

KOR 3415 Syllabus (Fall 2026)

Korea in Media: K-pop, Film, and Drama. 3 credits.

Tue-Thurs 9:30 - 10:45 PM, Skiles 311

Instructor Information

Instructor

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Email

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Office Hours

Wednesdays, 10:30 AM - 12:30 PM

General Information

Description

South Korea is one of the most media-represented countries in the world. Korean film, music, television, and online media have been exported around the globe to audiences worldwide, and in this course we will use these media works as useful windows for better understanding the country as a whole, as well as Korea's impact on the global media landscape. We will deconstruct various Korean media works and contextualize them in Korean history to understand how and why these audiovisual styles have come to look and sound the way that they do; we will examine how media representations of national cultures have their own pitfalls and blind spots. In addition to viewing Korean media as a kind of text for analysis, or as a reflection of various elements of Korean society, we will look at media as intellectual property, media as a form of nostalgia, media as products of policy, media's relationship with real-life cities and locations, etc.

Taught in English.

Pre- &/or Co-Requisites

No prior knowledge required for this course.

Course Goals and Learning Outcomes

Upon completion of this course, students will

- ✓ learn how to use a variety of resources for academic research
- ✓ have a deeper knowledge of South Korean society and its presentation in media
- ✓ understand that Korean media works as intersections of various forces, such as consumer culture, corporate expansion, government policy, international influence, and fandom
- ✓ evaluate Korean films and dramas as portrayals of the past but also reflections of their present
- ✓ consider how media representations are images that engage with both Korean and global discourses

This is a Core IMPACTS course that is part of the Arts, Humanities, and Ethics category.

Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. Through this course, students will effectively analyze and interpret the meaning, cultural significance, and ethical implications of literary/philosophical texts in English or other languages, or of works in the visual/performing arts.

Course Requirements & Grade Components

Assignment	Date	Percentage of Final Grade
Attendance and participation		40%
Student questions		10% (1 pt each)
Short essays		25% (5 pts each)

Assignment	Date	Percentage of Final Grade
Film techniques quiz	10/15	5%
Project proposal	11/13	5%
Board game project & presentation		15%

Description of Graded Components

Class participation: Students should come to class having watched the media works and read the readings. They are expected to engage actively in class discussions. This is a course that will rely heavily on open discussion, and therefore participation is the largest grade component for the course; students should keep that in mind when they attend class. While class attendance and participation for each day of class will be tracked, students will also be evaluated based on in-class attentiveness and engagement with the material over the semester as a whole. Marked improvement in engagement and discussion may give your overall participation grade a bump at the end of the semester.

During the course, some days of class will involve group discussion exercises, where students discuss specific points from the readings in groups, or debate topics in teams. Again, students are expected to engage actively in these exercises, and these will be part of the participation grade.

Please check the “Attendance and Participation” policy in the syllabus. Students are permitted one unexcused absence without penalty.

Questions: On Mondays, students should submit questions about the assigned readings. They may also ask questions about the assigned media works, but all question submissions should first address the readings. These questions will be addressed in lecture and used to shape the discussion for that week.

Short Essays: Some weeks, students will be asked to submit a **minimum 500 word** essay on the assigned media and readings, to be submitted under “Assignments” on Fridays. The first essay will be used to give students feedback on their writing, and students will be given full marks for submission alone.

You are not required to adhere to strict citation styles for the essay, but **you should cite the readings (page number, author) or any other relevant source when quoting them in your essay**, unless the prompt specifies otherwise. **Please consult the Course Expectations & Guidelines section below for requirements about written work in this course.**

Prompts will be given for each essay, but students should also feel free to include discussions of other aspects of the media/reading materials as they see fit, as long as the main prompt questions are answered. Writing far over 500 words is also fine.

Film Techniques Quiz: During the semester, we will be learning the visual analysis tools necessary for understanding the effect of various film techniques. We will apply these tools in class to the films we view. For the quiz, a minute-long film clip will be played on loop continuously for 15 minutes, during which students will be asked to identify 10 distinct film techniques utilized in the clip, and assess what kind of effect the techniques create.

Final Project: For the final assignment project, students will be placed in groups of ~4 students and plan a game that illustrates the production process of a Korean media industry. Students can propose a simulation game about a producer trying to launch a new K-pop group, or a young aspiring Korean drama writer who is looking to write the next hit K-drama. Students should conduct as much research as possible into these industries for their game, and consider what kind of real-life barriers, decisions, and problems are often present in these industries. For this project, students will be provided access to a wide variety of board games, which they may borrow and use as a model or basic blueprint for their game. The basic mainstream boardgames such as Monopoly, Life, and Chutes & Ladders are excluded from the options.

- **Project Proposal (5%):** Each group will submit a project proposal outlining what industry they will be researching, what game(s) they will be using for their basis, how the workload will be delegated, etc. This proposal's main objective is for students to formulate their ideas, sketch out a design plan, and receive feedback from the instructor; therefore, each group will receive the full 5% of the final grade as long as they submit the proposal with all its components.
- **Board Game Project (15%)**
 - Presentation of boardgame (10%): Students will, in person, present their game design to the instructor. This presentation should (1) introduce the game's theme, mechanics, and basic incentive/punishment structures, (2) explain which theoretical framework from the course was utilized for understanding the media industry, and (3) discuss how specific examples from research informed the decision-making process for game design (e.g. A certain geopolitical controversy in East Asia ended up impacting the box office sales for an expensive movie, which we incorporated into our game through a certain mechanic or game card).
 - Game blueprint (5%): Submit a plan or blueprint for the game (e.g. There should ideally be a game board, a mockup of game cards or player markers, etc) and a guide that clearly illustrates how it works and what the rules are. This guide can take the form of a rulebook, or a recorded video/presentation that demonstrates the game, or any other format that can be submitted via Canvas. Students are also expected to provide a list of the media sources from which they took inspiration, as well as any academic or journalistic articles that they used to research the industries. Lack of citations will result in a steep deduction.

Grading Scale

Your final grade will be assigned as a letter grade according to the following scale:

A	90-100%
B	80-89%
C	70-79%
D	60-69%
F	0-59%

Course Materials

Course Website and Other Classroom Management Tools

Announcements, course readings and other materials will be made available on Canvas.

Additional Materials/Resources

These books will be referenced frequently throughout the semester.

eds. Youna Kim, Joseph Nye, *The Korean Wave: Korean Media go Global*, New York: Routledge, Taylor & Francis Group, 2013. Available online through Georgia Tech library.

eds. Youngmin Choe, Kyung Hyun Kim, *The Korean Popular Culture Reader*, Durham: Duke University Press, 2013. Available online through Georgia Tech library.

Course Expectations & Guidelines

Content Warnings

Some of the audiovisual material assigned for the course will feature graphic, violent content. For students who wish to be better prepared for viewing these materials, content warnings will be provided and students are welcome to contact the instructor for further information. However, the viewing of these materials is a **requirement** and substitution will not be an option.

Requirements for Written Work

Student postings should cite their sources. They do not need *formal* citations but they **must include at minimum the author name and page number/timestamp** if you are citing/quoting from a publication or media work. If citing from a source outside of assigned class readings or media, students should include a link or a formal citation. Failure to cite even just with (author name, page number) will result in deducted points.

Students are always welcome to request feedback on their writing.

The main requirements for the written assignments are:

- **Specificity and concreteness**
 - Students should cite specific scenes/shots from the visual media works, or passages from the readings, to demonstrate their points. Writing that does not substantively illustrate *through specific examples* will be deducted points. Writing that is primarily composed of vague, broad, generalizing statements will be penalized.
 - "Soft power is important in a globalized world" may be fine as an opening sentence, but I expect student writing to go beyond simply stating "soft power is important." The post or essay should have one or two clear and specific central points it is making.
- **Understanding of context**
 - The citations should also be used correctly *in context*, and not just simply for a convenient quote; your writing should demonstrate that you understood the cited section within its own context, and the cited passage or scene should make sense for your argument. This means that simply quoting a passage or describing a scene is not enough. There should be also a persuasive explanation of how that cited section relates to, or demonstrates, your argument.
- **Reflection**
 - The most important part of your writing is that your *own* thoughts come through.
 - Do not summarize entire plots when discussing a media work. Mention the narrative only as needed.
 - Citing examples and quoting passages is for the goal of reaching your own conclusions about a question. Citing for the sake of fulfilling a requirement, without actual thought, is pointless.

Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. For information on Georgia Tech's Academic Honor Code, please visit <http://www.catalog.gatech.edu/policies/honor-code/> or <http://www.catalog.gatech.edu/rules/18/>.

Any student suspected of cheating or plagiarizing on a quiz, exam, or assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations.

Course Policy on Use of Artificial Intelligence (AI)

- AI-generated written work is prohibited in this course
 - AI tools include but are not limited to ChatGPT, Claude, Grammarly, etc. Written assignments should be based on the student's own absorption and understanding of the assigned materials and researched information, and therefore communicate the student's thoughts and responses with appropriate citation of sources. Writing that fails to cite its sources is plagiarism.
- Written assignments will be graded on substantiveness, not grammar/spelling
 - While some students may want to use spell-check or grammar-check tools, mistakes in spelling or grammar will not result in any deductions. Poor writing - that is, lack of sound reasoning, illogical and un-fluid structure, vacuous and cliched language, and absence of substantive reflection - will be penalized.

- When researching information, students are expected to draw from trustworthy academic, institutional, or journalistic sources for their writing
 - Unreliable sources such as blogs, social media posts, or e-commerce websites are not considered valid sources for factual information, though they can be cited as examples of a phenomenon or trend. The student is also wholly responsible for any false citations, AI-hallucinated facts, or incorrect information in the assignment, and the assignment will be graded accordingly for shoddy research.
 - When using journalistic news site sources, students should do their best to use actual news reports for finding factual information, not opinion pieces, listicles, etc. Students should use their discretion and try to avoid works of journalism that make broad, generalizing claims without the rigorous research to support them.
 - If using online encyclopedias such as Wikipedia, follow the citations in the wiki article to confirm the veracity of the information. If you cannot verify it yourself, you should not use the information.
- Students are required to disclose the instances of AI usage in the brainstorming or research process.
 - The disclosure should clearly highlight how AI was utilized for the assignment, along with an explanation of why the use of AI was absolutely necessary. The explanation does not count toward the final word count of the assignment.

Policy on Lecture and Course Materials

Students may not audio/video-record any lecture or class, unless they submit written permission from the Office of Disability Services (see below). Students are also not permitted to distribute any of the materials made available on Canvas or any other Georgia Tech platform.

Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, contact the Office of Disability Services at (404)894-2563 or <http://disabilityservices.gatech.edu/>, as soon as possible, to make an appointment to discuss your special needs and to obtain an accommodations letter. Please also e-mail me as soon as possible in order to set up a time to discuss your learning needs.

Attendance and Participation

Students are expected to come to class fully prepared to participate in class activities. Absence will be recorded as “zero” (0). If students show **inattention or non-participation** in the classroom activities (e.g. falling asleep, text-messaging, doing homework, reading irrelevant materials, etc), this will be reflected in their participation score.

Electronic devices are permitted for referencing readings and taking notes, but laptops should generally be closed during presentations and video screenings. Failure to comply with this will result in lowering their participation and performance grades.

Students are permitted one (1) unexcused absence.

GT rules and regulations (<http://www.catalog.gatech.edu/rules/4/>) will be honored, which allow absences due to the participations in institute activities, attendance in funerals, participation in particular religious observation, jury duties, etc., as long as the relevant documentation is provided.

Students who miss class due to illness or emergency should notify the instructor when they can and then should file an [IAA form](#) with the Registrar’s Office. The instructor will be notified by e-mail if the absence is approved.

In the instance of digital learning days, students should check Canvas for online class links, revised expectations of coursework, or alternative assignment plans.

Collaboration & Group Work

Students should complete all assignments by themselves unless otherwise specified in the syllabus/by the instructor.

Extensions, Late Assignments, & Re-Scheduled/Missed Exams

Late assignments will be downgraded a letter grade for every day they are late. If you have major conflicts or extenuating circumstances, **please contact the instructor at least 24 hours in advance** to request an extension. Again, students who have an illness or an emergency should notify the instructor when they can and then should file an [IAA form](#) with the Registrar's Office. Lateness due to illness/emergency will not be penalized.

Student-Faculty Expectations Agreement

At Georgia Tech we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. See <http://www.catalog.gatech.edu/rules/22/> for an articulation of some basic expectation that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.

Campus Resources for Students

Georgia Tech offers many resources for students in need including counseling services, personalized research assistance, tutoring, and academic support. Please check out http://ctl.gatech.edu/sites/default/files/documents/campus_resources_students.pdf for more details, and feel free to ask me if you need any assistance in finding these resources.

Course Schedule

Dates	Topic	Readings, Assignments, Deadlines, etc.
8/25	Week 1: Introduction	Read syllabus, introductions, Q&A
8/27	Week 1: Definitions of K-pop	Read: Roundtable: K-Pop—What's in a name? The Rhizomatic Revolution Review [20130613] Watch in class (or on your own): "POP/STARS" by K/DA "Make You Happy" by NiziU "MASCARA" by XG "Touch" by Katseye "Soda Pop" from <i>K-pop Demon Hunters</i> Submit: Essay #1 due Friday night (8/28)
9/1 9/3	Week 2: Before "K-Culture"	Submit: Questions #1 due Monday night (8/31), <i>before</i> Tuesday's class Watch: Dir. Jang Joon-hwan, 1987: <i>When the Day Comes</i> (2017) Read: Modern Korean History timeline (linked on Canvas) Seung-ho Kwon, Joseph Kim, "From censorship to active support: The Korean state and Korea's cultural industries," <i>The Economic and Labor Relations Review</i> 24(4), 2013: 517-532

Dates	Topic	Readings, Assignments, Deadlines, etc.
9/8	Week 3: K-pop Fandom	Submit: Questions #2 due Monday night (9/7) Fan video link (also due Monday night): For this week, students should post to Canvas a fan-produced video that relates to Korean culture. These can be montages, fan dubs, “random dance” performances, stage mix videos, fake trailers, etc. The students should briefly explain in their post why they chose this video, and what they find interesting or notable about it as an example of fan culture. Read: Areum Jeong, <i>K-pop Fandom: Performing Deokhu from the 1990s to Today</i>, Ann Arbor: University of Michigan Press, 2026. 30 - 53. Henry Jenkins, <i>Textual Poachers: Television Fans and Participatory Culture</i>. New York: Routledge, 2013. 223-249
9/10		
9/15	Week 4: Black Culture and K-pop	Submit: Questions #3 due Monday night (9/14) Watch: “Shall We Dance,” by Block B (2017) “Challan,” by BewhY (2019) “Feel Like” by NAUL (2018) “Spot Interview” with NAUL (2018) Read: Crystal S. Anderson, <i>Soul in Seoul: African American Popular Music and K-pop</i>, Jackson: University Press of Mississippi, 2020. pp. 3-41. Pil Ho Kim, Hyunjoon Shin, “The Birth of “Rok”: Cultural Imperialism, Nationalism, and the Glocalization of Rock Music in South Korea, 1964-1975,” <i>positions</i> 18(1), 2010: 199-230. Optional: Yuniya Kawamura, Jung-Hwan Marc de Jong, <i>Cultural Appropriation in Fashion and Entertainment</i>, London, UK: Bloomsbury Publishing UK, 2022. 108 - 135. In Class: Group discussion exercise
9/17		
9/22	Week 5: Film and Visual Analysis	Submit: Questions #4 due Monday night (9/21) Watch: Dir. Bong Joon-ho, <i>Snowpiercer</i> (2013) Read: Film Techniques page on Canvas Darcy Paquet, <i>New Korean Cinema: Breaking the Waves</i>, London: Wallflower Press, 2009. 54 - 69.
9/24		
9/29	Week 6: Films, Film Festivals, Circulation	Watch: Dir. Park Chan-wook, <i>Oldboy</i> (2003) Read: Chi-Yun Shin, “The Art of Branding: Tartan “Asia Extreme” Films,” <i>Horror to the Extreme: Changing Boundaries in Asian Cinema</i>, Hong Kong: Hong Kong University Press, 2009. 85-100 Darcy Paquet, <i>New Korean Cinema: Breaking the Waves</i>, London: Wallflower Press, 2009. 92 - 112. Submit: Essay #2 due Friday night (10/2)
10/1		
10/6	Week 7: Fall Break	No class
10/8	Week 7: Board Game Day!	In Class: We will spend the class getting acquainted with classic and contemporary board games that students will use as reference for their final project.

Dates	Topic	Readings, Assignments, Deadlines, etc.
		There are no assigned readings or materials for this week. Students should meet with their final project groups and sketch out plans.
10/13 10/15	Week 8: Image, Place, Capital	Submit: Questions #5 due Monday night (10/12) Watch: Dir. Kim Sung-hoon, <i>Kingdom</i> Ep. 1-3, Netflix (2019) Read: Youjeong Oh, <i>Pop City: Popular Culture and the Selling of Place</i>, Ithaca: Cornell University Press, 2018. 33-100. (Intro, Chap 1-2) In Class: Film Techniques Quiz on Thursday (10/15). Quiz will be on paper and hand-written. Paper notes (hand-written or printed) are permitted.
10/20 10/22	Week 9: Gaming, Esports, Infrastructure	This week has a question posting and an essay assignment Submit: Questions #6 due Monday night (10/19) Watch: <i>Eyes on Worlds</i> Ep. 3-4, LoL Esports Youtube Channel (2017) <i>OGN 2018 LCK Summer Split Opening Title (LoL Champions)</i>, OGN Youtube channel (2018) <i>Phoenix (ft. Cailin Russo and Chrissy Costanza), Worlds 2019 - League of Legends</i>, League of Legends Youtube channel (2019) Read: Jun-Sok Huhh, "Culture and Business of PC Bangs in Korea," <i>Games and Culture</i> 3(1), Jan 2008: 26-37 Keung Yoon Bae, "'Too Many Koreans': Esports Biopower and South Korean Gaming Infrastructure," in eds. Micky Lee, Peichi Chung, <i>Media Technologies for Work and Play in East Asia: Critical Perspectives on Japan and the Two Koreas</i>, Bristol University Press, 2021: 205-228 Submit: Essay #3 due Friday night (10/23)
10/27 10/29	Week 10: Manhwa, Webtoons, and Remediation	Submit: Student groups should submit a Basic Outline for their final project regarding which game they plan to use, and what kind of topic they are considering. Due Monday night (10/26) Read: Webtoon <i>Cheese in the Trap</i>, Prologue to Ep. 15 (using the Webtoon app) Keung Yoon Bae, "From underground to the palm of your hand: The spatiality and cultural practice of South Korean webtoons," <i>East Asian Journal of Popular Culture</i> 3(1), April 2017: 73-84 Francesco Casetti, <i>The Lumière galaxy: seven key words for the cinema to come</i>, New York: Columbia University Press. 19-42 In Class: Group discussion exercise
11/3	Week 11: Soft (?) Power (?)	Submit: Questions #7 due Monday night (11/2) Read: "Soft Power and the Korean Wave," in ed. Youna Kim, <i>The Korean Wave: Korean Media Go Global</i>, 31-42. Kim, Hun Shik, "When public diplomacy faces trade barriers and diplomatic frictions: The case of the Korean wave." <i>Place Branding and Public Diplomacy</i> 14(4), Nov 2018: 234-244. Iwabuchi Koichi, <i>Recentering Globalization: Popular Culture and Japanese Transnationalism</i>, Duke University Press, 2002. 23-50

Dates	Topic	Readings, Assignments, Deadlines, etc.
		In Class: Group discussion exercise
11/5	Week 11: Theoretical Review	In Class: We will spend the class reviewing the various cultural theories and methods of analysis we have learned in class thus far. Students should use this review session to develop their ideas for the final project. Project proposals are due the following week.
11/10	Week 12: Transmedia	Submit: Questions #8 due Monday night (11/9)
11/12	Storytelling and Adaptation	Watch: tvN drama <i>Cheese in the Trap</i>, Ep. 1 (Students should also review webtoon along with watching the drama) Youtube video “BTS WINGS ERA EXPLAINED” Read: Henry Jenkins, <i>Convergence Culture: Where old and new media collide</i>, New York: New York University Press. 93-130. Otsuka Eiji, “World and Variation: The Reproduction and Consumption of Narrative,” <i>Mechademia</i>, Vol. 5 (2010): 99-116. In Class: Group discussion exercise Submit: Final Project proposals due Friday night (11/13)
11/17	Week 13: Between	Watch: Dir. Yeon Sang-ho, <i>Train to Busan</i> (2016)
11/19	“Local” and “Global”	Read: Kyle Bishop, “Raising the Dead,” <i>Journal of Popular Film and Television</i>, 33.4: 196-205 Luisa Koo, “National Cinema, Trauma, and Melodrama in the Korean Zombie Film <i>Train to Busan</i> (2016),” in eds. Francesco Pascuzzi and Sarah Waters, <i>The Spaces and Places of Horror</i>, Wilmington, Delaware: Vernon Press, 2020. Submit: Essay #4 due Friday night (11/20)
11/24	Week 14: Platform and Media, Platform as Media	Submit: Questions #9 due Monday night (11/23) Watch: “Cheer Up” by TWICE “What is Love” by TWICE “Rude!” by Hearts2Hearts Read: excerpt from Marshall McLuhan, <i>Understanding Media: The Extensions of Man</i>, New York: McGraw-Hill, 1964 This week, I will be conducting check-ins with student groups about the status of their final projects, and scheduling final presentations
11/26	Thanksgiving Break	No class
12/1	Week 15: Gender, Sexuality, Commodity	Watch: “Oh!” by Girls’ Generation (2010)
12/3		“Miniskirt,” by AOA (2014) “Egotistic” cover by AOA, <i>Queendom</i> Ep. 3 (2019) “Move” by Taemin (2017) Read: Excerpt from Laura Mulvey, “Visual Pleasure and Narrative Cinema,” chapter from <i>Feminism and Film Theory</i>, New York: Routledge. 1988.

Dates	Topic	Readings, Assignments, Deadlines, etc.
		Stephen Epstein, James Turnbull, "Girls Generation? Gender, (Dis)Empowerment, and K-pop," <i>The Korean Popular Culture Reader</i> Submit: Essay #5 due Friday night (12/4)
12/8	Week 16: Moving Across Platforms	Submit: Questions #10 due Monday night (12/7) Read: Keung Yoon Bae, "Looking to the Stars: The Astrology and MBTI of K-pop," in eds. Jooyeon Rhee et al., <i>Contemporary Korean culture from the Edge: Transgression, Innovation, and Intimacy</i> , New York: Bloomsbury Academic, 2026. Watching in class: My Little Television, Ep. 43 and other videos
12/9 - 12/11	Final Project presentations	
12/15	Final Project due	
12/21	Final Grade Submission deadline	Grades will be available to see in the registrar on 12/22.

Course Schedule at a Glance

Week	Monday	Tuesday	Thursday	Friday
Week 1	8/24	8/25 Class	8/27 Class	8/29 Essay #1
Week 2	8/31 Questions #1	9/1 Class	9/3 Class	9/4
Week 3	9/7 Questions #2	9/8 Class	9/10 Class	9/11
Week 4	9/14 Questions #3	9/15 Class	9/17 Class	9/18
Week 5	9/21 Questions #4	9/22 Class	9/24 Class	9/25
Week 6	9/28	9/29 Class	10/1 Class	10/2 Essay #2
Week 7	10/5	10/6 Fall Break - no class	10/8 Board Game Day!	10/9
Week 8	10/12 Questions #5	10/13 Class	10/15 Film Techniques Quiz	10/16
Week 9	10/19 Questions #6	10/20 Class	10/22 Class	10/23 Essay #3
Week 10	10/26 Final project outline	10/27 Class	10/29 Class	10/30
Week 11	11/2 Questions #7	11/3 Class	11/5 Theory Review	11/6
Week 12	11/9 Questions #8	11/10 Class	11/12 Class	11/13 Final project proposal

Week 13	11/16	11/17 Class	11/19 Class	11/20 Essay #4
Week 14	11/23 Questions #9	11/24 Class + final project check-ins	11/26 Thanksgiving Break - no class	11/27
Week 15	11/30	12/1 Class	12/3 Class	12/4 Essay #5
Week 16	12/7 Questions #10	12/8 Last day of class	12/9 - 12/11 Final project presentations in instructor office	
	12/14	12/15 Final project deadline	12/16	12/17
	12/20	12/21 Final grade submission deadline	12/22 Final grades available to view	