



**THE 513-01W: SURVEY OF MARGINALIZED THEATRE  
COURSE SYLLABUS: SPRING 2020**

**Instructor: Michael Coon PhD, Adjunct Professor of Theatre**

**Office Location: None**

**Office Hours: M 2-4 p.m., Fr 10-11am or by appointment (Subject to change)**

**Home Phone (Emergency Only): 864-554-7927**

**University Email Address: Michael.coon@tamuc.edu**

**Required Textbooks:**

- *Theatre/Theory/Theatre* - ed. Daniel Gerould
- *The House of Bernarda Alba* - Federico Garcia Lorca
- *The Boys in the Band* - Mart Crowley
- *Vampire Lesbians of Sodom* - Charles Busch
- *Death and the King's Horseman* - Wole Soyinka
- *Coming Home* - Athol Fugard
- *Dutchman* - Amiri Baraka
- *Marisol* - Jose Rivera
- *Fires in the Mirror: Crown Heights, Brooklyn, and Other Identities* - Anna Deavere Smith

Hand-outs, journal articles, scripts, etc. provided in D2L

**Recommended Texts/Sources:**

- *MLA Handbook for Writers of Research Papers*, 7th ed.
- *Theatre History*, Brockett and Hildy
- *Renaissance Drama by Women: Texts and Documents*, eds. S.P. Cerasano and Marion Wynne-Davies
- *Restoration and Eighteenth-Century Plays by Women*, ed. Katharine M. Rogers
- *Life is a Dream and Other Spanish Classics*, ed. Eric Bentley
- *Chicanas/Latinas in American Theatre A History of Performance*, Elizabeth C. Ramirez
- *Mama Dada: Gertrude Stein's Avant-Garde Theatre*, Sarah Bay-Cheng
- *Theater of the Avant-Garde: 1890-1950*, eds. Bert Cardullor and Robert Knopf
- *Forbidden Acts: Pioneering Gay & Lesbian Plays of the Twentieth Century*, ed. Ben Hodges
- *Performance Analysis: An Introductory Coursebook*, eds. Colin Counsell and Laurie Wolf
- *Split Britches*, ed. Sue-Ellen Case
- *Feminist Theatre*, Helene Keyssar
- *Women on the Verge: Seven Avant-Garde Plays*, ed. Rosette C. Lamont
- *Upstaging Big Daddy: Directing Theater as if Gender and Race Matter*, eds. Elen Donkin and Susan Clement
- *Performing America: Cultural Nationalism in American Theater*, eds. Jeffrey D. Mason and J. Ellen Gainor

- *Interrogating America through Theatre and Performance*, eds. William W. Demastes and Iris Smith Fischer
- *The Archive and the Repertoire*, Diana Taylor
- *Negotiating Performance: Gender, Sexuality, & Theatricality in Latin/o America*, eds. Diana Taylor and Juan Villegas
- *HowlRound.com*
- *TheIntervalNY.com*
- *AmericanTheatre.org*

### **Course Description:**

This course covers a historical survey of influential theatre practitioners - playwrights, designers, directors, producers, theorists, and performers - whose work falls outside of the canon. We will give to special attention to issues of visibility and accessibility of the diversification of theatre in a contemporary context.

The organizing principles of this course will be the question of the comparative value of the canon, as we know it, and what becoming marginalized means. In pursuit of those principles, we will study plays and other theatre documents across theatre history, paying particular attention to issues of visibility and accessibility.

**Student Learning Outcomes:** By the end of this course, the student will be able to:

1. To examine and appreciate the legacy of influential, yet marginalized practitioners in theatre history.
2. To gain a more complete understanding of the ways in which the Westernized theatrical canon generally causes erasure of marginalized peoples.
3. To develop a working knowledge of the diverse history of theatre practitioners that will assist students in thinking critically regarding visibility and accessibility of artistic work.

### **COURSE REQUIREMENTS**

#### **Instructional / Methods / Activities Assessments:**

##### **Active Participation (300 pts):**

Your active participation will play a substantial role in acquiring your final grade – for good reason! The course structure encourages and supports a “community of learners.” As a part of the community, you must come to your consoles fully alert and prepared, ready to actively participate in discussions of assigned readings or engagement in predetermined activities, etc. Be aware that the “participation” aspect of your grade requires more than simply being present or arriving to class on time (although absences and late arrivals/early departures will significantly reduce your active participation grade). Lack of demonstrable preparation (discussion posts) will have a substantial negative impact on your course grade.

As graduate students, you know the importance of improving your skills voicing your opinions during discussion in positive ways. Full agreement is not necessary, but respectful discussion is mandatory. Avoid “knee-jerk reactions” and frame comments respectfully, with academic humility, and as a point of academic discourse. *Disrespect, rudeness, or offensive language of any kind has no place in the discussion threads. If any occurs (either toward another student or the instructor), I block the student from discussion until the student and I conference. Point deductions may also result.*

Participation grades post weekly.

**Practical Applications Essay (10 @ 10 pts = 100 pts.):** Each student will write a brief overview of the reading for the session and offer their thoughts on how they can practically apply the material covered to their classes or the pursuit of their career.

**Team Reading Presentations (2 @ 150 pts = 300 pts.):**

Collaborate with a fellow classmate. Over the course of the semester, each team will lead two discussions over assigned readings, as well as provide supplementary material in the form of visual aids or activities. Each presentation/discussion should be submitted through the discussion thread for that week (NOT Google Docs) in PowerPoint or Prezi format. Teams are responsible for leading and facilitating the class discussion – not just summarizing points and lecturing to the class. Plan your presentations very carefully as you developing a short lesson plan (shorter presentations will receive substantial grade deductions.) You should provide the class with a handout or study guide (uploaded to D2L with your presentation).

You must include questions and topics to stimulate class discussion. One of the goals of this assignment is to give you an opportunity to hone your teaching and presentation skills. Be imaginative in your presentational strategies, including audiovisual material, activities, etc. Content of your presentation/handout, the structure/construction of your presentation/handout, ability to lead class discussion effectively, ability to field your peers' questions, and the overall professionalism/preparedness exhibited determines your grade.

**Final Research Paper (150 pts.):**

Each student will turn in a SHORT paper (8-10 pages) through which you research a theatre practitioner/theatre company of your own selection that intersects with the topic of this course. This paper should give the biographical history of your topic, as well as analyze the ways in which *one or two* of their projects elucidates/troubles the concepts of this course (marginalization, visibility, and/or accessibility).

**Research Presentation (250pts.):**

Facilitate a well-researched, detailed presentation based on your above research paper. This includes:

- 1) Reading and relating scripts or other foundational materials/documents to the concepts at hand;
- 2) Identifying subsequent theatrical practitioners influenced by the person or group you research;
- 3) Finding appropriate sources to share with the class;
- 4) Conducting hands-on activities;
- 4) Share visual aids and leading the class discussion.

**Submit presentations to our discussion board by the assigned due date:**

This presentation must include a complete Work Cited Slide. Presentations must be of sufficient length and depth to stimulate active discussion among your peers.

Please plan all elements of your presentation carefully and offer it to the class in a formal, well thought out manner. The content and construction of your material determines your grades fully as much as your preparedness, your ability to respond to questions from the audience, and the professionalism exhibited. **Documentation of communication among team members is required.**

**Options For Your Presentations** (this is far from an exhaustive list) for research presentations

**THEATRE COMPANIES**

- National Black Theatre
- Jubilee Theatre
- Billie Holiday Theatre Company
- Wooster Group
- Mabou Mines
- WOW Cafe Theatre
- Pan Asian Repertory Theatre
- Golden Thread
- Thalia Spanish Theatre
- Deaf West Theatre
- National Theatre of the Deaf
- Detour Company Theatre
- Identity Theater
- Semicolon Theatre Company
- The Kilroys
- New Native Theatre
- Puerto Rican Traveling Theatre
- Borderlands Theater
- Silk Road Rising
- Rasaka Theatre Company

**WOMEN DESIGNERS**

- Jean Rosenthal (lighting designer)
- Willa Kim (costume designer)
- Aline Bernstein (set/costume designer)
- Elisheba Ittoop (sound designer)
- Carolyn Mraz (set designer)
- Barbara Samuels (lighting designer)

**PLAYWRIGHTS/PERFORMERS**

- Kobina Sekyi (Africa)
- Ntozake Shange
- David Henry Hwang
- Tawfiq Al-Hakim
- Qui Nguyen
- Ayad Akhtar
- Yussef El Guindi
- Zona Gale
- Louisa Smith (Lula) Vollmer
- Vinnette Carroll
- Wakako Yamauchi
- Holly Hughes
- Robbie McCauley
- Guillermo Gomez-Pena/Coco Fusco
- Tomson Highway
- Rajiv Joseph

**PRODUCERS/DIRECTORS**

- Hallie Flanagan
- Margo Jones
- Zelda Fichandler
- Nina Vance
- Ping Chong

-George C. Wolfe  
-Jorge Huerta

**Grading:**

**I award letter grades according to the accumulation of points in this manner:**

**900-1000 = A**

**800-899 = B**

**700-799 = C**

**600-699 = D**

**599 and below= F**

**TECHNOLOGY REQUIREMENTS**

- **WORKING EMAIL REQUIREMENT:** It is a course expectation that you have a working email address that you check daily. If you do not have access to an email address through the university or otherwise, please arrange to do so before our next class meeting.
- There may be times that I need to contact you with important information and email is often the speediest and easiest way of doing so. Occasionally I may provide electronic copies of the plays and supplemental reading through email.
- **WRITTEN WORK:** Unfortunately, papers/projects do occasionally get lost. Please, for your (and my) sanity, save your work on a disc or thumb drive, etc. Do not depend on your paper staying on the hard drive of any university computer. You risk the loss of your work and/or open the door to theft of your research. Be aware that it is a course expectation that you keep copies of your assignments until you receive your final grade for the semester.

**COMMUNICATION AND SUPPORT**

**Contacting Me:**

Please feel free to visit me during my office hours as posted, otherwise, the easiest and most reliable way to contact me is via email.

**Email Policy:**

My preferred method of contact is through Leo-mail ([Michael.coon@tamuc.edu](mailto:Michael.coon@tamuc.edu)) . Please allow sufficient time for a response. Depending on our timing (when you post you may have just missed me so I may not see your question the same day) it might take me two days to respond

**Student Resources:**

**Department of Theatre**

Performing Arts Center (PAC) #101

Phone: 903-886-5346 (Main Office)

<http://www.tamu-commerce.edu/mmct/default.asp>

**Communication Skills Center**

Hall of Languages #103

<http://www.tamu-commerce.edu/litlang/CSC/index.htm>

**COURSE AND UNIVERSITY PROCEDURES/POLICIES**

**Attendance Policy:**

**I measure attendance by the quantity and quality of your posts in the discussion threads.** Not meeting the required number of posts and responses results in a lowering of the points for that week's discussion.

**Late Arrivals:**

Are not an issue in our online environment.

**Cell Phones and Laptops:**

These items are not an issue in our online class.

**Late Work:**

I do not accept late work except in extreme circumstances..

**Extra Credit:**

There is no extra credit offered in this class – please, do not even ask.

**Incompletes:**

Under normal circumstances, an Incomplete (I or X) will NOT be given for a final grade in this course. Per University policy, students who **because of circumstances beyond their control** are unable to attend classes will, upon approval of their instructor, receive a mark of X (incomplete) in all courses in which they were ***maintaining passing grades at the time of the request*** for an incomplete.

**University Specific Procedures:**

**Academic Dishonesty:**

This course adheres strictly to the college's guidelines for Academic Dishonesty printed in the *Student Guide Handbook*. Representing another's work or ideas as your own without proper attribution is plagiarism. All work must be new and created for this class during this semester by you. It is your responsibility to ensure that you understand the definition of Academic Dishonesty at Texas A&M - Commerce. If such an instance occurs, the student will receive an automatic zero for the work in question, and I will immediately report the incident to the Head of the Department. (*You should be aware that this could result in dismissal from school without credit for the semester.*)

**Campus Concealed Carry**

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to (<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer). Pursuant to PC 46.035, prohibits the open carrying of handguns on all A&M-Commerce campuses. Report all violations to the University Police Department at 903-886-5868 or 9-1-1.

**Students with a Disability:**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all guarantees students with disabilities be in a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

Texas A&M University-Commerce

Gee Library 132 [StudentDisabilityServices@tamuc.com](mailto:StudentDisabilityServices@tamuc.com)

Phone (903) 886-5150 or (903) 886-5835 [Student Disability Resources & Services](#)

Fax (903) 468-8148

**Student Conduct:**

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See the *Code of Student Conduct from Student Guide Handbook*).

## COURSE OUTLINE / CALENDAR

Reading and Assignments are due on the days listed below.

### WEEK 1: Feb 3-Feb 9

Reading (all .pdf):

- Derrida, "Note," *Archive Fever*;
- Roxanne Schroeder-Arce, "Culturally Responsive Artistry";
- Anita Gonzalez, "Theatre as Cultural Exchange";
- Karina Assad, "The Importance of Story";
- Alex Barron, "Fear and the Representation Problem"

#### Activities:

1. Free Swim - Time to establish relationships, establish the direction we want the class to go, establish teams, for both individual presentations and group presentations and the final project. **Assignments Due for all:**
  - a. Ten (10) each discussion posts, **the first post** must be fifty (50) words in length, telling us about you, your theatre background, where you teach or work, and where you see yourself when you complete your Master's program. The remaining nine posts will be in conversation with the others in the class. **Ten (10) Points.**
  - b. Enter a separate discussion to form teams of two (2) persons each for group presentations and for the final presentation. **Zero (0) points.**
2. Open discussion of your background in so called "Modern" Theatre movements and think of how to find rationale in the shifts in theatre and performance over time.
  - a. **The first post** must be fifty (50) words in length, telling us about your background in the topic. Please include and thoughts, comments or issues regarding the readings. The remaining nine posts, twenty-five (25) word each, will be in conversation with the others in the class. **Ten (10) Points.**

### 3. Determine Reading Presentation assignments.

## UNIT ONE: PRE-MODERN ERA

### WEEK 2: Feb 10-Feb 16

Reading:

- "The Theatre of Asia" (pp 613-647 in Brockett);
- Bharata, "Nāṭyāsāstra" and Zeami, "On the Art of the Nō Drama" (pp 84-107 in *Theatre/Theory/Theatre*);
- Shūdraka, *The Little Clay Cart* (online with gutenber.org); *Dōjiō-ji* (.pdf); and
- Anonymous, *Love Letter from the Licensed Quarter* (.pdf)

#### Activities:

1. Facilitator for Pre-Modern Asian Theatre: \_\_\_\_\_
2. Open discussion of Readings and Presentations due
  - a. **The first post** must be fifty (50) words in length, discussing the material for the week and commenting on the presentation submitted by your peer(s). Please include and thoughts, comments or issues regarding the readings. The remaining nine posts, twenty-five (25) word minimum each, will be in conversation with the others in the class. **Twenty (20) Points.**
3. **Vision of Practical Application #1** for the week's readings due. **Fifteen (15) points**

**WEEK 3: Feb 17-Feb 23**

**Reading:**

- Introduction to Hrotsvit of Gandersheim (.pdf); Hrotswitha of Gandersheim, *Dulcinius* (.pdf);
- "Documents" and Elizabeth Cary, *The Tragedy of Mariam* (.pdf);
- Mary Griffith Pix, *The Spanish Wives* and Mercy Otis Warren, *The Group* (.pdf)

**Activities**

1. Facilitator for Pre-Modern Women Playwrights: \_\_\_\_\_
2. Open discussion of Readings and Presentations due
  - a. **The first post** must be fifty (50) words in length, discussing the material for the week and commenting on the presentation submitted by your peer(s). Please include and thoughts, comments or issues regarding the readings. The remaining nine posts, twenty-five (25) word minimum each, will be in conversation with the others in the class. **Twenty (20) Points.**
3. **Vision of Practical Application #2 due** for the week's readings due. **Fifteen (15) points**

**WEEK 4: Feb 24-Mar 1**

**Reading:**

- Eliz. C. Ramirez, "Homeland/Sin Fronteras to Borderlands: The Theatre" .pdf);
- Sor Juana Inés de la Cruz, *The Loa for the Auto Sacramental of the Divine Narcissus: An Allegory* (.pdf);
- Felix Lope de Vega, "The New Art of Writing Plays" (pp 135-145 in *Theatre/Theory/Theatre*);
- Lope de Vega, *Fuente Ovejuna* (.pdf)

**Activities**

1. Facilitator for Pre-Modern Latinx/Spanish Theatre: \_\_\_\_\_
2. Open discussion of Readings and Presentations due
  - a. **The first post** must be fifty (50) words in length, discussing the material for the week and commenting on the presentation submitted by your peer(s). Please include and thoughts, comments or issues regarding the readings. The remaining nine posts, twenty-five (25) word minimum each, will be in conversation with the others in the class. **Twenty (20) Points.**
3. **Vision of Practical Application #3 due. Fifteen (15) points**

**UNIT TWO: MODERN ERA**

**WEEK 5: Mar 3-Mar 8**

**Mar 19 Reading:**

- Elizabeth C. Ramirez, "The Critical Role of the Mexican Revolution and Its Impact on the American Stage" (.pdf);
- Angelina Weld Grimké, *Rachel* (.pdf);
- Mary Burrill, *They That Sit in Darkness* (.pdf);
- Federico Garcia Lorca, *The Love of Don Perlimplin and Belisa in the Garden*;
- *Soul Gone Home*, Langston Hughes (.pdf)

**Activities**

1. Facilitator for Modern Latinx/Spanish/African-American Theatre: \_\_\_\_\_
2. Open discussion of Readings and Presentations due



- a. **The first post** must be fifty (50) words in length, discussing the material for the week and commenting on the presentation submitted by your peer(s). Please include and thoughts, comments or issues regarding the readings. The remaining nine posts, twenty-five (25) word minimum each, will be in conversation with the others in the class. **Twenty (20) Points.**
3. **Vision of Practical Application #4 due. Fifteen (15) points**

**WEEK 6: Mar 9-Mar 21 (Includes SPRING BREAK Mar. 9-13)**

**Mar 15 Reading:**

- Rachel Crothers, *A Man's World* (online through archive.org);
- Lula Vollmer, *The Shame Woman* (.pdf);
- Sarah Bay-Cheng, "Listen to Me": Stein and Avant-Garde Theater" (.pdf);
- Gertrude Stein, *Doctor Faustus Lights the Lights* (.pdf)

**Activities**

1. Facilitator for Modern American Women Playwrights: \_\_\_\_\_
2. Open discussion of Readings and Presentations due
  - a. **The first post** must be fifty (50) words in length, discussing the material for the week and commenting on the presentation submitted by your peer(s). Please include and thoughts, comments or issues regarding the readings. The remaining nine posts, twenty-five (25) word minimum each, will be in conversation with the others in the class. **Twenty (20) Points.**
3. **Vision of Practical Application #5 due. Fifteen (15) points**

**UNIT THREE: POST-MODERN ERA**

**WEEK 7 Mar 22-Mar 28**

**Reading:**

- Judith Babnich, "The Diverse Stage Door: The Alternative Theatre Movement and Jo Ann Schmidman's Groundbreaking Omaha Magic Theatre" (.pdf);
- Susan Lynn Carlson, "Women, Theatre, and Territory: The Omaha Magic Theatre and the Boundaries of Theatrical Performance" (.pdf);
- Helene Keyssar, "The Dramas of Caryl Churchill: the Politics of Possibility" (.pdf);
- Caryl Churchill, *Vinegar Tom* (.pdf);
- Elizabeth Wong, *Letters to a Student Revolutionary* (.pdf);
- Anna Deavere Smith, *Fires in the Mirror*,
- Sarah Kane, *4.48 Psychosis* (.pdf)

**Activities**

1. Facilitators for Post-modern Women Playwrights: \_\_\_\_\_
2. Open discussion of Readings and Presentations due
  - a. **The first post** must be fifty (50) words in length, discussing the material for the week and commenting on the presentation submitted by your peer(s). Please include and thoughts, comments or issues regarding the readings. The remaining nine posts, twenty-five (25) word minimum each, will be in conversation with the others in the class. **Twenty (20) Points.**
3. **Vision of Practical Application #6 due. Fifteen (15) points**

**WEEK 8 Mar 29 – Apr 5**

**Apr 9 Reading:**

- Amiri Baraka, *Dutchman*;
- Susan Lori-Parks, *The Death of the Last Black Man in the Whole Entire World* (.pdf); Milcha Sánchez-Scott, *Latina* (.pdf);
- José Rivera, *Marisol*; Larry Abbott, "Spiderwoman Theatre and the Tapestry of Story"(.pdf);
- Jill Carter, "The Physics of the Mola: W/riting Indigenous Resurgence on the Contemporary Stage" (.pdf)

**Activities**

1. Facilitators for Post-Modern African American/Latinx/Indigenous Peoples Theatre: \_\_\_\_\_
2. Open discussion of Readings and Presentations due
  - a. **The first post** must be fifty (50) words in length, discussing the material for the week and commenting on the presentation submitted by your peer(s). Please include and thoughts, comments or issues regarding the readings. The remaining nine posts, twenty-five (25) word minimum each, will be in conversation with the others in the class. **Twenty (20) Points.**
3. **Vision of Practical Application #7 due. Fifteen (15) points**

**WEEK 9 Apr 6 – Apr 12**

**Reading:**

- Wole Soyinka, "Drama and the African World-view" (pp 474-482 in *Theatre/Theory/Theatre*);
- Wole Soyinka, *Death and the King's Horseman*;
- Athol Fugard, *Coming Home*;
- Augusto Boal, "Poetics of the Oppressed" (online .pdf);
- Václav Havel, "Writing for the Stage" (pp 483-490 in *Theatre/Theory/Theatre*);
- Michal Kobiálka, "Tadeusz Kantor's Practice: A Postmodern Notebook," and
- "Tadeusz Kantor and Hamed Taheri: Of Political Theatre/Performance" (.pdf);
- Noel Witts, "Tadeusz Kantor: *The Dead Class*" (.pdf)

**Activities**

1. Facilitators for Post-modern Global Political Theatre: \_\_\_\_\_
2. Open discussion of Readings and Presentations due
  - a. **The first post** must be fifty (50) words in length, discussing the material for the week and commenting on the presentation submitted by your peer(s). Please include and thoughts, comments or issues regarding the readings. The remaining nine posts, twenty-five (25) word minimum each, will be in conversation with the others in the class. **Twenty (20) Points.**
3. **Vision of Practical Application #8 due. Fifteen (15) points**

**WEEK 10 Apr 13 – Apr 19**

**Reading:**

- Mart Crowley, *Boys in the Band*; Judith Butler, “The Drag Act” (.pdf);
- Victoria Myers, “An Interview with Split Britches” (.pdf);
- Split Britches, *Belle Reprise* (.pdf);
- Moe Meyer, “Acting Camp” (.pdf);
- Charles Busch, *Vampire Lesbians of Sodom*

**Activities**

1. Facilitators for Post-modern LGBTQ+ Theatre: \_\_\_\_\_
2. Open discussion of Readings and Presentations due
  - a. **The first post** must be fifty (50) words in length, discussing the material for the week and commenting on the presentation submitted by your peer(s). Please include and thoughts, comments or issues regarding the readings. The remaining nine posts, twenty-five (25) word minimum each, will be in conversation with the others in the class. **Twenty (20) Points.**
3. **Vision of Practical Application #9 due. Fifteen (15) points**

**WEEK 11 Apr 20 – Apr 26**

**Begin final presentations**

**Wrap-up:** Problems of the canon and the importance of visibility and Accessibility

**WEEK 12 Apr 27 –May 3**

UIL OAP Apr. 13

**Activities due: Submit an overview of your final paper and project topic in email to the instructor for commentary!**

**WEEK 13 May 4 – May 10**

**Vision of Practical Application – this time, for the course. #10 due. Fifteen (15) points**

**May 4-10 FINAL EXAM PERIOD- FINAL PAPERS DUE**