

**San José State University**  
**Department of Art & Art History**  
**40607, Art 282A Seminar in the Theory and Criticism of Contemporary Art,**  
**Section 1, Fall 2020**

**Course and Contact Information**

Instructor(s):	Janet Silk
Office Location:	Art 115
Telephone:	email preferred
Email:	<a href="mailto:janet.silk@sjsu.edu">janet.silk@sjsu.edu</a>
Office Hours:	T/TH 1:30–2:30 p.m. (Online and by appointment) via Zoom (coordinates will be communicated via Canvas)
Class Days/Time:	TH 3:00–5:45 p.m.
Classroom:	Course is delivered online via Canvas <a href="https://sjsu.instructure.com/">https://sjsu.instructure.com/</a>
Prerequisites:	ARTH 191A and admission to classified MFA status or instructor consent. This course meets the university’s Graduation Writing Assessment Requirement.

**Additional Contact Information**

E-mail is generally the best method of contact during non-office hours.

Please allow 48-hours for an e-mail response.

Emergency: 911

Campus Escort: 42222

Individuals with disabilities may contact the Accessible Education Center (AEC), for a variety of services. Due to COVID-19 stay-at-home order, the AEC is closed until further notice but staff and counselors are available to assist remotely. Please email them with any questions at [aec-info@sjsu.edu](mailto:aec-info@sjsu.edu).

For writing support: SJSU Writing Center: <http://www.sjsu.edu/writingcenter/>

For mental health and wellness resources: SJSU Counseling Services:

<http://www.sjsu.edu/counseling>

**Course Description**

This three unit graduate course is a historical approach to the thought of major critics and theoreticians of contemporary art and provides an overview of contemporary art theory and criticism. Students will read from a variety of sources such as contemporary art history books, academic journals, and art magazines and publications. Throughout the semester students will discuss and explore ideas from the reading material, write about art and culture with an understanding of the stakes involved, and situate contemporary artworks within these intellectual currents. By the end of the semester, students will have deepened their knowledge and gained a comprehensive understanding of the major theoretical developments within contemporary art discourse and practice.

## Course Format

Following SJSU's alignment with the Santa Clara County Public Health Department state public health guidelines, for Fall 2020, Art 282a will be a synchronous, online course.

We will meet online weekly. Our weekly meetings will be a focused on understanding and debating the material through group discussion, general class discussion, and assigned student presentations. Students should be prepared and arrive on time at the beginning of class.

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found [Canvas Learning Management System](#) course login website at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through MySJSU on Spartan App Portal <http://one.sjsu.edu> to learn of any updates. For help with using Canvas see Canvas Student Resources page [http://www.sjsu.edu/ecampus/teaching-tools/canvas/student\\_resources](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources). SJSU [Peer Connections](#) at <https://peerconnections.sjsu.edu/> continues to operate and are ready to provide support to help you navigate your remote learning tools. Additionally, the [eCampus office](#) can also help answer technical questions for students about navigating Canvas, Zoom, Google Chat, or other new technologies associated with their classes (408-924-2337): <https://www.sjsu.edu/ecampus/>

## Course Learning Outcomes (CLO)

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

- CLO 1) read theoretical texts pertaining to issues in contemporary art;
- CLO 2) articulate and debate arguments and ideas drawn from these essays;
- CLO 3) elaborate upon these ideas in writing and with examples from contemporary art.

## Required Texts/Readings

### Textbook

The required textbook for this course is *Art History: A critical introduction to its methods*, 1st Edition, Michael Hatt and Charlotte Klonk (Manchester: Manchester University Press, First impression 2006, Eighth impression 2015) ISBN-13: 978-0719069598. You ought to order the book ASAP online or purchase at the Spartan bookstore.

### Other Readings

Additional texts are listed and made available as PDFs or via online links on the main reading list presented in "Pages" and reiterated on the assignment modules in Canvas. Supplemental material such as videos will be available as assignments are posted on Canvas.

## **USEFUL WEBSITE SOURCES:**

Foundational theorists such as Michel Foucault, Frederic Jameson, Jean Baudrillard, Walter Benjamin, etc. can be researched here, as well as overviews of their work and synopses of art history methodologies.

[Art theory and criticism, art critics and theorists](https://zeroland.co.nz/visual-arts/art-theory/Illuminations) <https://zeroland.co.nz/visual-arts/art-theory/Illuminations> (Critical theory links from Univ. of Texas at Austin) <http://www.uta.edu/huma/illuminations/>  
[Leonardo On-line: Art, Science, and Technology](https://www.leonardo.info/) <https://www.leonardo.info/>  
[Lacanian Ink](https://www.lacan.com/) (related to the work of psychoanalyst Jacques Lacan) <https://www.lacan.com/>  
[New Media Art and Theory](http://www.nukes.org/sfsu/flash/links_art.html) [http://www.nukes.org/sfsu/flash/links\\_art.html](http://www.nukes.org/sfsu/flash/links_art.html)  
[Voice of the Shuttle](http://vos.ucsb.edu/browse.asp?) is considered the “most comprehensive theory website”  
<http://vos.ucsb.edu/browse.asp?>

## **Other technology requirements / equipment / material**

Students are expected to review SJSU technology requirements and be prepared for working in an online environment. Students are expected to participate in required class meetings, discussions, and activities via Zoom. Course delivery is via SJSU Canvas Learning Management System, so students need to be prepared to interface with this platform and be familiar with its functionality such as knowing how to upload assignments and setting up notifications for communication, etc. Laptops and other equipment can be checked out for loan in person or online at [IMS](https://www.sjsu.edu/it/services/academic-tech/equipment-loaning/index.php) by students, faculty, and staff: <https://www.sjsu.edu/it/services/academic-tech/equipment-loaning/index.php>. Students can also visit the [Work Anywhere](https://www.sjsu.edu/workanywhere/) website <https://www.sjsu.edu/workanywhere/>

## **Library Liaison Gareth Scott**

email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu)

phone: [\(408\) 808-2094](tel:(408)808-2094)

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

## **Course Requirements and Assignments**

University Policy S16-9, Course Syllabi (<http://www.sjsu.edu/senate/docs/S16-9.pdf>) states:

“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 three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.” More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

### **1) Weekly written responses to course readings (20%) CLO1, CLO2, CLO3**

Each week by class meeting time, beginning of class, students are responsible for submitting online through Canvas, written responses to study guide and questions related to assigned readings, educational films, or other materials related to the topic, the specifics of which will be communicated in class and posted on Canvas. The reading materials will include a required reading from the textbook (or other designated “main text”) and a noted, “selected text” that is significant to the topic and mentioned in the textbook (“main text”). There will be support material such as videos and art press articles for further exploration.

Papers must be formatted following basic academic formatting: 1" margins, 12 point type, double-spaced, page numbers, name upper right hand corner, date, and assignment name (See this visual example on page #2 of this PDF

<http://writing.umn.edu/sws/assets/pdf/quicktips/academicessaystructures.pdf>)

**2) Participation in weekly class discussion, debates, and group work/discussion (20%) CLO2**

Each week, students will participate online in class discussion, debates, and group work/discussion. Content will follow the course readings.

**3) One in-class written response, reflection (10%) CLO3**

Midway through the course, students will be given a prompter for an in-class written response to course content. Details will be communicated in class and posted on Canvas.

**4) Student presentation (20%) CLO2**

Approximately every three weeks throughout the semester, 2-3 students will be assigned to work individually to prepare a 10-15m presentation. The presentation will focus on a visual analysis/discussion of a contemporary artwork based on at least one of the topic(s) covered in the previous (two) weekly modules (for example, "globalization" and or "postmodernism"). Students are encouraged to connect with and discuss with each other outside of class about their presentation, but this is not a requirement. Details and expectations about the assignment will be communicated in class and posted on Canvas.

**5) Research Paper (30%) CLO1, CLO2, CLO3:**

Individually, students will develop a Chicago Manual of Style, 3,000 word research paper. Our Library liaison, Gareth Scott, at the Dr. Martin Luther King, Jr. Library has created a page of resources that include Chicago Manual of Style [guidelines https://libguides.sjsu.edu/c.php?g=230059&p=5918966](https://libguides.sjsu.edu/c.php?g=230059&p=5918966). Assignment specifics, expectations, and CMS formatting advice will be communicated in class and posted to Canvas. Students will develop and expand upon one of or a combination of the weekly topics in relation to their own art practice and or research interests, incorporating into their discussion examples from contemporary art. Students can develop their paper from their written weekly responses. During the last few weeks of class sessions, students will have the opportunity by way of in-class "workshops" to receive instructor and peer review feedback. Students will also receive assessed feedback on their drafts which will be returned with time for revision and editing before the final version is due on the Final Exam date.

**Final Examination or Evaluation**

University policy S17-1 (<http://www.sjsu.edu/senate/docs/S17-1.pdf>) states that

"Faculty members are required to have a culminating activity for their courses, which can include a final examination, a final research paper or project, a final creative work or performance, a final portfolio of work, or other appropriate assignment."

The Research Paper is due on the final exam date. The cumulative activity will be a course [debriefing](#) and celebration.

## Grading Information

Students can access their grades through Canvas. "All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades."

See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

## Determination of Grades

### Participation in class discussion and activities

#### A guideline for performance:

A=Excellent work, energetic participation, engaged demeanor, sustained effort throughout the semester.

B=Good work, proficient participation, involved demeanor, attentive effort

C=Average work, adequate participation, standard effort

D=Below average work, minimal participation, inconsistent effort

F=Unsatisfactory work, participation, effort

### Writing response to reading assignments

#### 20 point scale guidelines

20 insightful content, engaged; precise, clear writing, complete

18, 17 engaged, clear writing, complete

16, 15 satisfactory engagement, fairly clear writing, fairly complete

### Student presentation

20 points total: 10 for content/relevancy; 10 for organization/preparedness/engagement

Scale: 20=excellent; 18= very good; 17=good; 16=sufficient

### Research paper

Students are encouraged to develop content for the research paper throughout the semester. A specific schedule of deliverables (in-class workshops, draft, final version) and rubric will be communicated in class and posted on Canvas.

**Final grades** will be assigned according to University policy from A to F as outlined in the SJSU catalog. All work must be finished and turned in according to ascribed deadlines and instructions. Grades are available through Canvas.

<i>Grade</i>	<i>Percentage</i>
<i>A plus</i>	<i>96 to 100%</i>
<i>A</i>	<i>93 to 95%</i>
<i>A minus</i>	<i>90 to 92%</i>
<i>B plus</i>	<i>86 to 89 %</i>
<i>B</i>	<i>83 to 85%</i>
<i>B minus</i>	<i>80 to 82%</i>

<i>Grade</i>	<i>Percentage</i>
<i>C plus</i>	<i>76 to 79%</i>
<i>C</i>	<i>73 to 75%</i>
<i>C minus</i>	<i>70 to 72%</i>
<i>D plus</i>	<i>66 to 69%</i>
<i>D</i>	<i>63 to 65%</i>
<i>D minus</i>	<i>60 to 62%</i>

## Late work policy

SPECIFIC DUE DATES AND SUBMISSION REQUIREMENTS FOR ALL ASSIGNMENTS ARE GIVEN IN CLASS AND POSTED ON [CANVAS.www.sjsu.edu/at/ec/canvas/](http://CANVAS.www.sjsu.edu/at/ec/canvas/) It is your responsibility to keep up with coursework, assignment instructions, and be aware of announcements and changes. If you miss class for any reason, you are responsible for acquiring coursework information from a fellow student or review the material on Canvas. If you cannot make it to a class meeting, please do not email me to find out what you missed before reviewing what has been communicated on Canvas.

Late papers and coursework **will not be accepted except under special circumstances and require a signed doctor's note or other legal documentation.** Any issues with submission requirements and arrangements for alternative work delivery need to be discussed with and agreed to by me before the assignment deadline. For example, do not post it late on Canvas or send separately via email, after the due date. PLEASE MANAGE YOUR TIME.

## Incompletes

Except in cases of documented emergencies, incomplete grades are not given in this course. It is the responsibility of the student to bring pertinent information to the attention of the instructor immediately (i.e., not at the end of the semester) regarding the unforeseen reason(s) for requesting an Incomplete. An Incomplete will not be considered if the student has completed under 80% of the coursework. An Incomplete will not be considered if the student has made no effort to communicate with the instructor regarding their emergency situation. Documentation includes doctor's notes and or signed letters from legally established institutions and or professional individuals involved in the student's situation. More information regarding Incompletes can be found in the course catalog at <http://info.sjsu.edu/static/catalog/grades-incomplete.html> and at the [SJSU School of Information Department website https://school.sjsu.edu/incompletes](https://school.sjsu.edu/incompletes)

## Other:

All papers must be original to this class (no "recycling"), meet all requirements of each assignment, and properly reference all outside sources (including Internet sources) for credit.

There are no extra credit options for this course.

## Classroom Protocol

From [Student Rights, Responsibilities and Conduct](https://catalog.sjsu.edu/content.php?catoid=2&navoid=94),  
<https://catalog.sjsu.edu/content.php?catoid=2&navoid=94>

See University Policy F15-12, Attendance and Participation

“Students are expected to attend all meetings for the courses in which they are enrolled as they are responsible for material discussed therein, and active participation is frequently essential to ensure maximum benefit to all class members. In some cases, attendance is fundamental to course objectives; for example, students may be required to interact with others in the class. Attendance is the responsibility of the student.

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.

View the policy in its entirety here: [F15-12.pdf](#)”

**Zoom class meeting coordinates** will be communicated via Canvas at the beginning of the semester via “Announcements” and also listed on the Canvas “Syllabus” section. Students are responsible for understanding how to use the platform, preparing for online discussion and activities, and for arriving on time to class.

### Zoom Etiquette

- This is a virtual classroom, therefore, appropriate classroom behavior is expected.
- Please prepare your work space to the best of your ability.
- Be prepared to be on camera for class discussions and group work. Make sure your video is on so your teacher and peers can see you.
- Log into your class or meeting from a distraction-free, quiet environment.
- Please keep your audio on mute until you want to speak. This will help to limit background noise. Consider using a headset with an external mic for best hearing and speaking capabilities.
- Close unneeded applications on your computer to optimize the video quality.
- If you would like to speak or answer a question, use the “Raise Hand” feature. Then unmute yourself after you are called on by your teacher.
- When you are speaking, let others know that you are finished by saying something like, “That’s all,” or “I’m done,” or “Thank you,” so that everyone knows you have finished your comments.
- If you would like to use the chatbox, remember that it is public, and a record of the chat is kept and archived.
- Keep paper and a pen or pencil handy to take notes.
- Be mindful of your background lighting. If you are sitting with your back to a window, you may be silhouetted by the light coming through. Your overhead light might also need to be adjusted for the best image quality.
- Please take care of your personal needs (appropriate dress, basic hygiene, eating, chewing gum, talking to others in your home, etc.) prior to entering a Zoom classroom. As an act of courtesy, please eat your food outside of class time, off camera.
- Please do not use profanity or inappropriate language.
- Remember to sign out or “leave the meeting” when the session is finished. If you need to leave early, ask permission first.

**Zoom Meeting Transcripts** Zoom allows participants to communicate with group messages to all of the meeting participants and/or to send private messages to individual participants. Although it seems reasonable that private messages stay between two people, please be aware that all of the group messages and all private messages will be included in the meeting transcript.

**Zoom Meeting Attendance Report** Zoom provides a roster of people who attended the meeting along with the times they joined and left the meeting.

### **University Policies**

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>". Make sure to visit this page, review and be familiar with these university policies and resources.

### **Department Advising**

For information about majors and minors in Art & Art History <https://www.sjsu.edu/art/>, for change of major/minor forms and a list of advisors: <https://www.sjsu.edu/art/advising/advisorsguide/index.html> or the Art & Art History department office in ART 116, 408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu), [Department syllabi/greensheets](http://www.sjsu.edu/art/documents/greensheets/). <http://www.sjsu.edu/art/documents/greensheets/> Please note that after August 17, 5:00 p.m., all changes to the syllabus (such as the course schedule and assignment due dates) will be announced in class and through Canvas <http://www.sjsu.edu/ecampus/teaching-tools/canvas/index.html> Students are expected to check in with coursework through Canvas.

### **SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. Tutors are available online. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website www.sjsu.edu/writingcenter](http://www.sjsu.edu/writingcenter). For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook or their official blog, "[The Write Attitude.](https://sjsuwritingcenter.wordpress.com/)" <https://sjsuwritingcenter.wordpress.com/> To access Writing Center resources while on the go, download the SJSU Writing Center app on your Android device in the Google Play Store.

## 40607 / Art 282A Seminar in the Theory and Criticism of Contemporary Art, Fall 2020, Course Schedule

Course schedule of August 3, 2020. UPDATES TO THIS SYLLABUS WILL BE COMMUNICATED IN-CLASS AND THROUGH CANVAS ANNOUNCEMENTS. The instructor reserves the right to change the schedule and content if necessary. Any errors in this schedule will be addressed in class. All readings are available in the main required textbook, as PDFs, or as links on Canvas.

<b>Course Schedule</b>			
<b>Week/Lesson/Module</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>	<b>Learning Outcomes</b>
1	8/20	<p>Introductions/Syllabus/Organize presentations</p> <p>Reading/Writing assignment #1: DUE 8/27 TOPIC: Globalization Main Text: <i>Themes of Contemporary Art: Visual Art After 1980: Chapter 1, "The Art World Expands,"</i> Jean Robertson and Craig McDaniel, pp. 1-25 (to "Theory Flexes its Muscles")</p> <p>Selected text: Fredric Jameson, "Globalization as a Philosophical Issue," from <i>Valences of the Dialectic</i>, Chapter 17, Verso, 2010</p>	CLO 1,2,3
2	8/27	<p>Discuss Reading/Writing assignment #1</p> <p>Reading/Writing assignment #2: DUE 9/3 TOPIC: "Theory flexes its muscles"/Postmodernism Main Text: <i>Themes of Contemporary Art: Visual Art After 1980: Chapter 1, "The Art World Expands,"</i> Jean Robertson and Craig McDaniel, pp. 25-37</p> <p>Selected text: bell hooks, "Postmodern Blackness," Oberlin College Copyright (c) 1990 by bell hooks, all rights reserved _Postmodern Culture_ vol. 1, no. 1 (Sep. 1990).</p>	CLO 1,2,3
3	9/3	Discuss Reading/Writing assignment #2	CLO 1,2,3

<b>Course Schedule</b>			
<b>Week/Lesson/ Module</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>	<b>Learning Outcomes</b>
4	9/10	<p>Student Presentations/discussion</p> <p>Reading/Writing assignment #3: DUE 9/17            TOPIC: Marxism/Social History of Art            Main Text: Reading from <i>Art History: A critical introduction to its methods</i>: “Marxism and the Social History of Art,” Michael Hatt and Charlotte Klonk</p> <p>Selected text: T. J. Clark, “Social History of Art,” Chapter 39, From <i>Modern Art and Modernism: A Critical Anthology</i>, Edited by Francis Francina and Charles Harrison, Sage Publications/The Open University, 1982.</p>	<p>CLO 2</p> <p>CLO 1,2,3</p>
5	9/17	<p>Discuss Reading/Writing assignment #3</p> <p>Reading/Writing assignment #4: DUE 9/24            TOPIC: Feminism, Queer Theory, and Intersectionality            Main Text: Reading from <i>Art History: A critical introduction to its methods</i>: “Feminism,” Michael Hatt and Charlotte Klonk</p> <p>Selected text: Foucault, <i>The History of Sexuality: Volume I, An Introduction</i>, Translated from the French by Robert Hurley, (New York: Pantheon Books, 1978)</p>	CLO 1,2,3
6	9/24	<p>Discuss Reading/Writing assignment #4</p> <p>Discuss Research Paper Assignment</p>	CLO 1,2,3
7	10/1	<p>Student Presentations/discussion</p> <p>Reading/Writing assignment #5: DUE 10/8            TOPIC: Psychoanalysis            Main Text: Reading from <i>Art History: A critical introduction to its methods</i>: “Psychoanalysis,” Michael Hatt and Charlotte Klonk</p> <p>Selected text: Laura Mulvey, “Visual Pleasure and Narrative Cinema,” <i>Screen</i>, 1973/5.</p>	<p>CLO 2</p> <p>CLO 1,2,3</p>

<b>Course Schedule</b>			
<b>Week/Lesson/ Module</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>	<b>Learning Outcomes</b>
8	10/8	Discuss Reading/Writing assignment #5  Reading/Writing assignment #6: DUE 10/15 TOPIC: Semiotics Main Text: Reading from <i>Art History: A critical introduction to its methods</i> : “Semiotics,” Michael Hatt and Charlotte Klunk  Selected text: Rosalind Krauss, “In the Name of Picasso,” <i>October</i> , Vol. 16, Art World Follies (Spring, 1981), pp. 5-22	CLO 1,2,3
9	10/15	Discuss Reading/Writing assignment #6  Check-in re: Research Paper	CLO 1,2,3
10	10/22	Student Presentations/discussion  Reading/Writing assignment #7: DUE 10/29 TOPIC: Postcolonial/Decolonial Main Text: <i>Art History: A critical introduction to its methods</i> : “Post colonial,” Michael Hatt and Charlotte Klunk  Selected text: Frantz Fanon, <i>Black Skin, White Masks (1952)</i> , Translated by Charles Lam Markmann (London: Pluto Press, 1986)	CLO 2  CLO 1,2,3
11	10/29	Discuss Reading/Writing assignment #7  Reading/Writing assignment #8: DUE 11/5 TOPIC: Posthumanism Main Text: Jay Bolter, “ <i>Posthumanism</i> ” International Encyclopedia of Communication Theory and Philosophy. Klaus Bruhn Jensen and Robert T. Craig (Editors-in-Chief), Jefferson D. Pooley and Eric W. Rothenbuhler (Associate Editors).© 2016 John Wiley & Sons, Inc. Published 2016 by John Wiley & Sons, Inc.  Selected text: Francesca Ferrando, “A feminist genealogy of posthuman aesthetics in the visual arts,” <i>Nature Research</i> , May 10, 2016	CLO 1,2,3
12	11/5	Discuss Reading/Writing assignment #8	CLO 1,2,3
13	11/12	Student Presentations/discussion	CLO 2
14	11/19	In-class workshop: Research Paper Draft (optional)	CLO 3
15	11/26	HOLIDAY	

<b>Course Schedule</b>			
<b>Week/Lesson/ Module</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>	<b>Learning Outcomes</b>
16	12/3	LAST DAY OF CLASS: DRAFT DUE (RETURN BY 12/7) FINAL VERSION DUE 12/11	CLO 3
Final Exam	12/11	Online, Details TBA, 2:45–5:00	CLO 1,2,3