markets: From “Class”To “Consumer”

21 Readings:  **Fashion and its Social Agenda**

Fashion an Clothing Choices in Two Centuries

Ch 1: Do Clothes Speak? What makes them Fashion?

Ch  6: Fashion as Cycle, Fashion as Process

Ch 9: Conclusions, and some Afterthoughts
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tr>
<td>May 7</td>
<td>Catch Up and presentation of term papers</td>
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Please see WebCampus for the schedule of finals underneath the syllabus header for the appropriate date and time.