ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE  April 10, 2012  

1. ACADEMIC UNIT:  Women and Gender Studies  

2. COURSE PROPOSED:  WST 421 Girlhood and Adolescence 3  
   (prefix) (number) (title) (semester hours)  

3. CONTACT PERSON:  Name: Amanda Smith  
   Phone: 5-3897  
   Mail Code: 4902  
   E-Mail: amanda.a.smith@asu.edu  

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.  

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)  

Core Areas  Awareness Areas  
Literacy and Critical Inquiry—L □  Global Awareness—G □  
Mathematical Studies—MA □ CS □  Historical Awareness—H □  
Humanities, Fine Arts and Design—HU □  Cultural Diversity in the United States—C □  
Social and Behavioral Sciences—SB □  
Natural Sciences—SQ □ SG □  

6. DOCUMENTATION REQUIRED.  
   (1) Course Description  
   (2) Course Syllabus  
   (3) Criteria Checklist for the area  
   (4) Table of Contents from the textbook used, if available  

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.  

CROSS-LISTED COURSES:  □ No  □ Yes; Please identify courses:  

Is this an multisection course?:  □ Yes; □ No  
Is it governed by a common syllabus?  

Alex Crossman  
Chair/Director  

Date:  4/15/12  

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet either 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a CENTRAL AND SUBSTANTIAL PORTION of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<tr>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<tr>
<td>X</td>
<td></td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<tr>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td></td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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<td></td>
<td>Course syllabus: page one - Required Text (highlighted and labeled HU4d) and examples of text provided.</td>
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</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted primarily to developing skill in the use of a language – *However, language courses that emphasize cultural study and the study of literature can be allowed.*

- Courses which emphasize the acquisition of quantitative or experimental methods.
<table>
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<tr>
<th>ASU - [HU] CRITERIA</th>
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<tr>
<td>• Courses devoted primarily to teaching skills.</td>
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<tr>
<td>Course Prefix</td>
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<tr>
<td>---------------</td>
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<tr>
<td>WST</td>
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</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
<td>The course examines the idea and experience of girlhood and female adolescence across histories, geographies and social spaces. We read historical case studies, sociologiica and anthropological analyses along side literary (novels) and popular culture representations of girls and girls culture.</td>
<td>Course syllabus: page 1 in course syllabus highlighted and labeled HU3.</td>
</tr>
<tr>
<td>4d. Deepens awareness of literature and the development of literary traditions.</td>
<td>We read two novels that feature young female protagonist from two different time periods and continents. The Bluest Eye focuses on young African American girls in 1940 America, Nervous Conditions focus on young Shona girls in 1960s Rhodesia. Students apply terms and concepts from case studies to comparative analysis of literature.</td>
<td>Course syllabus: page one - Required Text (highlighted and labeled HU4d) and examples of text provided.</td>
</tr>
</tbody>
</table>
WST 421: Syllabus
Girlhood and Adolescence
Fall 2011

Instructor: Heather Switzer, Ph.D.
Women and Gender Studies
The School for Social Transformation
231 West Hall, Tempe Campus
Heather.Switzer@asu.edu
Office hours: M&W 1-3 p.m. and by appointment

“The time is ripe to study girls’ agency and experience on a global scale”
Helgren & Vasconcellos 2010

Course Overview

This course examines the changing construction of girlhood and female adolescence in popular discourse on a global scale and from within an interdisciplinary framework. We will look at a variety of forces that have scripted the lives of girls and explore the role that girls have played in shaping their own lives and culture in general. We will explore the emergence of “girls’ studies” and what this relatively new area of academic inquiry helps us understand about girls, girlhood(s) and girl culture(s). We will make use not only of the scholarly and popular literature on girlhood and adolescence, but will examine the diverse representations of the adolescent girl across historical periods, contemporary geographies, and cultures. We will do this through the study of a mix of fiction (novels and short stories), historical case studies, and theoretical analyses, but also by examining elements of mass media. We will focus specifically on the political economy of girlhood and the ways in which what it means to “be a girl” is contingent and contested. Finally, we will examine girlhood as a site for imagining positive social change.

This course will reflect a principle of feminist pedagogy in that students are responsible for participating in the collective construction of knowledge. We learn from what the authors of the course texts make available to us; in turn, we discover and bring to each other’s attention resources of our own. Our lived experience of girlhood and adolescence is one such resource as are the popular cultural sources that are all around us.

Required Texts
The Bluest Eye, Toni Morrison (1970, 2007) Vintage, with Foreword by the author
Nervous Conditions, Tsitsi Dangaremba (1988) (see the edition in the bookstore)
Supplemental PDFs [posted on Blackboard]

Course Management
Blackboard:
I will use Blackboard (Bb) as a venue for posting announcements, assignments, course materials, external links, and class communications.

DO NOT rely on Blackboard as a substitute for coming to class—not everything will be posted and not always in a timely manner. It is a supplement to the course only. I will not post grades on Blackboard. You may request a conference with me to discuss your grades at any time.

Course Requirements

Weekly Reading: as a 400 level course, this is a reading intensive class. The readings function as the basis for writing, discussion, assignments, and examinations. I expect you to read materials carefully and to come to class prepared to discuss the readings in detail. In addition to the texts listed, several PDFs will be provided on Bb. I expect you to print these PDFs and bring them to class on the days we are discussing them.

Weekly Writing: A writing assignment is due nearly every week of the course. Journals are designed to become the place where you puzzle through your own theories and make connections between the historical, theoretical, and practical dynamics of studying girlhood. Journal assignments are designed to give you the opportunity to ‘study’ and prepare for our examinations, the short papers, and the group presentation each week of the semester. Journal assignments are crucial to your understanding of girlhood and adolescence in general and your own experience in particular. Journals are NOT simply summaries of the reading or the discussion (see the Journal Grading Guidelines handout).

Please note that your accumulated journal grade constitutes 20% if your overall grade. If you do not turn in a journal, your grade will be a ZERO.

I will drop your LOWEST journal grade. I do not recommend having 2 (or more) zeros (missed journals) as this will seriously impact your overall grade.

All journals must be one typed, single spaced full page (12 pt font, 1 inch margins).

All journals are due, in hardcopy in blue or black ink, in class on the due date. Electronic copies (email attachments) are not accepted. Late journals are not accepted.

Please see the Journal Grading Guidelines for more information.

Weekly Class discussion: you are expected to come to class prepared to discuss the readings and share your ideas. While I will put notes on the board and give mini lectures within class discussions, this is not a lecture-based class. Your participation and contributions constitute the class experience. Note that attendance and participation constitute 10% of your final grade. Emergencies can be excused by proper documentation from your academic dean’s office.

I will take attendance at every class. Paper workshops and presentation days require mandatory attendance. See the calendar for details.

Your participation grade is based on my subjective assessment in each class. You are graded not on the "correctness" of your positions in discussion, but rather on your grasp of the material, the specificity with which you frame your inquiries and comments, and your ability to communicate your ideas. You don’t have to be at the center of every discussion, but students who make little or no effort to enter discussions will
receive a low participation grade. You are graded on quality as well as quantity when it comes to your participation grade. Those who dominate or disrupt discussions can expect a low participation grade. Discussion can become lively, heated even. Please respect the rights of others. Do not interrupt; give everyone a chance to express his or her points.

Non-engagement (using your laptop for anything but to take notes, text messaging, using your iphone, etc.) is not only inconsiderate to your classmates and me, it will negatively affect your participation grade. Please turn cell phones OFF while in class.

_Semester Projects:_

**Short Paper 1: Girls’ Culture Observation**

The first short paper gives you the opportunity to conduct a field observation of some aspect of contemporary girls' culture as if you were a cultural anthropologist examining a culture outside of your own. You will write a thoughtful analysis of the cultural messages embedded in your site and place your analysis in the context of the readings completed thus far.

For example, you might:

* attend a concert or a performance geared to girls or adolescents
* visit a retail store like Forever 21, Charlotte Russe, Limited II or Libby Lu
* attend a brownie or Girl Scout meeting, a cheer or dance competition, a Bat Mitzvah, or a Quinceanera,
* attend a dance, a sporting event like a high school basketball game, a beauty pageant
* observe the creation of girl culture through websites and online ‘zines designed for girls, by girls

Whatever the site(s) of your observation, you should spend at least 2 straight hours observing and making detailed notes. If you want to observe a situation that is not listed, you must run it by me.

During the observation, make notes about what you see, hear and be careful to note adult behavior and actions as well as the girls (and boys) involved.

The observation and the notes you make then become the object of your analysis.

More details forthcoming.

**Short Paper 2: Comparative Critical Analysis of Girls in Fiction**

The second short paper gives you the opportunity to examine the production and performance of girlhood in vastly different fictional sites. Toni Morrison’s _The Bluest Eye_ was written in the mid-1960s amidst the social upheavals of the Civil Rights Movement and feminism’s “second wave” in the United States. It tells the story of girlhood as it plays out in the U.S. in the 1940s, in the process of the Great Migration. Similarly, Tsitsi Dangarembga’s _Nervous Conditions_ was written in the 1980s in Zimbabwe, although this novel also tells the story of girlhood in an earlier turbulent time, the late 1960s and early ’70s as Rhodesia (the colonial name for Zimbabwe) liberated itself from colonial rule.

Using the reading from the course to support your arguments, you will write a 4-5 page double-spaced comparative analysis of girls and girlhood(s) as they are represented in these 2 novels.

More details forthcoming.

**Group Research Presentation: Global Girlhoods**
You will be randomly assigned a small group. As a group, you will research issues related to girls and girlhood anywhere in the world.

With 2 important caveats:

1. **Anywhere, with the exception of the United States, Western Europe, Canada or Australia.** That means anywhere and everywhere else EXCEPT the industrialized world (or what is sometimes referred to as the “developed” world or the “first” world or the “global north”).

2. **Your presentation must present girls’ agency and not just their victimization.** So, for example, your group focuses on sex trafficking. In order to do so, you must be able to present data of organizations, movements, individuals and so on in which girls and young women themselves are fighting against sex trafficking. A presentation detailing the scope of the problem is not enough. You’ll have to dig around and find information on girls and young women themselves working against the problem.

I will give you a list of possible topic areas for your group to choose from. The research you conduct as a group will be the starting point. From there, you will develop a specific topic area based on your group’s interests. As a group, you will decide how to narrow and specify the topic into a presentation. Ultimately, you will produce a creative, interactive, informative analytical presentation.

Assignment details forthcoming.

At least half of one class meeting will be devoted to group work, but most of your group work will happen out of class. Class days will be allocated for presentations; attendance is mandatory on presentation days.

**Please note:** Attendance is mandatory on presentation days. Missing class on presentation days (as a presenter and/or as an audience member) will result in point deductions on your (individual) presentation grade.

**Examinations**
We will have two examinations in this course. The midterm exam will be an in-class short answer and short essay exam on the course materials. The final exam for this course will be an out-of-class short paper in response to 1 of 3 guided questions focused on a comprehensive analysis of important course concepts.

**Grading Outline**

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance &amp; Participation</td>
<td>10%</td>
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<tr>
<td>(including workshops)</td>
<td></td>
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<tr>
<td>Journals</td>
<td>20%</td>
</tr>
<tr>
<td>Short Paper 1</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm exam</td>
<td>15%</td>
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<tr>
<td>Short Paper 2</td>
<td>15%</td>
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<tr>
<td>Group Presentation</td>
<td>15%</td>
</tr>
<tr>
<td>Final exam</td>
<td>15%</td>
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</table>
Grade Scale (note: I do use +s and -s)
A+ (97-100%)
A  (94-96%)
A- (93-90%)
B+ (87-89%)
B  (84-86%)
B- (80-83%)
C+ (77-79%)
C  (70-76%)
D (60-69%)
E  (below 60%)

Students with Disabilities:
Please let me know as soon as possible (before any assignments are due) if you have any disabilities relevant to your involvement in this class, so that I can properly accommodate you. ASU Disability Resource Services coordinates accommodations and services for all students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted DRS, please do so as soon as possible at (480) 965-1234.

Student obligations to academic integrity
Each student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments. A student may be found to have engaged in academic dishonesty if, in connection with any Academic Evaluation or academic or research assignment (including a paid research position), he or she:

1. Engages in any form of academic deceit;
2. Refers to materials or sources or uses devices (e.g., computer disks, audio recorders, cameras, phones, text messages, crib sheets, calculators, solution manuals, materials from previous classes, or commercial research services) not authorized by the instructor for use during the Academic Evaluation or assignment;
3. Possesses, reviews, buys, sells, obtains, or uses, without appropriate authorization, any materials intended to be used for an Academic Evaluation or assignment in advance of its administration;
4. Acts as a substitute for another person in any Academic Evaluation or assignment;
5. Uses a substitute in any Academic Evaluation or assignment;
6. Depends on the aid of others, including other students or tutors, in connection with any Academic Evaluation or assignment to the extent that the work is not representative of the student's abilities;
7. Provides inappropriate aid to another person in connection with any Academic Evaluation or assignment, including the unauthorized use of camera phones, text messages, photocopies, notes or other means to copy or photograph materials used or intended for Academic Evaluation;
8. Engages in Plagiarism; (see also: http://provost.asu.edu/academicintegrity/students#avoid_plagiarism)
9. Uses materials from the Internet or any other source without full and appropriate attribution;
10. Permits his or her work to be submitted by another person in connection with any Academic Evaluation or assignment, without authorization;
11. Claims credit for or submits work done by another;
12. Signs an attendance sheet for another student, allows another student to sign on the student's behalf, or otherwise participates in gaining credit for attendance for oneself or another without actually attending;
13. Falsifying or misrepresenting hours or activities in relationship to an internship, externship, field experience, clinical activity or similar activity; or
14. Attempts to influence or change any Academic Evaluation, assignment or academic record for reasons having no relevance to academic achievement.

Please read/review ASU's expectations and policies here: provost.asu.edu/academicintegrity

Class Conduct:
Sexist, racist, homophobic, or other forms of derogatory remarks based on status characteristics, made in writing or orally, are not acceptable. Please let me know if you have questions about this. It is very important to me that everyone feels welcome and accepted in our class, regardless of gender, race/ethnicity, sexual orientation, gender identity, disability or citizenship status.
Spring 2013 Faculty Course Request

Please note that this is only a request and the final schedule will be based on courses and distribution of
days/times that best meet the department requirements. Availability of rooms (location and mediation)
is determined by the scheduling office.

1. Course (prefix, number, title):

Days:

Times:

Cross list units and seat distribution:

Other:

2. Course (prefix, number, title):

Days:

Times:

Cross list units and seat distribution:

Other:
"...Childhood is a category defined by the complex interplay of biological development and the social and historical meanings that societies attribute to physical and mental changes over time" (Helgren & Vasconcellos 2010: 6).

August

M22 Introduction and Welcome to the course
Introduction to Girls’ Studies as a sub-field of feminist studies
Introducing ourselves

W24 Girls’s Studies 101
read: Kearney, “Coalescing: The Development of Girls’ Studies” [PDF]
J1 due

M29 Girls’s Studies 101
read: the Foreword and Introduction to Girlhood: A Global History [PDF also posted]
Show-n-tell due

W31 Constructing Girlhood(s)
read: “From Chattel to “Breeding Wenchies”: Abolitionism, Girlhood, and Jamaican Slavery” from Girlhood: A Global History
Group Work Begins
J2 due

September

M5 No classes

W7 Researching Girls’ Agency and Experience
Presentation by Juliann Couture, WGS Librarian
Meet from 3:30-4:45 p.m. in Hayden Classroom

M12 Constructing Girlhood(s)
read: “Good Girls, Bad Girls: Anglocentricism and Diversity in the Constitution of Contemporary Girlhood” from All About the Girl: Culture, Power and Identity [PDF]
read: “From Badness to Meaness: Popular Constructions of Contemporary Girlhood” from All About the Girl: Culture, Power and Identity [PDF]
Group Topics due

W14 Girls, Culture(s) and Identit(ies)
read: Decker, “Fathers, Daughters, and Institutions: Coming of Age in Mombasa’s Colonial Schools” from Girlhood: A Global History

**read:** Weekes, “Where My Girls At? Black Girls and the Construction of the Sexual” from *All About the Girl: Culture, Power and Identity* [PDF]

J3 due

M19 Girls, Culture(s) and Identit(ies)
read: Tolman, “Geographies of Desire” from *Dilemmas of Desire: Teenage Girls Talk about Sexuality* [PDF]
read: Harris, “Jamming Girl Culture: Young Women and Consumer Citizenship” from *All About the Girl: Culture, Power and Identity* [PDF]

W21 The Politics of Girls’ Empowerment
view: “The Girl Effect” and “The Clock is Ticking” [see External Links]
read/explore: The Girl Effect.org [see External Links]
read: Stambach, “Education is My Husband’: Generational Transformations” from *Lessons from Mount Kilimanjaro: Schooling, Community and Gender in East Africa* [PDF]

J4 due

M26 The Politics of Girls’ Empowerment
read: Switzer, “Disruptive Discourses: Kenyan Maasai Schoolgirls Make Themselves” from *Girlhood Studies Journal* [PDF]
read: Hodgson, “My Daughter…Belongs to the Government Now”: Marriage, Maasai and the Tanzanian State [PDF]
J5 (in class)

W28 SP#1: Girls’ Culture Observation due

October

M3 Midterm Review

W5 Midterm Exam

M10 Reading Girl Representations
read: *TBE* pgs. 1-32
J6 due

W12 Reading Girl Representations
read: *TBE* pgs. 32-80

M17 Reading Girl Representations
read: *TBE* pgs. 81-110
J7 due

W19 Reading Girl Representations
read: *TBE* pgs. 110-164

M24 Reading Girl Representations
read: *TBE* pgs. 164-end
read: Morrison’s Foreword [PDF on Bb under Course Documents for those with different editions of the novel]
read: Wall, from Still Brave [PDF on Bb under Course Documents]
J8 due

W26  Reading Girl Representations
read: NC pgs. 1-57 (chapters 1,2,3)

M31  Reading Girl Representations
read: NC pgs. 58-102 (chapters 4 & 5)
SP#2 Peer Review Workshop I (J9 due) attendance mandatory

November

W2   Reading Girl Representations
read: NC pgs. 103-148 (chapters 6 &7)

M7   Reading Girl Representations
read: NC pgs. 149-end (chapters 8, 9,10)
J10 due

W9

M14  Group Work in the Library
Meet in the Hayden Classroom
Support from Juliann Couture & Katie Harper

W16  SP#2 Peer Review Workshop II attendance mandatory
Rough Draft Due

M21  (Re)presenting the Girl

W23  SP#2 Comparative Critical Analysis of Girls in Fiction due
Group Work day

M28  Group Presentations (Groups 1,2,3)
Attendance mandatory

W30  Group Presentations (Groups 4, 5, 6)
Attendance mandatory

December

M5   Last day of class:
Semester wrap-up
Distribute & Discuss final exam
ECJs due

Final Exam:

Switzer, WST 421 Fall 2011
The final exam for this class is a ‘take home’ exam. I will give you the exam on Monday, December 5 (the last day of class) and it is due one week later, Monday, December 12, between 3 p.m.-5 p.m. in my office.

I will not accept late exams. Exams are due by 5:00 p.m. unless you have advance permission for an extension (see below).

I will not accept electronic copies of the exam.
It must be handed to me, in hardcopy, by you.

Late copies or electronic copies will result in a grade of “0.”

You may turn your exam in earlier than Monday, December 12 with my prior permission and arrangement.

You exam is officially scheduled for Wednesday, December 14 from 12:10-2 p.m. Therefore, this is actually the LAST POSSIBLE MOMENT you may submit your exam, but to do so, you must arrange this due date with me.

Important:
I cannot accept your final exam unless the Honor Code cover page is attached and signed.