

**San José State University**  
**Department of Art & Art History**  
**ART/H 110, History and Theory of New Media, Section 1, Fall 2017**

**Course and Contact Information**

<b>Instructor:</b>	Dr. Dore Bowen, Associate Professor of Art History and Visual Culture
<b>Office Location:</b>	ART 121
<b>Telephone:</b>	(408) 924-4394
<b>Email:</b>	<a href="mailto:dore.bowen@sjsu.edu">dore.bowen@sjsu.edu</a> (best method of contact)
<b>Office Hours:</b>	Tuesday 12:30-1:30pm and 3-4pm, and by appointment
<b>Class Days/Time:</b>	Tuesday/Thursday 1:30-2:45pm
<b>Classroom:</b>	ART 133
<b>Prerequisite:</b>	ARTH 070B or ARTH 072 or instructor consent
<b>Department Office:</b>	ART 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

**Course Description**

This upper-division undergraduate course provides an introduction to theoretical issues relating to the production and reception of new media art in the 20th and 21st centuries while focusing on approaches developed by the avant-garde in the United States and Europe. While thinking through sometimes alarming, sometimes hopeful implications of new media, this course also examines the complex relationships artists have developed with new technologies and systems that inform our world. Aside from reading, discussion, and writing, students will also engage in hand-on assignments (which require little to no technical knowledge) in order to better understand the artworks and theories discussed in class. The art movements addressed include the Futurists, Fluxus and instruction-based art, process art, performance and body art, video art, installation, net.art, games, and bio art. Course readings and lectures cover influential media theorists and artists.

**Course Learning Outcomes (CLO)**

On successful completion of this course students shall be able to:

CLO 1: identify and describe significant new media artworks and practices;

CLO 2: analyze, criticize, and respond to issues raised by new media;

CLO 3: write and about artworks and practices within a historical context.

**Required Texts/Readings**

**Textbook**

Michael Rush, *New Media in Art*, Second edition (London: Thames & Hudson, 2005). Buy this book ASAP. It is available in limited supply at the Spartan Bookstore. You can order the book online through Amazon or other booksellers.

**Other Readings**

The textbook is supplemented with required readings that are linked to the course schedule and/or posted on the canvas course website.

## Other technology requirements / equipment / material

- 1) This course is managed on Canvas. The greensheet, assignment instructions, updates, and the course dropbox for your projects are all on this site. Announcements will be made on Canvas. You will need to check regularly.
  - How to access: Go to <http://www.sjsu.edu/at/ec/canvas/> and use your SJSU ID and password to login.
  - For problems and issues contact the Help Desk at 408-924-2377
- 2) A notebook for taking notes in class.

## Library Liaison

Elisabeth Thomas, [elisabeth.thomas@sjsu.edu](mailto:elisabeth.thomas@sjsu.edu)

## Course Requirements and Assignments

1) Three Group Exercises (CLO 2): Students will be divided into project groups. The exercises are described on the Canvas site. There will be time allotted in class to prepare but students will need to make time outside of class as well. *You must be present in class to receive credit for these exercises.* The exercises are Pass/No Pass. Participation is required to received credit for group projects, and attendance will be taken on the days highlighted in yellow on the schedule.

- In lieu of the exercises graduate students taking this course will present their work to the class. It is to be a 20” presentation to be scheduled with the instructor based on a week that relates to their artwork.

2) Paper Assignment (CLO 2, 3): An individual 5-page paper (not counting title page and notes) to be uploaded on Canvas and delivered in both a cursive draft (written with a pen or pencil), *and* a final printed version (also posted to Canvas) at the beginning of class on the day it is due. The assignment is described in detail on Canvas.

3) Image/Term Cumulative Review (CLO 1, 3): The cumulative image/term review will be based upon significant artists and concepts covered during the semester in lecture and reading. To prepare you should use the list of essays and featured artists on the class schedule (under each week), your lecture notes, the class textbook, as well as attending the final review. I also suggest you meet in groups to prepare. **See schedule for date.**

Note on workload: University Requirement: “Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.” More details about student workload can be found at: [University Syllabus Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) at <http://www.sjsu.edu/senate/docs/S16-9.pdf>.

## Final Exam for ART/H Section 1

1330 or 1400	Tuesday, December 19	1215-1430
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## Grading Information

### Grading Criteria in Three Categories

WHAT:

- (1) Responds appropriately to the parameters of the assignment
- (2) Clearly presents the artwork(s) to be explored
- (3) Clearly presents the ideas (and essays) to be explored

HOW:

- (4) Exhibits critical thinking and independent thought
- (5) If part of the assignment, uses college-level resources and cites sources (no Wikipedia or similar)
- (6) Provides supporting or counter arguments
- (7) Organized into appropriate sections
- (8) Uses language that is appropriate for the discipline of art history
- (9) Language is free of errors in grammar, punctuation, spelling, and format

WHY:

- (10) Displays originality, creativity, and interest in the chosen topic

### Grading Chart

- A+ Superb in all criteria within the three categories above, original research, well documented
- A Excellent work in all of the categories
- A- Overall Excellent work in most of the categories, but uneven
- B+ Very Good to Excellent work in all categories
- B Very Good work in all of the categories
- B- Overall Very Good work in most of the categories, but uneven
- C+ Sufficient to Very Good work in all of the categories
- C Sufficient work all of the categories
- C- Overall Sufficient work in most of the categories, but uneven
- D+ Sufficient to Poor work in all of the categories
- D Poor work in all of the categories
- D- Overall Poor to Not-passable work in most categories, but uneven
- F Not-passable, does not fulfill any of the criteria necessary for the assignment, or plagiarized in part or whole

### Assignment Weight

1) 3 Group Exercises (each 10%)	Pass/No Pass	30%
2) Midterm Paper Assignment		35%
3) Cumulative Review		35%

- *No late assignments are accepted except in the case of a medical emergency, in which case students will need an original, signed and dated doctor's note explaining the condition and declaring that you are unable to attend class and complete work.*
- *No make-up or extra credit for late or incomplete assignments.*
- *Students must be present in class to receive credit for in-class assignments.* As the University Policy states, "Attendance per se shall not be used as a criterion for grading. However, students are expected to attend all meetings for the courses in which they are enrolled.... Participation may be used as a criterion for grading when the parameters and their evaluation are clearly defined in the course syllabus and the percentage of the overall grade is stated."

### Classroom Protocol

#### Cell Phones and Computer Use

Students will turn their cell phones off while in class. This course studies the effects of various media. After years of experience, I have found that it is not possible to pay full attention to lecture and surf the Internet, chat, email, etc. Nor is it possible to pay attention when a student near you is engaged in these activities. *Thus, there will be no use of electronic devices of any kind allowed in the classroom during lecture.* To take notes or record the lecture students will use the "old media" involving a notebook and pen or pencil. For ideas about what it means to write by hand in the computer age see

this link: <http://www.themillions.com/2012/04/high-wire-act-why-i-started-writing-by-hand.html>. Lectures will not be recorded or posted. Computers, phones, and tablets may be used during group brainstorming sessions. Students who use electronic devices for other activities will, at a minimum, be asked to leave the class and, at a maximum, be referred to the Judicial Affairs Officer of the University for disrupting the course.

### **Personal Responsibility**

- If you miss class for any reason you are responsible for acquiring the lecture notes from a fellow student. If you can't make it to class do not email me. This is your personal responsibility.
- If you find material presented in class offensive in any way you are responsible for leaving the classroom and acquiring the lecture notes from a fellow student.
- You are responsible for understanding the policies and procedures about add/drops, academic renewal, withdrawal, etc. above. No adds will be accepted after the deadline. You are responsible for dropping the course.

### **Plagiarism**

- Plagiarism is taken very seriously and will result in an F on the assignment and possibly the course. Canvas is equipped with plagiarism detection so do not try it! A definition of plagiarism can be found on Judicial Affairs website.
- If you would like to include material you have submitted, or plan to submit, for another class, please note that SJSU's Academic Integrity policy S04-12 requires approval by instructors.

**University Policies:** Office of Graduate and Undergraduate Programs maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc." You may find all syllabus related University Policies and resources information listed on GUP's [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

**ART/H 110: History and Theory of New Media, Fall 2017, Course Schedule**

The schedule is subject to change with fair notice. Changes will be announced in class and posted on Canvas.

**Course Schedule**

<b>Week</b>	<b>Date</b>	<b>Topics, Readings (read before class), Featured Artists</b>	<b>Tuesday Activities and Assignments (yellow for due dates and required activities)</b>	<b>Thursday Activities and Assignments (yellow for due dates and required activities)</b>
1	8/24	<p><b>Introduction</b></p> <p><u><b>Required Reading</b></u>                      *Intro to <i>Critical Terms for Media Studies</i>, ed. WJT Mitchell and Mark B. N. Hansen, <a href="http://press.uchicago.edu/Misc/Chicago/532554.html">http://press.uchicago.edu/Misc/Chicago/532554.html</a></p> <p><u><b>Featured Artists</b></u>                      Ben Rubin and Mark Hansen; Charlie Chaplin</p>		<b>First day. Attendance taken.</b>
2	8/29-8/31	<p><b>Manifesto and Anti-Art</b></p> <p><u><b>Required Reading</b></u>                      *F.T. Marinetti, "<a href="http://www.unknown.nu/futurism/manifesto.html">Futurist Manifesto</a>" (1909)  <a href="http://www.unknown.nu/futurism/manifesto.html">http://www.unknown.nu/futurism/manifesto.html</a>                      *Luigi Russolo, "<a href="http://www.unknown.nu/futurism/noises.html">The Art of Noises</a>" (1913)  <a href="http://www.unknown.nu/futurism/noises.html">http://www.unknown.nu/futurism/noises.html</a>                      *<u><b>Dada and Surrealism</b></u>, Key Texts  <a href="http://pers-www.wlv.ac.uk/~fal1871/surrext.html">http://pers-www.wlv.ac.uk/~fal1871/surrext.html</a>                      *John Cage, "<a href="http://www.mediakunstnetz.de/source-text/41/">The Future of Music – Credo</a>" (1937) at  <a href="http://www.mediakunstnetz.de/source-text/41/">http://www.mediakunstnetz.de/source-text/41/</a></p> <p><u><b>Suggested</b></u>                      * Contemporary Manifestos:  <a href="https://www.buzzfeed.com/monicatan/11-manifestos-that-could-change-your-art-life-ehq1?utm_term=.vhEWqORMP#.voRln5V2L">https://www.buzzfeed.com/monicatan/11-manifestos-that-could-change-your-art-life-ehq1?utm_term=.vhEWqORMP#.voRln5V2L</a>                      *Mckenzie Wark, <i>A Hacker Manifesto</i> (2004), Part 1 (pp. 1-8) at  <a href="https://www.academia.edu/182789/A_Hacker_Manifesto?auto=download&amp;campaign=weekly_digest">https://www.academia.edu/182789/A_Hacker_Manifesto?auto=download&amp;campaign=weekly_digest</a>                      *"<a href="http://en.slow-edia.net/manifesto">Slow Media Manifesto</a>" (2010) at  <a href="http://en.slow-edia.net/manifesto">http://en.slow-edia.net/manifesto</a></p> <p><u><b>Featured Artists</b></u>                      The Futurists, John Cage, Dziga Vertov, Surrealists, Dada, Hackers</p>	<b>8/29 Group introductions. Write manifestos.</b>	<b>8/31 Manifestos uploaded to Canvas before class (title the document "group#.manifesto" and include title and member names in document). In class groups read manifestos.</b>

3	9/5-7	<p><b>The Score: Instructional Art and Fluxus</b></p> <p><b><i>Required Reading</i></b>          *Rush, Introduction, pp. 7-35          *<a href="#">Fluxus Performance Workbook</a>  <a href="http://www.thing.net/~grist/ld/fluxus.htm">http://www.thing.net/~grist/ld/fluxus.htm</a>          *David Buuk, "How to Make Us Flux," at  <a href="http://jacket2.org/commentary/how-make-us-flux-scorescriptsinstructions">http://jacket2.org/commentary/how-make-us-flux-scorescriptsinstructions</a></p> <p><b><i>Suggested</i></b>          *Bruce Altshuler, "<a href="#">Art By Instruction</a>" (2001)  <a href="http://www.charlesgmiller.com/teaching/177/DOIT.pdf">www.charlesgmiller.com/teaching/177/DOIT.pdf</a>          *Dore Bowen, "Fluxus" in <i>Encyclopedia of Aesthetics</i> (2014) at  <a href="http://www.oxfordreference.com.libaccess.sjlibrary.org/view/10.1093/acref/9780199747108.001.001/acref-9780199747108-e-295">http://www.oxfordreference.com.libaccess.sjlibrary.org/view/10.1093/acref/9780199747108.001.001/acref-9780199747108-e-295</a>          *Yoko Ono, "<a href="#">Event Lecture</a>" (1966)  <a href="http://id3419.securedata.net/artnotart/fluxus/yono-lecture.html">http://id3419.securedata.net/artnotart/fluxus/yono-lecture.html</a></p> <p><b><i>Featured Artists</i></b>          Fluxus, Dick Higgins, Yoko Ono, Sol LeWitt          Allan Kaprow</p>		<p>9/7 In class groups discuss Ex #1: Event Score.</p> <p>See assignment on Canvas before class.</p>
4	9/12-14	<p><b>McLuhan and Deleuze: Media Good and Bad</b></p> <p><b><i>Required Reading</i></b>          *Marshall McLuhan, "<a href="#">The Medium is the Message</a>" (1964), pages 1-8, at  <a href="http://web.mit.edu/allanmc/www/mcluhan.mediummessage.pdf">http://web.mit.edu/allanmc/www/mcluhan.mediummessage.pdf</a>          *Gilles Deleuze, "<a href="#">Postscript on the Societies of Control</a>" (1992) at  <a href="https://cidadeinseguranca.files.wordpress.com/2012/02/deleuze_control.pdf">https://cidadeinseguranca.files.wordpress.com/2012/02/deleuze_control.pdf</a></p> <p><b><i>Suggested</i></b>          *Jonah Weiner, "<a href="#">Prying Eyes</a>" (2012) at  <a href="http://paglen.com/pdf/Paglen-NewYorker_20121022.pdf">http://paglen.com/pdf/Paglen-NewYorker_20121022.pdf</a></p> <p><b><i>Featured Artists</i></b>          Trevor Paglen, Harun Farocki, Nam June Paik</p>		<p>9/14 Ex. #1 due before class on Canvas. Groups exchange and perform event scores in class.</p>

5	9/19-21	<p><b>Performance Video – Endurance and Duration (1960s - 70s)</b></p> <p><b><u>Required Reading</u></b>          *Rush, Ch. 1, pp. 36-81          *<a href="#">Definition of Performance Art</a>  <a href="http://www.visual-arts-cork.com/performance-art.htm">http://www.visual-arts-cork.com/performance-art.htm</a>          *Bernadette Wegenstein, "Body," in eds, Mitchell and Hansen, <i>Critical Terms for Media Studies</i> (2010) pp. 19-34 at  <a href="https://www.google.com/url?sa=t&amp;rct=j&amp;q=&amp;esrc=s&amp;source=web&amp;cd=3&amp;ved=0ahUKEwjTiMrW2rvVAhVmL8AKHRufCNUQFggvMAI&amp;url=https%3A%2F%2Fs3.amazonaws.com%2Farena-attachments%2F845657%2Fd4d78cb0277361f5ccf9036396b6688d.pdf&amp;usg=AFQjCNF3vB5ub6k8mXbxwiyvSexJSNjnSA">https://www.google.com/url?sa=t&amp;rct=j&amp;q=&amp;esrc=s&amp;source=web&amp;cd=3&amp;ved=0ahUKEwjTiMrW2rvVAhVmL8AKHRufCNUQFggvMAI&amp;url=https%3A%2F%2Fs3.amazonaws.com%2Farena-attachments%2F845657%2Fd4d78cb0277361f5ccf9036396b6688d.pdf&amp;usg=AFQjCNF3vB5ub6k8mXbxwiyvSexJSNjnSA</a></p> <p><b><u>Featured Artists</u></b>          Dan Graham, Viennese Actionists, Marina Abramovic and Ulay, Joseph Beuys, Vito Acconci, Bruce Nauman, William Wegman, Carolee Schneemann, Robert Morris, Peter Campus, Joan Jonas, Richard Serra and Nancy Holt, Chris Burden</p>		<p>9/21 In class groups discuss Ex. #2: Endurance Video.</p> <p>See assignment on Canvas before class.</p>
6	9/26-28	<p><b>Media Re-enactment</b></p> <p><b><u>Required Reading</u></b>          *Rush, Ch. 2, pp. 78-123          *Amelia Jones, "<a href="#">Presence in Absentia</a>" (1997)  <a href="http://art.usf.edu/File_Uploads/Presence.pdf">art.usf.edu/File_Uploads/Presence.pdf</a>          *On Marina Abramovic's "<a href="#">Seven Easy Pieces</a>" (2005)  <a href="http://pastexhibitions.guggenheim.org/abramovic/">http://pastexhibitions.guggenheim.org/abramovic/</a></p> <p><b><u>Suggested</u></b>          *"Affect," Chicago School of Media Theory,  <a href="https://lucian.uchicago.edu/blogs/mediatheory/keywords/affect/">https://lucian.uchicago.edu/blogs/mediatheory/keywords/affect/</a>          *Brian Massumi, <i>Interview</i> at  <a href="https://archive.org/stream/InterviewWithBrianMassumi/intmassumi_djvu.txt">https://archive.org/stream/InterviewWithBrianMassumi/intmassumi_djvu.txt</a> (2002)</p> <p><b><u>Featured Artists</u></b>          Martha Rosler, Sophie Calle, Gillian Wearing, Cindy Sherman, Orlan, T.R. Uthco and Ant Farm, Mark Tribe, Sharon Hayes, Marina Abramovic, Sam Taylor-Wood, Ragnar Kjartansson, Eva and Franco Mattes (Synthetic Performances)</p>		<p>9/28 Ex. #2 due on Canvas before class. Groups project and discuss. 4 min. per presentation.</p>

7	10/3-5	<p><b>Remediation – Discussion of Paper Assignment</b></p> <p><b><i>Required Reading</i></b>          *Jay David Bolter and Richard Grusin, “Remediation” (1996) at <a href="http://lmc.gatech.edu/~objork3/1101/fall07/remediation.pdf">http://lmc.gatech.edu/~objork3/1101/fall07/remediation.pdf</a>          *<i>The Lure of the Selfie</i> (Chapter “Fascination: My Self, My Selfie, My Network,” beginning on p. 19) at <a href="http://networkcultures.org/wp-content/uploads/2014/10/The_Allure_of_Selfie_ios.pdf">http://networkcultures.org/wp-content/uploads/2014/10/The_Allure_of_Selfie_ios.pdf</a></p> <p><b><i>Suggested</i></b>          *Eden Osucha, “Natalie Bookchin’s Portraits of America” at <a href="http://thechart.me/presence-polarization-natalie-bookchin-portraits-of-america/">http://thechart.me/presence-polarization-natalie-bookchin-portraits-of-america/</a></p> <p><b><i>Featured Artists</i></b>          Natalie Bookchin, Cindy Sherman (above) and others from week 6, DJ Spooky</p>	<p>Possible visit to San Jose Museum of Art exhibition <i>This Is Not a Selfie</i>:  <a href="http://sjmusart.org/exhibition/not-selfie-photo-graphic-self-portraits-audrey-and-sydney-irmas-collection">http://sjmusart.org/exhibition/not-selfie-photo-graphic-self-portraits-audrey-and-sydney-irmas-collection</a>          Meet at 1:30pm in lobby. (We will be done by 2:30pm.)          Bring student ID for discount.</p> <p><b>See paper assignment on Canvas before class.</b></p>	
8	10/10-12	<p><b>Space, Site and Installation</b></p> <p><b><i>Required Reading</i></b>          *Rush, Ch. 3, pp. 124-179          *Jennifer Gonzalez, "Installation Art" in <i>Encyclopedia of Aesthetics</i> (2014) at <a href="http://www.oxfordreference.com.libaccess.sjlibrary.org/view/10.1093/acref/9780199747108.001.001/acref-9780199747108-e-411">http://www.oxfordreference.com.libaccess.sjlibrary.org/view/10.1093/acref/9780199747108.001.001/acref-9780199747108-e-411</a></p> <p><b><i>Featured Artists</i></b>          Janine Antoni, Mary Ellen Strom &amp; Ann Carlson, Bill Viola, Pipilloti Rist, Susan Philipsz, Pepón Osorio, James Luna, Gary Hill, Kara Walker</p>		Possible Speaker AB
9	10/17-19	<p><b>Origins of net.art</b></p> <p><b><i>Required Reading</i></b>          *Rush, Ch. 4, pp. 180-238          *Rachel Greene, “Webwork: A History of Internet Art” from <i>Artforum</i> (May 2000) <a href="http://cyberhouse.arted.psu.edu/visualculture/history_net_art.pdf">http://cyberhouse.arted.psu.edu/visualculture/history_net_art.pdf</a></p> <p><b><i>Suggested</i></b>          *“The Early Disrupters,” at <a href="http://www.artspace.com/magazine/art_101/art-tech/90s-net-art-52704">http://www.artspace.com/magazine/art_101/art-tech/90s-net-art-52704</a> and</p>		<b>10/19 Papers due on Canvas and in hardcopy before class.</b>



		<p><a href="https://www.scribd.com/document/161853847/A-RTE-Mark-Tribe-New-Media-Art">https://www.scribd.com/document/161853847/A-RTE-Mark-Tribe-New-Media-Art</a></p> <p><b><i>Featured Artists</i></b> Olia Lialina, Jodi.org, Mark Napier, Visual Complexity, Martin Wattenberg, Vuk Cosic</p>		
10	10/24-26	<p><b>Post Humanism</b></p> <p><b><i>Required Reading</i></b> * <a href="#">Albert Borgmann and N. Katherine Hayles</a> (1999) <a href="http://www.press.uchicago.edu/Misc/Chicago/borghayl.html">http://www.press.uchicago.edu/Misc/Chicago/borghayl.html</a> * Hayles, “Prologue: <a href="#">How We Became Posthuman</a>” (1999) <a href="http://www.press.uchicago.edu/Misc/Chicago/321460.html">http://www.press.uchicago.edu/Misc/Chicago/321460.html</a></p> <p><b><i>Suggested</i></b> Donna Haraway, “<a href="#">The Cyborg Manifesto</a>”(1991) <a href="http://faculty.georgetown.edu/irvinem/theory/Haraway-CyborgManifesto.html">http://faculty.georgetown.edu/irvinem/theory/Haraway-CyborgManifesto.html</a></p> <p><b><i>Featured Artists</i></b> Eduardo Kac, Aziz &amp; Cucher, Matthew Barney, Critical Art Ensemble, Mongrel, Lynn Hershman Leeson</p>	<p><b>In class groups discuss Ex. #3: Remix Project.</b></p> <p><b>See assignment on Canvas before class.</b></p>	
11	10/31-11/2	<p><b>Narrative vs. Database</b></p> <p><b><i>Required Reading</i></b> * Lev Manovich, “<a href="#">Database as Symbolic Form</a>” (1999) at <a href="http://www.mfj-online.org/journalPages/MFJ34/Manovich_Database_FrameSet.html">http://www.mfj-online.org/journalPages/MFJ34/Manovich_Database_FrameSet.html</a> * Ian Bogost, “Rhetoric of Video Games” (2008) at <a href="#">RhetoricVideoGames_Bogost.pdf</a></p> <p><b><i>Suggested</i></b> * On Mail Art: <a href="https://www.artsy.net/article/artsy-editorial-history-mail-art-cleopatra-miranda-july">https://www.artsy.net/article/artsy-editorial-history-mail-art-cleopatra-miranda-july</a></p> <p><b><i>Featured Artists</i></b> Rubin and Hansen’s Listening Post, George Legrady, Jenny Holzer, Young-hae Chang, Jim Campbell, Ray Johnson, <a href="http://bogost.com/games/">http://bogost.com/games/</a></p>	Speaker: James Morgan	
12	11/7-9	<b>Remix Project/Wrap-up</b>		Possible Speaker RH

13	11/14-16	<b>Remix Presentations Tue/Thurs</b>	<b>11/14 Ex. #3: Remix Project due on Canvas before class.</b>  <b>Remix Presentations</b>	<b>Remix Presentations</b>
14	11/21 no class 23 <sub>rd</sub>	<b>Remix Presentations Tue</b>	<b>Remix Presentations</b>	No Class Thxgiving
15	11/28-30	<b>Remix Presentations Tue/Thurs</b>	<b>Remix Presentations</b>	<b>Remix Presentations</b>
16	12/5-7	<b>Review Week</b>		
<b>Final Exam</b>	<b>Tues. 12/19</b>	<b>Final Exam Tuesday 12/19 12:15-14:30</b>		