

LIBERAL ARTS AND SCIENCES
Art History Department

Contemporary Art Survey
AHCS 220 All Sections

Liberal Studies Office/Mailboxes, Room 303
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Course Description

This course outlines contemporary art and design, contemporary culture and post modern discourse and cultural production from 1960 to the present. The course stresses the relationships between contemporary art and graphic, fashion, and product design, architecture and digital media. It looks at the role that popular culture, mass media and institutions of privilege play in not just fine art but in all creative practices. The class reviews Modern art/culture, examines how Modernism differs from Post Modernism, and explains how contemporary cultural production challenges central ideas of Modernism, such as: distinctions of high and low art, the universality of meaning, the genius European male artist, the precious museum work. Students learn and critically evaluate major theories of contemporary art and design through interdisciplinary textual, visual and hands-on inquiry. Finally, the course details and evaluates the social, political and economic conditions that set the stage for the change from Modern art/design to Post Modern art/design.

Learning Outcomes

As a result of this course, students will be able to:

- Explain the relevant theories of late Modern art and design and the social, political, economic context in which they evolve
- Identify and explain the relevant theories and themes of Contemporary/Post Modern art and design and the social, political, economic context in which they evolve
- Distinguish the differences between Modern and Post Modern art, design and theoretical discourse
- Explain and analyze the Post Modern construction of the artist and the designer
- Practice as needed the ability to locate, evaluate, and critically use library and electronic sources, such as professional art/design periodicals
- Practice collaborative skills by successfully completing a group project and presentation

COURSE REQUIREMENTS

Required Texts

After Modern Art, 1945-2000 by David Hopkins (selected chapters only, see syllabus Reading Schedule)

Contemporary Course Reader

About Reading

Textbook and Reader will be on reserve in Otis Library for one hour use. Do not count on using reserve material as your primary access to class texts. Buy your required reading materials as soon as possible. Weekly reading assignments are due before coming to class. For example, whatever is assigned in your syllabus for Week 2 is to be read *before* arriving to class Week 2; whatever reading is assigned under Week 3 is to be read *before* arriving to class Week 3 and so on. Maximize your reading time: read for general themes and recurring ideas to help with class discussions and paper assignments. Take reading notes on each assigned reading so you will have good review material for examinations. At each paragraph make a note that answers the question: “what is this author trying to say in this paragraph”—then go back and look for connections between ideas.

General Course Requirements

- Attend all lectures and complete all reading (see Class Schedule)
- Complete Paper I, a 5-7 page paper, with required PRO, ORE forms, and a Works Cited page (all required forms lists are available through this link: <http://library.otis.edu/contemp.htm>)
- Complete Group Class Project comprised of: Group Presentation, collectively written and researched Group Paper. (Please see Final Project for complete details)
- Take an essay format mid-term and final exam in class
- There is no extra credit in this course
- Take a 10-minute scan tron Information Literacy Pre Test Week 1; take a 10-minute scan tron Information Literacy Post Test Week 14.

Disability Accommodations: If you are a student with a documented disability (physical, learning, or psychological) needing academic accommodations should contact Students with Disabilities Services (located in the Student Resources Center, ext. 2554) *before* you need any accommodations. Retroactive accommodations are not provided, so please be sure to make your request early in the semester. All discussions will remain confidential. For additional information, please visit <http://intranet.otis.edu/StudentAffairs/SRC/disabilities.shtml>.

Student Behavioral Expectations: All Otis students are expected to assist in maintaining an environment that supports effective teaching and learning, and a culture of civility and respect for others. Therefore, any behavior that disrupts or interferes with the functioning of a classroom, studio, or college-sponsored off-campus venue may result in students being asked to leave the class, and where warranted, being referred for possible discipline according to the Otis Code of Conduct (as outlined in the current Student Handbook). The consequences of disruptive behavior may also affect a student’s grade.

Due Dates and Assignments at a Glance

Paper I Paper Report Outline (PRO) form , corrected PRO is attached to final version of Paper I	5%	Week 4
Paper I Otis Resource Evaluation (ORE) forms, for <u>any</u> sources used, attached to completed Paper I (see below)	5%	Week 8
Paper I , final version, with “Works Cited” page, with corrected PRO form and all ORE forms attached	15%	Week 8
Midterm	25%	Week 7
Group Project Proposal (available on Course Pathfinder— required but not graded; no group can proceed to Group Project without handing in this form; feedback will be “proceed,” “needs further development” or “select another topic.”	NA	Week 9
Group Project: a) Group Presentation 10% b) Group Project Paper 10% c) Peer graded participation 5%	25%	Week 13
Final Exam	25%	Week 15

Attendance

Class attendance is mandatory and you are responsible for all lecture material. Three absences within the semester constitute an automatic failure and three tardies constitute one absence. These conditions are determined by Otis College and are applicable to all classes. Please refer to “Academic Policies” in the Student Handbook for further explanation. If you have a problem that has caused or will cause repeated absences or you need special consideration, please talk to me as soon as possible so we can work out a reasonable compromise if at all possible. If you need special conditions for taking exams, please let me know at least a week in advance.

Important Dates

Add Deadline Tuesday, September 4
 Drop Deadline Tuesday, September 11
 Withdrawal Deadline Friday, October 26

Holidays

Labor Day Monday, September 3
 Election Day Tuesday, Nov. 6
 Thanksgiving Break Wednesday, Nov. 21-Sunday, Nov. 25

Examinations: Mid Term and Final

The Mid-term, Week 7 and Final, Week 15 are equally weighted. Each will be two and three-quarter hours. Each exam will be three long essays and five shorter essays. Exams will cover all lectures, discussions, and required reading from the reader and from the text. A study guide will be distributed in class the week prior to the Mid-term and the Final. Exam questions will be developed from the study guide. Exams will be written in Blue Books, without notes of any kind. The five short questions will count 40% of the exam and the three longer essay questions will count 60%.

Paper I:

You will write one 5-7 page (1250-1750 words) paper with accompanying PRO form, MLA Works Cited page and MLA citations. Specific details on this assignment are located under **PAPER ASSIGNMENT NO. 1** of this syllabus. All papers must be typed or computer generated in 12-point font, double-spaced with 1" margins.

PRO (Paper Report Outline) Forms for Paper I:

PRO forms are online outlines that will help you organize your papers. PRO forms are available through the Pathfinder for Contemporary Art Survey on the Library website:

<http://library.otis.edu/contemp.htm>. You can type directly into the PRO form but you must print out and submit a hard copy (*always* keep a copy). Electronically submitted or handwritten PRO forms will not be accepted. PRO forms are graded and count toward your final course grade. Please note that the PRO form for Paper #1 is different from the Group Project Proposal (see below); both are *required*. Students with weak or very poorly organized PRO forms will be directed to the Student Resources Center for help with writing

ORE/Otis Resource Evaluation Forms for any research cited:

ORE forms enable you to evaluate sources using a pre-existing online form. You will need one ORE form for each source that you use. Evaluation of sources is a requirement for Information Literacy. Identifying sources and being able to assess and explain how different kinds of sources are helpful to researching and writing is a necessary skill for anyone living in the information age. Correctly completing the ORE/Otis Resource Evaluation forms demonstrates that you can critically evaluate your author's credentials, the type of information (scholarly, professional, or popular), exactly how you located the information, and how the information will help you write about your topic. Information Literacy information is in your reader and available online at <http://library.otis.edu/infocomp.htm>. ORE forms are available through the Pathfinder at the Library website; simply click on Contemporary Art Survey. You can type directly into the form and print out a hard copy to turn in during class; *always* keep a copy.. Electronically submitted or handwritten ORE forms will not be accepted.

Group Project:

The Group Project addresses one of the themes of the class through any visual format students select: slide show, power point, model, floor plan, performance piece, fashion show, exhibition, or anything else you can organize that makes a clear point(s) about the theme/issue in question. See a full description in Syllabus under **GROUP PROJECT**, below. Groups selected by instructor will present the project to the class. The Group Project Proposal can be found on the Contemporary Survey website <http://library.otis.edu/contemp.htm>. The Group Project Proposal is due without exception Week 9, so that instructors may assess progress. The final Project is presented Week 13 and includes visuals plus a written Group Project Report. Each Group Presentation. Each group turns in only one Group Project Paper; this paper must be 3 –5 pages, requires some additional research on your chosen theme beyond articles in Course Readers. Each research source used that is not in Reader must have an accompanying Otis ORE/Otis Resource Evaluation Form. We encourage a minimum of two new sources for your Group paper that do not appear in the Reader. Paper must adhere to Otis required MLA style.

Group Project Proposal:

The Group Project Proposal outlines for your instructor how your group will approach the Final Project and is *essential*. This form may be downloaded, answered on line, printed and handed in; one per group (*always* keep a copy). This outlines the theme each group will present, what issues/ideas will be addressed with respect to that theme, what task each group member will be doing, tentative group spokesperson, etc. All this can evolve and change as students work; this is a preliminary report. Please note once again: No group can proceed to Group Project without handing in this form; feedback will be “proceed,” “needs further development” or “select another topic.” There is a space for short comments by instructor; more feedback will be provided during in-class project meetings. If this Project Proposal is not handed in for instructors’ pre-approval on due date, the whole group forfeits 5% Group Project participation grade. See: <http://library.otis.edu/contemp.htm>.

Group Project Report:

One Group Project Report per group. This paper must be 3 –5 pages, requires some additional research on your chosen theme beyond articles in Course Reader. In this Project Report you clearly state the theme around which your presentation was based; you state the specific thesis or idea within that broad theme that your group decided to focus on; let us say you select the theme of “The Body”—then you might consider how concepts of the body change in fashion from the 1950s (Modernism) to the 1990s (Post Modernism). Select your own theme and thesis as a group. In the Group Project Report you develop in the clear written format of a college paper the arguments that you make orally in your presentation. In your Group Report, you cite the research sources for your ideas/arguments. Each research source used that is not in Reader must have accompanying Otis ORE/Otis Resource Evaluation Form. We encourage a minimum of *two new sources* that are either books or journal articles from Library data bases for your Group Report . Group Report must adhere to Otis required MLA style.

Participation For Group Project:

A participation grade will be assessed for each student for their group project contribution; it will be an average of the grade your 4-5 fellow group members give you for your contribution. A rubric (or grading criteria) for assessing group participation will be distributed Week 8. Please note: If Group Project Proposal is not handed in for instructors’ pre-approval on due date (see Due Dates Table above), the whole group forfeits this 5% Group Project participation grade.

Late Assignment Policy

Late papers are not accepted and students will receive a zero on that assignment. Turning in an incomplete paper on time is preferable to turning in nothing. Students should not ask for extensions, since this is not fair to those who have done the required work by the deadline. All late work will receive a 0.

Student Resources Center/tutoring

Otis provides an excellent tutoring program free to all students located in the Student Resource Center (out the front doors, then left and left). The SRC offers drop in tutoring (when available), appointments, and online tutoring which is especially helpful for students who need help in writing. For additional specific help with Art History course content and papers, Dr. Jeanne Willette will be in the Student Resource Center. See SRC for her hours.

Department Plagiarism Statement

Plagiarism occurs when a writer deliberately uses someone else’s language, ideas, or other original (not common knowledge) material without acknowledging the source. Plagiarism includes:

- Submitting someone else’s work in whole or part (including copying directly from a source without documentation)
- Having someone else write all or part of a paper
- Cutting and pasting from the internet without proper documentation
- Carelessly or inadequately citing
- Using the writing services of another person who quantitatively and qualitatively revises the paper significantly beyond the abilities of the student writer.

Family, friends, and outside editors are well meaning, but not trained as tutors. An editor fixes the paper without the writer learning how to do it him/herself. Sometimes the editor changes so much of the paper that it is no longer the student writer's work and thus plagiarized. A trained tutor helps the writer to learn how to revise the papers and eventually not need the tutor's assistance. A student who plagiarizes at minimum will fail the assignment; beyond that plagiarized papers and exams will result in a failure for the course. All students who plagiarize will be reported to the Chair of Liberal Arts and Sciences and the violation will be filed in the department. Repeated or serious violations can result in not only failure for the class but referral to the Student Conduct Committee that has the option of dismissal or suspension from the college.

MLA Required:

Any time you use any idea or fact that you did not think up yourself, you must cite the source. You must use citations if you state the idea(s) exactly as the author did, and if you simply paraphrase the author. Both Paper No. 1 and any of the written portion of your Group Project will require that you use proper citations any time such use of information occurs. You will also need a Works Cited page. Citations and Works Cited pages **must be written in MLA** style for all sources, including the Internet. A Works Cited Page is an informational list that identifies all the sources that you cited in your paper. Help with citations can be found at the Library website or through the link <http://www.lib.duke.edu/libguide/cite/workscited.htm>, or you can find this format in The College Writer's Reference and through the Library website: [Contemporary Art History Pathfinder](#).

Otis Grading Scale

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D	1.0
F	0

If your grades fall below a C- for this class, you will receive a warning notice.

Grading Criteria For Papers

A = Excellent. Your paper will:

- Be turned in on time
- Have a strong thesis that is clearly supported by a well-organized discussion
- Provide excellent examples to support your thesis
- Show thorough comprehension of the ideas presented
- Have strong analyses of material and arguments
- Demonstrate your ability to go beyond ideas presented in class and in the reading
- Be written clearly, with virtually no errors in grammar, spelling, punctuation, and usage
- Include all necessary citations in MLA style and a correctly prepared Works Cited page

B = Very Good. Your paper will:

- Be turned in on time
- Have a good thesis that is supported by a mostly organized paper
- Provide good examples to support your ideas
- Show thorough comprehension of the ideas presented
- Analyze material and arguments
- Be written clearly, with few errors in grammar, spelling, punctuation, or usage
- Include all necessary citations in MLA style and a correctly prepared Works Cited page

C = Average. Your paper will:

- Be turned in on time
- Have a thesis, perhaps flawed or one that is incompletely supported by the paper
- Show a few flaws in organization
- Provide average examples to support your thesis
- Show minor limitations to comprehension of the ideas presented
- Analyze, with minor errors, material, and argument
- Be written clearly, with some errors in grammar, spelling, punctuation, or usage
- Include all necessary citations in MLA style and a correctly prepared Works Cited page

D = Below Average, Barely Passing. Your paper will have one or more major problems:

- Be turned in on time.
- Have a weak thesis, or one that is incompletely supported by the paper
- Weak or poorly used examples
- Show only basic comprehension of the ideas presented
- Analyze, partially or with some errors, material and arguments
- Be compromised by too many errors in grammar, spelling, punctuation, or usage
- Lack a properly prepared Works Cited page and/or citations in the body of the paper

F = Failing. Your paper will receive an F if it meets ANY of the criteria below:

- Is not turned in on time
- Does not meet the minimum requirements for a D
- Show evidence of plagiarism
- Does not fulfill the requirements of the assignment.
- Is seriously compromised by errors in content, grammar, spelling, punctuation or usage
- Does not include a Works Cited Page and/or citations in the body of the paper

PAPER I ASSIGNMENT

You will write a 5-7 page (1250 -1750 word) paper. Due Week 8. You will do a preliminary PRO form, due week 4 that outlines your intended approach to this paper.

The purpose of this essay is to understand the modern idea of the so called “white cube,” to analyze what it is and consider the Post Modern viewing space and the ways in which Post Modern viewing spaces and exhibitions either perpetuate and/or challenge the ideas of the white cube. Steps:

1. Read the two articles in Reader listed under Week 4: “Outside the White Cube: The Modern Art Museum,” by Christoph Grunenberg, and “The Modern Art Museum” by Carol Duncan.
2. Summarize and analyze the nature and history of the white cube; what are these two authors’ views on the white cube? Both authors suggest there are obvious/stated functions of the so called white cube and there are implied/less obvious functions for the white cube. Address and analyze these overt and covert functions, with special attention to gender and class, dominant culture and marginal culture. Analyze your points in an organized manner using quotes or examples; cite pages.
3. Visit the Ben Maltz Gallery and look closely at the space and its current show called “Live Green.” Does the Otis gallery either mirror or challenge what you learned about the white cube and how it functions? Does the show “Live Green” either promote or challenge white cube assumptions about “pure,” “high” art, gender or class? How? How did your visit to the Otis Gallery compare with other museum experiences you have had at large city museums or private galleries?

GROUP PROJECT

Working in groups, students will prepare a visual, verbal and written presentation to class on a class theme (see Step 1 below for Class Themes); **due Week 13**. Each group will decide how to illustrate that theme/idea to the class--visually, verbally, textually or in combination. What you do is totally up to you but it must be organized and *make a coherent point* with respect to a class theme. The visual aspect of your project can include one or more of the following:

- A slide or power point presentation
- A digital simulation/web page/virtual display
- A performance piece in the spirit of Josef Beuys or Suzanne Lacy
- A fashion show
- A scale model or floor plan
- Images arranged on a poster board or foam core
- An actual collection of objects or products
- Placards. . . etc

Group Project Steps

1. Group picks one of the themes from Lectures and Readings: Counter Culture, Pop Culture, Gender, Identity, the Body, Art in the Age of Digital Media, Post Modernism, Post Colonialism, Transnationalism. Do not chose the theme of “Challenging the White Cube,” as we handled this in Paper I.
2. Group decides on some thesis or specific issue regarding that theme. For example, if you pick “Gender,” a possible thesis regarding gender that you investigate could be “how mass media constructs ideas of masculinity...” (find your own!)
3. Group selects an area of cultural production that you will use to illustrate your theme and thesis: fashion, digital media, film, graphic design, product or toy design, architecture and space planning, fine art, packaging. It is up to you.

4. Group keeps a detailed and legible journal of your progress each week, beginning **Week 8**. Use this journal to keep track of the selected theme, brainstorming about the thesis your group will develop within this theme, what each student is assigned to do for that week, your tentative selections for spokesperson(s), the research steps you will take, etc. These decisions do not have to be final, but a journal of progress is required and will be turned in for non graded review with the final Group Presentation.
5. Weeks 8 to Week 12, groups meet in class for one half hour to work. Be prepared to do additional work outside of class.
6. Week 9, each group turns in Group Project Proposal, one per group, available on the Contemporary Art History Pathfinder at: <http://library.otis.edu/contemp.htm>. This is not graded but required. The form will receive feedback such as: "proceed," "needs further development" or "select another topic," with room for short comments by instructor. Note: No group can proceed to Group Project without handing in this form for feedback; if Group Project Proposal is not handed in on time for instructor's approval, the whole group forfeits 5% Group Project Participation grade.
7. Week 13, Group makes a **10-minute class** presentation of their theme, idea, or issue: 10 %.
8. The presentation can be actual objects, images or visuals (and this can include a brochure, a catalogue, labels, info plaques, images/text on poster board, a 3-D model). Your presentation via visuals, written and spoken information must make some clear point about your chosen theme to your audience. If you are using actual objects, include images of these objects at the back of your Group Project Paper (see below). Cooperation and task sharing is essential.
9. Week 13, Group turns in one **Group Project Report**: 10 %. This paper must be 3 –5 pages, requires some additional research on your chosen theme beyond articles in Course Reader. Each research source used that is not in Reader must have accompanying Otis ORE/Otis Resource Evaluation Form. We encourage a minimum of two new sources for your Group Report. Group Report must adhere to Otis required MLA style; each member gets the grade given to the whole group, so work collaboratively. Cooperation and task sharing is essential.
10. Students will also grade each person in their group on participation: 5%. You will use a form handed out Week 8.

Presentation Grading Criteria

A = Outstanding presentation skills

- Presenters speak clearly, articulately, and enthusiastically, with good eye contact and at an appropriate rate of speed
- Presenters use excellent visual aids and are able to incorporate them into the presentation in interesting and meaningful ways that support and expand on their topics
- Presenters are able to talk about their project without relying on reading the group paper
- Presenters are able to effectively respond to audience questions
- Presenters are able to interact successfully with each other without losing the flow of the presentation
- Presenters complete presentation within the specified time

B = Good presentation skills

- Presenters speak clearly, articulately, with good eye contact, are enthusiastic about the material, speak at an appropriate rate of speed but are less polished than an outstanding presentation
- Presenters use good visual aids and are able to incorporate them into the presentation in interesting and meaningful ways
- Presenters are able to talk about their project without relying heavily on reading the group paper
- Presenters are able to respond to audience questions
- Presenters are able to interact successfully with each other without losing the flow of the presentation
- Presenters complete presentation within the specified time

C = Basic presentation skills

- Presenters rely more on reading the papers, speak fairly clearly but may fade out.
- Presenters make some eye contact, speak at an appropriate rate of speed and are fairly enthusiastic about the material.
- Presenters use good visual aids primarily to illustrate main points
- Presenters are able to respond to audience questions
- Presenters are able to interact successfully with each other without losing the flow of the presentation
- Presenters complete presentation within the specified time

D = Apprentice presentation skills

- Presenters read the papers, are difficult to hear because they speak too fast or too slow, show little enthusiasm for the material and rarely make eye contact
- Presenters have visual aids but do not refer to them in any interesting or meaningful manner
- Presenters cannot respond to audience questions
- Presenters do not interact successfully and appear unprepared
- Presenters have nervous habits that distract from the presentation
- Presenters exceed the specified time

SCHEDULE OF LECTURES AND TOPICS

Week One:

Review syllabus

Reconsidering Modernism and the Purity of Form

Arrive to class having read:

Text:

- Hopkins: Chapter 1

Reader:

- Eva Cockcroft, "Abstract Expressionism, Weapon of the Cold War."
- Alice Mackrell, "From Surrealism to Fashion."

Students take a 10-minute scan tron Information Literacy Pre Test; collected, graded by Library

Week Two:

Topic Counter Culture/High Culture—Challenges to the Center

Arrive to class having read:

Reader:

- Jonathan Fineberg, “The Beat Generation: The Fifties in America.”
- Jennifer Gonzalez, Adrienne Posner, “Fracture for Change: US Activist Art Since 1950.”
- Steven Heller, “The Underground Mainstream.”

SCHEDULE OF LECTURES AND TOPICS cont.

Week Three:

Outside the White Cube/Beyond the Gilded Frame

Arrive to class having read:

Text:

- Hopkins Chapter 6

Reader:

- Christopher Grunenberg, “The Modern Art Museum.”
- Carol Duncan, “The Modern Art Museum: It’s a Man’s World.”

PRO Form for Paper I due

Week Four:

Popular Culture in Art and Design

Arrive to class having read:

Text:

- Hopkins Chapter 4

Reader:

- Nick Mirzoeff, “That’s All Folks: Contemporary Art and Popular Culture.”
- Richard Buchanan, “Declaration By Design: Rhetoric, Argument and Demonstration in Design Practice”

PRO Form for Paper I returned

Week Five:

Gender: As Social Construct and Ideology

Arrive to class having read:

Reader:

- Laura Meyer, “From Finish Fetish to Feminism: Judy Chicago’s Dinner Party in California Art History.
- Laura Meyer, “Laura Meyer, “Power and Pleasure: Feminist Art Practice and Theory in the United States and Britain.”

Week Six:

Race/Post Coloniality

Arrive to class having read:

Reader:

- Jean Robertson, Craig McDaniel, “Identity.”
- Kymberly Pinder, “Bi-raciality and Nationhood in Contemporary American Art.”
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Week Seven:

Mid term; students take 10 minute scan tron Visual Literacy Pre Test

Week Eight:

The Body

Arrive to class having read:

Reader:

- Jean Robertson, Craig McDaniel, “The Body.”
- Wendy Varney, “Of Men and Machines: Images of Masculinity in Boys’ Toys.”

30 minutes for collaborative work

Paper I Due, with corrected PRO, ORE Forms for each source, and “Works Cited” page

Instructors assign groups for Group Project

Students begin half-hour Group Project meetings in class

Students begin Group Project progress journals

Week Nine:

Defining Post Modernism: Surface, Sampling and Spectacle

Arrive to class having read:

Reader:

- Marita Sturken and Lisa Cartwright, “Post Modernism.”

30 minutes for collaborative work

Group Project Proposal due in class

Week Ten:

Defining Post Modernism: Surface, Sampling and Spectacle

Arrive to class having read:

Reader:

- Caroline Evans, “Yesterday’s Emblems, Tomorrow’s Commodities.”

30 minutes for collaborative work

Week Eleven:

Art and Design in the Video/Digital World

Arrive to class having read:

Reader:

- Kristine Stiles, “Video.”
- Margot Lovejoy, “Art in the Age of Digital Simulation.”

30 minutes for collaborative work

Week Twelve:

Art of Conscience, Transnationalism and Globalization

Arrive to class having read:

Reader:

- Niru Ratman, Art and Globalization.”

Week Thirteen:

Presentations

10 minutes each. This is the only class session for group presentations so you must come prepared to begin promptly and finish within the specified time. If you do not know how to operate any AV equipment (video, internet, DID, etc), please make arrangements with your instructor ahead of time to learn how to do this.

Group Project Paper Due

Final Study Guides available

Week Fourteen:

Open for review, catch up, or more discussion on Instructor's area of special interest and research

Students takes a 10-minute scan tron Information Literacy Post Test; collected, graded by Library

Week Fifteen:

Final Exam