

**DIGITAL POETRY**  
**PROFESSOR LORI EMERSON**  
**ENGLISH 3116 | ATLAS 3519**  
**TUESDAYS & THURSDAYS 8:00-9:15 AM ATLAS 1B31**

**Instructor Contact Information:**

**Office:** Hellems 151B (walk through the main door for 151; my office is on the right)  
**Office Hours:** Tuesdays and Thursdays 11.00am - 12.30pm or by appointment  
**E-Mail:** Lori.Emerson@colorado.edu (this is the best way to reach me)  
**Mailbox:** Hellems 101

**Specific Course Description:**

In this course we will examine a range of digital poems side-by-side earlier, bookbound poems to establish the extent to which digital poems are a continuation or a definitive break from what has come before. We will also look at the surface-level effects of these digital poems and try to establish a working vocabulary for critiquing these 21<sup>st</sup> century literary artifacts; further, we will look at how these poems have been constructed—what software has been used or hacked to create these word objects? What can we learn from studying these works at the level of the code? We will also explore the ways in which the language of digital poems mimics or becomes an object, sometimes complete with its own emergent behavior. Throughout the semester we will also have the opportunity to compare our findings with the authors' intentions through videoconference meetings and/or online discussion forums. Further, since this course is as focused on the making and doing of digital poetry as much as on the critique and literary study of these poems, at the end of the semester we will have a “demo day” where you will exhibit for students and faculty the digital poems you will have created in response to the poems we will have studied in class.

**Required Texts:**

With the exception of the following book which you will purchase at the CU Bookstore, all reading assignments will be available online or as a pdf which you will download from our course website on CULearn:

- Strickland, Stephanie. *Zone: Zero* (Ahsahta Press 2008).

**Course Requirements and Policies:**

In addition to a class presentation on a writer or theorist, you will be required to contribute to online discussion forums on CULearn, write a research paper, and produce a group project. Please note: I would like our course to be entirely paperless, if possible; this means that you will not only need to check your email daily but also have a reliable internet connection to upload/download course materials from CULearn and also to listen to audio recordings online etc. **Please bring a laptop to class if you have one; of course, this means that I expect that you use your laptop appropriately.**

**Please also note: I will not accept late work. Work that is not submitted by the due date will automatically receive an F.**

Also, keep in mind that I am always delighted to meet with students in my office—not only is it a pleasure to get to know you personally, but meeting individually is often the best way to have your individual questions/concerns about the class adequately addressed. I am also happy to look over drafts of your work but only during office hours (or by appointment); I cannot look over drafts over email.

You will also be required to contribute to class regularly. Participation begins with attendance. Both absences and tardiness will affect this portion of your grade. For this course, you are allowed three absences without penalty; these should be reserved for sickness, holidays, tiredness, laziness etc. A fourth absence will result in the reduction of this portion of your grade by a full letter grade. A fifth absence will result in the reduction of this portion of your grade by two full letter grades. A sixth absence will result in the reduction of your final grade by one full letter grade. A seventh absence will result in the reduction of your final grade by two full letter grades. Arrival in class more than 15 minutes after it begins will be considered an absence. You are responsible for contacting me or a class member if you miss a class, and you are expected to be fully prepared for the next class session. Your participation grade will also reflect the quality and thoughtfulness of your contribution in class, respect shown to class members, your attitude and role in small group exercises, and evidence of completion of reading assignments. Please remember, then, that ALL in-class discussions and exercises assume (and depend upon) you reading the assigned material. Review your syllabus frequently, and plan your workload accordingly.

Your final grade will be calculated as follows:

- Two Online Discussion Forums: 14% (or 7% each)
- Research Paper (6-7 pages): 26%
- Individual Presentation: 20%
- Final Group Project: 25%
- Participation: 15%

### **Incompletes:**

An I is an incomplete grade. Use of the I is at the discretion of the course instructor. Students must ask for an incomplete grade. An I is given only when students, for reasons beyond their control (usually physical or mental illness), have been unable to complete course requirements; they should not be given when a student just disappears from a course. A substantial amount of work must have been satisfactorily completed before approval for such a grade is given. If an instructor grants a request for I, the instructor sets the conditions under which the course work can be completed; please note that work must be completed within a year otherwise you will receive an F.

### **Plagiarism and Academic Dishonesty:**

As you know, plagiarism is using another person's words and ideas as though they were your own. It is easy to avoid plagiarism: simply put the material you have taken from someone else's writing in quotation marks and cite the person's name and publication in your paper. Plagiarism is a serious offense which can result in expulsion from the university. A paper which contains any plagiarized material at all will receive an F; two such plagiarized papers will result in the student receiving an F for the course. In terms of academic dishonesty more generally, the University of Colorado at Boulder Catalog states:

A student-run Honor Code was instituted on the Boulder Campus in 2002. The intent of the Honor Code is to establish a community of trust where students do not plagiarize, cheat, or obtain unauthorized academic materials. An honor code council collaborates with the colleges and schools in addressing allegations and instances of academic dishonesty and in assisting to educate all members of the university community on academic integrity issues. Breaches of academic honesty include cheating, plagiarism, and the unauthorized possession of examinations, papers, computer programs, as well as other class materials specifically released by the faculty. A student accused of academic dishonesty will either accept the accusation made by a faculty member or request a hearing before a student panel, who will make a decision on

the accusation of academic dishonesty. In addition to academic sanctions imposed by the faculty, students found responsible for academic dishonesty also face consequences from the honor code council ranging from probation, including attending a mandatory class in ethics to expulsion from the campus. More information about CU-Boulder's Honor Code may be found at <http://www.colorado.edu/academics/honorcode>.

It is department policy that all instances of academic dishonesty should be reported to the Assoc Chair-UGS who will then notify the Honor Council.

#### **Non-Discrimination Statement:**

Our class will not discriminate on the basis of race, color, national origin, age, disability, sex, marital status, familial status, parental status, religion, sexual orientation, or political beliefs. Anyone who does engage in any of these forms of discrimination will be asked to leave the class.

The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh>

#### **Disability Notice:**

If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, and [www.Colorado.EDU/disabilityservices](http://www.Colorado.EDU/disabilityservices)

#### **Student Classroom/Course Related Behavior:**

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at <http://www.colorado.edu/policies/classbehavior.html> and at [http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student\\_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code)

#### **Student E-mail Policy:**

All CU students receive an e-mail account from the university that is an official means of sending information to students. Students are responsible for maintaining this CU e-mail address. **Please check your email daily!** The official e-mail address can be used by professors to contact students and provide course-related information. For more information on the student e-mail policy, visit <http://www.colorado.edu/its/officialemail>.

#### **Religious Observances:**

Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with

scheduled exams, assignments or required attendance. In this class, simply come see me in my office hours to inform me of your circumstances. See full details at [http://www.colorado.edu/policies/fac\\_relig.html](http://www.colorado.edu/policies/fac_relig.html)

## DETAILED DAILY SCHEDULE

**NOTE:** This is a tentative schedule. It may change as we progress based on the speed with which we cover the material. New written directions from me take precedence over this schedule. Please check your email frequently.

### WEEK 1: INTRODUCTION TO THE FIELD OF DIGITAL POETRY & E-LITERATURE

<b>Tuesday Aug 23</b>	<b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Review syllabus</li> <li>Read Christopher Funkhouser's "Digital Poetry" at <a href="http://www.digitalhumanities.org/companion/view?docId=blackwell/9781405148641/9781405148641.xml&amp;chunk.id=ss1-5-11&amp;toc.depth=1&amp;toc.id=ss1-5-11&amp;brand=9781405148641_brand">http://www.digitalhumanities.org/companion/view?docId=blackwell/9781405148641/9781405148641.xml&amp;chunk.id=ss1-5-11&amp;toc.depth=1&amp;toc.id=ss1-5-11&amp;brand=9781405148641_brand</a></li> </ul>
<b>Thursday Aug 25</b>	<b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read excerpt from Katherine Hayles' <i>Electronic Literature</i> available on class website on CU Learn; go to "Course Content"</li> <li>Read Tristan Tzara's "How to Make a Dadaist Poem" at <a href="http://www.madsci.org/~lynn/juju/surr/games/dada-poem.html">http://www.madsci.org/~lynn/juju/surr/games/dada-poem.html</a></li> </ul>

### WEEK 2: CUT-UP TEXTS, OULIPO, AND GENERATED TEXTS

<b>Tuesday Aug 30</b>	<b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read William Burroughs' "Cut-up Technique of Brion Gysin" at <a href="http://books.google.com/books?id=DQYXoRx9CcEC&amp;pg=RA3-PA8&amp;lpq=RA3-PA8&amp;dq=%22tristan+tzara%22+cut-up+text&amp;source=web&amp;ots=OJywfoxrTv&amp;sig=RzopEpdzFo6XFhVnXl4BM4rmpXA&amp;hl=en&amp;sa=X&amp;oi=book_result&amp;resnum=4&amp;ct=result">http://books.google.com/books?id=DQYXoRx9CcEC&amp;pg=RA3-PA8&amp;lpq=RA3-PA8&amp;dq=%22tristan+tzara%22+cut-up+text&amp;source=web&amp;ots=OJywfoxrTv&amp;sig=RzopEpdzFo6XFhVnXl4BM4rmpXA&amp;hl=en&amp;sa=X&amp;oi=book_result&amp;resnum=4&amp;ct=result</a></li> <li>Read Oulipo—selection TBA</li> </ul>
<b>Thursday Sept 1</b>	<b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read excerpt from Charles O. Hartman's <i>Virtual Muse</i> available on class website on CU Learn; go to "Course Content"</li> <li>Read poems by Racter available on class website on CU Learn; go to "Course Content"</li> <li>Explore work by Erica T. Carter at <a href="http://etc.wharton.upenn.edu:8080/Etc3beta/About.jsp">http://etc.wharton.upenn.edu:8080/Etc3beta/About.jsp</a></li> <li>Read Flarf poems in <i>Jacket Magazine</i> special feature at <a href="http://jacketmagazine.com/30/index.shtml">http://jacketmagazine.com/30/index.shtml</a></li> </ul>

### WEEK 3: CUT-UP TEXTS, OULIPO, AND GENERATED TEXTS

<b>Tuesday Sept 6</b>	<b>PRESENTATION 1:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read John Cayley's "Translation" at <a href="http://collection.eliterature.org/1/works/cayley__translation.html">http://collection.eliterature.org/1/works/cayley__translation.html</a></li> <li>Read Loss Glazier's "White-faced Bromeliads" at <a href="http://collection.eliterature.org/1/works/glazier__white-faced_bromeliads_on_20_hectares.html">http://collection.eliterature.org/1/works/glazier__white-faced_bromeliads_on_20_hectares.html</a></li> <li>Read excerpt from Erin Moure's <i>Pillage Laud</i> available on class website on CU Learn; go to "Course Content"</li> </ul>
<b>Thursday Sept 8</b>	<b>ONLINE DISCUSSION FORUM #1 DUE THURSDAY SEPT 9 by 11:59pm</b> <b>PRESENTATION 2:</b> <b>Homework for next class:</b>

- Read excerpt from *Poems for the Millenium 1* on Futurism available on class website on CU Learn; go to “Course Content”

#### WEEK 4: FUTURISM AND KINETIC/ANIMATED POEMS

<b>Tuesday Sept 13</b>	<b>PRESENTATION 3:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>• Watch bpNichol’s “First Screening” at <a href="http://www.vispo.com/bp/">http://www.vispo.com/bp/</a></li> <li>• Watch Brian Kim Stefans’ “The Dreamlife of Letters” at <a href="http://collection.eliterature.org/1/works/stefans__the_dreamlife_of_letters.html">http://collection.eliterature.org/1/works/stefans__the_dreamlife_of_letters.html</a></li> </ul>
<b>Thursday Sept 15</b>	<b>PRESENTATION 4:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>• Watch Jean-Pierre Balpe’s “Les Lettres Derange” at <a href="http://collection.eliterature.org/1/works/burgaud__jean-pierre_balpe_ou_les_lettres_derangees.html">http://collection.eliterature.org/1/works/burgaud__jean-pierre_balpe_ou_les_lettres_derangees.html</a></li> <li>• Watch “Pulp Fiction in Typography” at <a href="http://www.youtube.com/watch?v=cqc4FqvXIKs">http://www.youtube.com/watch?v=cqc4FqvXIKs</a></li> <li>• Watch “The 8 Rules of Fight Club” at <a href="http://www.youtube.com/watch?v=fbMa4MGFCOG&amp;feature=related">http://www.youtube.com/watch?v=fbMa4MGFCOG&amp;feature=related</a></li> </ul>

#### WEEK 5: HYPERTEXT POETRY & FICTION

<b>Tuesday Sept 20</b>	<b>PRESENTATION 5:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>• Read Nick Montfort’s “What Hypertext Is” at <a href="http://www.hyperfiction.org/texts/whatHypertextIs.pdf">http://www.hyperfiction.org/texts/whatHypertextIs.pdf</a></li> <li>• Read Belinda Barnet and Darren Tofts: “Too Dimensional: Literary and Technical Images of Potentiality” at <a href="http://www.digitalhumanities.org/companion/view?docId=blackwell/9781405148641/9781405148641.xml">http://www.digitalhumanities.org/companion/view?docId=blackwell/9781405148641/9781405148641.xml</a></li> <li>• Read Jeff Parker, A Poetics of the Link. <i>Electronic Book Review</i> at <a href="http://www.altx.com/ebr/eb12/park/park.htm">http://www.altx.com/ebr/eb12/park/park.htm</a></li> </ul>
<b>Thursday Sept 22</b>	<b>PRESENTATION 6:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>• Read Michael Joyce’s “Twelve Blue” at <a href="http://collection.eliterature.org/1/works/joyce__twelve_blue.html">http://collection.eliterature.org/1/works/joyce__twelve_blue.html</a></li> </ul>

#### WEEK 6: HYPERTEXT POETRY & FICTION

<b>Tuesday Sept 27</b>	<b>PRESENTATION 7:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>• Read Judd Morrissey and Lori Talley’s “The Jew’s Daughter” at <a href="http://collection.eliterature.org/1/works/morrissey__the_jews_daughter.html">http://collection.eliterature.org/1/works/morrissey__the_jews_daughter.html</a></li> <li>• Read and explore hypertext poetry and art works listed at <a href="http://www.hphoward.demon.co.uk/poetry/hypelink.htm">http://www.hphoward.demon.co.uk/poetry/hypelink.htm</a></li> </ul>
<b>Thursday Sept 29</b>	<b>PRESENTATION 8:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>• Listen to Tristan Tzara at <a href="http://epc.buffalo.edu/sound/soundpoetry.html#tzara">http://epc.buffalo.edu/sound/soundpoetry.html#tzara</a></li> <li>• Listen to Hugo Ball at <a href="http://epc.buffalo.edu/sound/soundpoetry.html#ball">http://epc.buffalo.edu/sound/soundpoetry.html#ball</a></li> <li>• Listen to Kurt Schwitters at <a href="http://epc.buffalo.edu/sound/soundpoetry.html#schwitters">http://epc.buffalo.edu/sound/soundpoetry.html#schwitters</a></li> </ul>

#### WEEK 7: SOUND POETRY, FROM ANALOG TO THE DIGITAL

<b>Tuesday Oct 4</b>	<b>PRESENTATION 9:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>• Listen to bpNichol at <a href="http://bpnichol.ca/media/audio">http://bpnichol.ca/media/audio</a></li> </ul>
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	<ul style="list-style-type: none"> <li>Listen to The Four Horsemen at <a href="http://writing.upenn.edu/pennsound/x/4-Horsemen.html">http://writing.upenn.edu/pennsound/x/4-Horsemen.html</a></li> <li>Play with/listen to Jim Andrews' "Nio" at <a href="http://collection.eliterature.org/1/works/andrews__nio.html">http://collection.eliterature.org/1/works/andrews__nio.html</a></li> </ul>
<b>Thursday Oct 6</b>	<b>PRESENTATION 10:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Watch/listen to Christian Bok's "Cyborg Opera" at <a href="http://www.youtube.com/watch?v=aITdbe1GCnQ">http://www.youtube.com/watch?v=aITdbe1GCnQ</a></li> <li>Watch/listen to Geniwate's "Generative Poetry" at <a href="http://collection.eliterature.org/1/works/geniwate__generative_poetry.html">http://collection.eliterature.org/1/works/geniwate__generative_poetry.html</a></li> <li>Watch/listen to Maria Mencia's "Birds Singing Other Birds' Songs" at <a href="http://collection.eliterature.org/1/works/mencia__birds_singing_other_birds_songs.html">http://collection.eliterature.org/1/works/mencia__birds_singing_other_birds_songs.html</a></li> <li>Watch/listen to Giselle Beiguelman's "Code Movie 1" at <a href="http://collection.eliterature.org/1/works/beiguelman__code_movie_1.html">http://collection.eliterature.org/1/works/beiguelman__code_movie_1.html</a></li> </ul>

#### WEEK 8: SOUND POETRY, FROM ANALOG TO THE DIGITAL

<b>Tuesday Oct 11</b>	<b>PRESENTATION 11:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Play with/listen to Jorg Piringer's digital sound works at <a href="http://joerg.piringer.net/index.php?href=sound.xml&amp;mtitle=sound&amp;PHPSESSID=bea7a94b8cad4901251ae861bac02a47">http://joerg.piringer.net/index.php?href=sound.xml&amp;mtitle=sound&amp;PHPSESSID=bea7a94b8cad4901251ae861bac02a47</a></li> <li>Play with/listen to Aya Karpinska's "open.ended" at <a href="http://collection.eliterature.org/1/works/howe_karpinska__open_ended.html">http://collection.eliterature.org/1/works/howe_karpinska__open_ended.html</a></li> <li>Read/listen to John Cayley's "windsound" at <a href="http://collection.eliterature.org/1/works/cayley__windsound.html">http://collection.eliterature.org/1/works/cayley__windsound.html</a></li> </ul>
<b>Thursday Oct 13</b>	<b>CLASS CANCELLED</b> <b>ONLINE DISCUSSION FORUM #2 DUE THURSDAY OCT 13 by 11:59pm</b>

#### WEEK 9: GAMING & THE DIGITAL POEM

<b>Tuesday Oct 18</b>	<b>PRESENTATION 12:</b> <b>Homework for next class:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read Jim Andrews' "Arteroids" at <a href="http://www.vispo.com/arteroids/indexenglish.htm">http://www.vispo.com/arteroids/indexenglish.htm</a></li> <li>Read Jason Nelson's "Game Game Game and again Game" at <a href="http://www.secrettechnology.com/gamegame/gamegame.html">http://www.secrettechnology.com/gamegame/gamegame.html</a></li> <li>Read Daniel Benmergui's "Today I Die" at <a href="http://www.ludomancy.com/games/today.php">http://www.ludomancy.com/games/today.php</a></li> </ul>
<b>Thursday Oct 20</b>	<b>PRESENTATION 13:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read works by Jason Nelson at <a href="http://www.secrettechnology.com/">http://www.secrettechnology.com/</a></li> </ul>

#### WEEK 10: SPECIFIC AUTHOR STUDY: JASON NELSON

<b>Tuesday Oct 25</b>	<b>PRESENTATION 14:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read works by Jason Nelson at <a href="http://www.secrettechnology.com/">http://www.secrettechnology.com/</a></li> </ul>
<b>Thursday Oct 27</b>	<b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read works by Andy Campbell at <a href="http://www.dreamingmethods.com/default.asp?idno=1">http://www.dreamingmethods.com/default.asp?idno=1</a></li> </ul>

#### WEEK 11: SPECIFIC AUTHOR STUDY: ANDY CAMPBELL

<b>Tuesday Nov 1</b>	<b>PRESENTATION 15</b> <b>Homework for next class:</b>
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	<ul style="list-style-type: none"> <li>Read works by Andy Campbell at <a href="http://www.dreamingmethods.com/default.asp?idno=1">http://www.dreamingmethods.com/default.asp?idno=1</a></li> </ul>
Thursday Nov 3	<b>PRESENTATION 16</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read YHCHI's "Dakota" and "Travelling to Utopia" at <a href="http://www.yhchang.com/">http://www.yhchang.com/</a></li> </ul>

#### WEEK 12: SPECIFIC AUTHOR STUDY: YOUNG-HAE CHANG HEAVY INDUSTRIES

Tuesday Nov 8	<b>RESEARCH PAPER DRAFT DUE IN CLASS</b> <b>PRESENTATION 17:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read YHCHI's "Dakota" and "Travelling to Utopia" at <a href="http://www.yhchang.com/">http://www.yhchang.com/</a></li> </ul>
Thursday Nov 10	<b>PRESENTATION 18:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read <i>Zone: Zero</i></li> <li>Explore works on <a href="http://stephaniestrackland.com">http://stephaniestrackland.com</a></li> </ul>

#### WEEK 13: PECIFIC AUTHOR STUDY: STEPHANIE STRICKLAND

Tuesday Nov 15	<b>RESEARCH PAPER DUE 11.59pm</b> <b>PRESENTATION 19:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read <i>Zone: Zero</i></li> <li>Explore works on <a href="http://stephaniestrackland.com">http://stephaniestrackland.com</a></li> </ul>
Thursday Nov 17	<b>PRESENTATION 20, 21:</b> <b>Homework for next class:</b> <b>Homework for next class:</b> <ul style="list-style-type: none"> <li>Read <i>Zone: Zero</i></li> <li>Explore works on <a href="http://stephaniestrackland.com">http://stephaniestrackland.com</a></li> </ul>

#### WEEK 14

Tuesday Nov 22	<b>FALL BREAK</b>
Thursday Nov 24	<b>FALL BREAK</b>

#### WEEK 15

Tuesday Nov 29	<b>PRESENTATION 22, 23:</b> <ul style="list-style-type: none"> <li>Group projects</li> </ul>
Thursday Dec 1	<b>PRESENTATION 24, 25:</b> <ul style="list-style-type: none"> <li>Group projects</li> </ul>

#### WEEK 16: GROUP PROJECT PRESENTATIONS

Tuesday Dec 6	<b>GROUP PROJECT PRESENTATIONS</b>
Thursday Dec 8	<b>GROUP PROJECT PRESENTATIONS</b>