

# IDS 101: Camp for the POMO/Homo



MWF 12:40-1:40PM & M 3:00-4:00PM  
PLH 202 & FORD 324  
WISE: IDS-101-24-22/FA & IDS-101X-24-  
22/FA

Instructor: Rachel Kinsman Steck

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Student Hours: By Appointment

## Overview

This course is an introduction to the aesthetic, sensibility, and style of Camp. And while Camp is the topic, College Colloquium is an introduction to Willamette University's academic expectations. Therefore, this class will emphasize critical reading, academic writing, creative thinking, collaborative learning, and active participation in class discussions. Everyone's engagement is essential to the success of this course.

## Campus Partner & College Colloquium Associate

I am very excited to have our Campus Partner, Andrew Toney and our College Colloquium Associate, Seth Bell partnering with our class this semester. Both are going to be valuable resources for you. Seth will have regular student hours and Mr. Toney is available by appointment. Here is their contact information:

Andrew Toney (he/him/his), Executive Assistant to the Dean, College of Arts & Sciences

Smullin 108

503.370.6285

[atoney@willamette.edu](mailto:atoney@willamette.edu)

Seth Bell (they, them, theirs)

[scbell@willamette.edu](mailto:scbell@willamette.edu)

## Goals for this course

- Think critically
- Engage in various media; to read, view, and think about texts
- Write analytically, by framing and supporting a critical argument
- Present clearly and concisely
- Take creative and intellectual risks
- Develop concepts in a collaborative environment
- Develop concepts through an iterative process
- Practice and strengthen listening skills, including how to listen deeply, with respect and without interruption, suspending judgement, and responding with curiosity.
- Participate and lead conversations marked by generous listening, honest exchange of ideas, risk-taking, seeking to understand rather than "win", and compassion/empathy
- Respectfully and actively participate in conversations with people who have different experiences, opinions, and perspectives.

Texts will be theoretical, historical, and contemporary. Texts will expand beyond the written word to the visual and will likely live beyond the virtual.

Class time will include close readings, conversation, writing, collaboration, and intellectual and creative risk taking.

## Texts and Materials

Cleato, Fabio. *Camp: Queer Aesthetics and the Performing Subject: A Reader*. Ann Arbor: University of Michigan Press, 1999. Print.

The text is available in the bookstore. The reader is also available online. All other texts will be placed on WISE and will be used in class.

We will also attend Willamette University Theatre's production, *The Liar* by David Ives and directed by Jonathan Cole. The purpose of attending a performance is to experience live performance/audience engagement of live performance and engage in a common language of live performance. I recommend attending preview performances and/or purchasing a Flex pass. You may purchase tickets at the box office in the Playhouse or online at [willamette.edu/arts/theatre/purchase-tickets/index.html](http://willamette.edu/arts/theatre/purchase-tickets/index.html).

## Credit Hour Compliance

Students will spend 3 hours on homework and outside assignments for every hour in class. Simply stated, expect to work 9 hours/week on homework and co-curricular activities.

## Grading Policy

**Attendance:** Due to the way in which this course is taught, class attendance is highly encouraged and will be considered in the evaluation process. Prompt attendance is expected. Tardiness and absences are considered synonymous. Lateness is defined by (1) not in class at appointed time or (2) come to class after I arrive – whichever is later.

**Participation:** Active participation in class conversations and presentations is expected and will be a factor in each student's grade. The participation grade will be based on thoughtful contributions and conversations, presentations, and assignments. Note that class participation does not simply entail speaking, but also listening in an engaged and respectful manner. All assignments will have a group critique attached to the assignments. Each student is required to participate in group critiques. Active participation in group critiques will count as a significant part of the assignment as well as participation credit.

Group critiques are fundamental to the process of collaborating. At their heart, the group critiques come from a place of openness and generosity. They are meant to raise our work up; to support each of us in our processes. Asking hard questions is an important part of the process, however mean-spirited critiques will not be tolerated. Each student is asked to participate in each critique so that the work grows. Students will have the opportunity to adjust work based on the critiques given in class.

**Presentations:** Presentations are fundamental to this course. You will present regularly and most of the time as a team. The fundamental purposes of the presentation are communication and collaboration.

Presentations should be well prepared, concise, and clear. Evaluations for presentations will include: content, collaboration, clarity, critiques (given and received), organization, creativity, risk.

*Reading Assignments:* This is a seminar class not a lecture course. We are going to be talking and listening to one another and engaging in collective enterprise and exploration. We will be discussing concepts in performance that are central to our personal identities and aesthetics. Accordingly, we can and should expect that we will not all agree with one another regarding the topics we will be discussing. This course should neither be seen as an opportunity to compel others to “achieve” a proper stance, nor as a space for trying to impress people. Vital to the success of this class is the commitment we make to listening and speaking with one another with respect and thoughtfulness.

You are expected to *thoughtfully* read every text. When I say that you are required to read, I do not mean that you should mechanically scan every page, but you should *grapple with the ideas*. Read for *comprehension* rather than read for completion; ponder every *idea* rather than looking at every word. This means that you may need to read and reread sections of the articles/chapters. Reading means *engaging yourself with the ideas of the texts*.

The reading load will be quite heavy at times. To stay afloat, plan for a sufficient amount of time to complete the assignment and read aggressively. Remember to make use of our resources: meet with me outside of class, form reading groups with classmates, check-out the writing center, TALK TO ONE ANOTHER!

*Creative & Written Assignments:* Assignments will build upon one another and will take the forms of academic writing, collaboration, presentations, and intellectual & creative processes. All assignments will be supported by works cited, using MLA formatting. Processes and methodologies will include peer review/critique, multiple drafts, and collaboration.

*Work Days:* Work days are designed to bring ideas, challenges, and questions to class. Attendance is expected. Preparation for work days shall happen prior to class. Please come to class prepared to explore the ideas/challenges/questions that you and your team will present. Each work-day will focus on the tangible elements of an assignment – how might we put theory to practice? It is an opportunity to explore not only with your team but also with your classmates.

*Forums:* For each class with a viewing and/or reading assignment, each student is to prepare one (1) compelling question that could be used in class discussion. A compelling question is one that challenges all of us to think critically about the texts – what they mean, their relation to object/events/relations in our daily lives, etc. The questions are not simply journalist-type questions about “facts” in the texts themselves.

In addition, you are to compose a paragraph (at least 150 words) in which you begin to answer your compelling question. You do not have to answer the question completely; rather demonstrate that you have thought about where the answer might lie (or, at a minimum, where a discussion of the answer would begin). The goal is to demonstrate that you are reading closely and critically, and beginning to synthesize texts and your beliefs in conjunction with the texts. This is an opportunity to dig deep, develop your capacity to take intellectual and creative risks, and find your academic voice.

Your compelling question and answer are posted to the Forum Tab on our course WISE site. These are due by 10AM THE DAY OF CLASS. Late postings will not be evaluated and may be considered in class discussion.

*Assignment Criteria:* Assignments will be due at the beginning of class. Late projects will be levied -10% per day. A late assignment is defined by an assignment that comes in after a deadline when you have not met with regarding an alternative deadline. Materials for in-class presentations will be uploaded to the appropriate assignment on WISE prior to the beginning of class unless otherwise stated in the class schedule. *All assignments will be uploaded to WISE.*

An "A" assignment actively seeks and follows through on appropriate yet untested and potentially risky directions/approaches to the project. It has a transparent process and communicates clearly to collaborators. It incorporates new directions/approaches into the project while supporting the directions/approaches with thoughtful and creative evidence and analysis. An "A" assignment considers the intended audience and is distinctive, furthering the creator's choices.

A "B" assignment incorporates new directions/approaches to the project. It selects a consistent plan and communicates amongst collaborators. It considers alternative directions/approaches to the project while supporting the directions/approaches. A "B" assignment is relatively clear and error free. It grasps the significance of its intended audience and its connection to creator's choices.

A "C" assignment has a direction/approach to the project but does not take creative risks in its development. It may fail to develop a consistent process and may be ineffective in its communication amongst collaborators. In addition, an assignment will receive a "C" if it does not have supporting material for project choices/decisions, lacks a sense of audience, and is stylistically unsophisticated.

A "D" assignment fails to present a direction/approach to the project. It lacks process and communication amongst collaborators. Additionally, a plethora of mistakes may turn any assignment into a "D" if such lapses significantly affect the project's process, final product, and/or "readability".

An "F" assignment results when the creator neglects to hand in the assignment; refuses to address the assignment's topic; or violates common standards of decency. Additionally, plagiarism will result in an assignment grade of "F".

The following is the grading breakdown for this term:

- Attendance: 25%
- Class Participation: 25%
- Assignments: 25%
- Forum: 25%

### *Extra Credit*

Extra credit may be achieved using the opportunities laid out below. You will receive a defined percentage point added to your final grade for each opportunity you take advantage of during the semester (i.e. if you have a 94% on WISE, a 1% extra credit opportunity will give you a 95% turning an A-

into an A). Please note that extra credit may not be extended beyond the last day of College Colloquium (11/18) and may be repeated multiple times. Extra credit will be capped at 6%.

Sign up for (2) student hour slots (typically 20 minutes) with me prior to Spring Advising. This must be completed by 10/21. = 1%

Bring a draft of a paper due for a class to the Writing Center. Have the writing associate email me that you worked with them on your draft. = 2%

Borrow a film or book from the WU library that is related to your paper or project in class. Bring the borrowed item to class and share how you are using it to support your class work. = 1%

Watch a video on an artist from [Digital Theatre+](#). Email me a screen shot of the video from Digital Theatre+ and tell me why you chose that artist; how do we stand on the shoulders of this artist; and why this artist is important for imaging making/performance today. = 2%

### *Land Acknowledgement*

We are gathered on the land of the Kalapuya, who today are represented by the Confederated Tribes of the Grand Ronde and the Confederated Tribes of Siletz Indians, whose relationship with this land continues to this day. We offer gratitude for the land itself, for those who have stewarded it for generations, and for the opportunity to study, learn, work, and be in community on this land. We acknowledge that our University's history, like many others, is fundamentally tied to the first colonial developments in the Willamette Valley. Finally, we respectfully acknowledge and honor past, present, and future Indigenous students of Willamette.

### *Diversity and Disability*

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexual orientation, disability, age, socioeconomic status, ethnicity, race, culture, perspective, and other background characteristics. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or accurate assessment or achievement, please notify me as soon as possible. Students with disabilities are also encouraged to contact the Accessible Education Services office in Smullin 155 at 503-370-6737 or [Accessible-info@willamette.edu](mailto:Accessible-info@willamette.edu) to discuss a range of options to removing barriers in the course, including accommodations.

### *Course Content Considerations*

We will be analyzing multiple standpoints and, at times, we may encounter individual resistance to the text(s). At times, such resistance may provoke unexpected responses. In such cases, please take personal care. Support services are available through Bishop Wellness and the Chaplain's office. I will always be available to assist as desired/needed.

### *Commitment to Positive Sexual Ethics*

Willamette is a community committed to fostering safe, productive learning environments, and we value ethical sexual behaviors and standards. Title IX and our school policy prohibit discrimination on the basis of sex, which regards sexual misconduct — including discrimination, harassment, domestic and dating violence, sexual assault, and stalking. We understand that sexual violence can undermine students' academic success, and we encourage affected students to talk to someone about their experiences and get the support they need. Please be aware that as a mandatory reporter I am required to report any instances you disclose to Willamette's Title IX Coordinator. If you would rather share information with a confidential employee who does not have this responsibility, please contact our confidential advocate at [confidential-advocate@willamette.edu](mailto:confidential-advocate@willamette.edu). Confidential support also can be found with SARAs and at the GRAC (503-851-4245); and at WUTalk - a 24-hour telephone crisis counseling support line (503-375-5353). If you are in immediate danger, please call campus safety at 503-370-6911.

### *Academic Integrity*

Students of Willamette University are members of a community that values excellence and integrity in every aspect of life. As such, we expect all community members to live up to the highest standards of personal, ethical, and moral conduct. Students are expected not to engage in any type of academic or intellectually dishonest practice and encouraged to display honesty, trust, fairness, respect, and responsibility in all they do. Plagiarism and cheating are especially offensive to the integrity of courses in which they occur and against the College community as a whole. These acts involve intellectual dishonesty, deception, and fraud, which inhibit the honest exchange of ideas. Plagiarism and cheating may be grounds for failure in the course and/or dismissal from the College.

<http://willamette.edu/cla/catalog/policies/plagiarism-cheating.php>

### *Intellectual Property & Privacy*

Class materials and discussions including recorded lectures are for the sole purpose of educating the students enrolled in the course. The release of such information (including but not limited to directly sharing, screen capturing, or recording content) is strictly prohibited, unless the instructor states otherwise. Doing so without the permission of the instructor will be considered an Honor Code violation and may also be a violation of other state and federal laws, such as the Copyright Act.

## Assignments

*Introduction/Summer Assignment* (due Thursday, August 25<sup>th</sup>): Please read the following selections from Meg-John Barker & Jules Scheele's Queer A Graphic History.

Defining Queer, pages 3-16

Queer Communities, pages 166-173

Our Camp for the POMO/Homo class will ask each of us to interrogate how we "read" and are "read". When do "readings" take a path of their own and/or are guided by institutions, social constructs? What does it mean to disrupt these "readings" through performative elements and constructs? Who can decipher the code and/or understands the vocabulary? With this in mind, I would like you to think about the role our individual identities play in how we present within and out of our communities. How might we be (mis)read? How might our identities lead us to mis(reading)? In short, how do our identities become a lens through which we see and are seen by our communities?

Think of one of your communities. Use ONE word to describe yourself. Define what that word means to you, to your community, and to your place of origin. You may use any medium available to you. Be creative - a poem, video, song, collage, painting, essay. Your project must be your original work (sampling is allowed). You will be given 5 minutes to present your work in class on Thursday, August 25<sup>th</sup>. Be self-sufficient and do not assume that the classroom has your medium available (i.e. if you need a computer to present, then bring a computer). Be creative, take a risk, revel in the possibilities!

*Group Presentation #1* (due Friday, September 16<sup>th</sup>): Butch-Femme in Popular Culture. Where do we see the roles of butch-femme in contemporary pop culture? Bring one example of butch-femme in contemporary popular culture to class. Share with the class how and why this is an example of butch-femme dynamics (use your readings to support how you frame this conversation). Why did you choose this butch-femme dynamic? How does this butch-femme dynamic queer the discourse and medium? How might this be (mis)read? How does the couple react to these readings (if at all)?

The purpose of a group presentation is to begin to build collaborative relationships within this academic community. Each group will have 10 minutes to present with 5 minutes of critique. If you choose to use digital materials/presentations, please share them with me via Google Drive prior to the start of class. Each member of the group will upload the same presentation materials to WISE prior to the start of class. Each group will be evaluated as a group. Presentation expectations are in the WISE Resources folder for class.

*Assignment #1* (due Friday, September 23<sup>rd</sup> & Monday October 10<sup>th</sup>): This assignment is a formal academic paper. Each of you will research and write your own paper. While this paper will become the foundation for future assignments, the goal of this assignment is to develop processes for writing an academic paper. We will spend time in writing workshops and peer reviews to support multiple drafts and the refinement of our work in process. Note that the first draft will be due on WISE prior to the start of class and the final draft will be due at 11:55PM on WISE. Additionally, on Friday, 9/23, please bring (6) six printed copies of your paper to class.

Please define one element of camp. You may use texts we've read in class and you will supplement with a minimum of one additional text. Support your definition with one pop culture/art example that is not already chosen for class (film, visual art, music, tv shows, etc). Additional support for your definition should come from theorists we have read in class as well as at least one other that you research for this paper. This paper should be 4-5 pages, double-spaced. Please provide a works cited at the end of the paper (not included in the number of pages required), using MLA formatting. This paper will use the Assignment Criteria laid out above as well as writing criteria we share in the writing workshops.

*Assignment #2* (due Monday, October 24<sup>th</sup>): This is a collaborative project. Each member of the team will upload the entire project to WISE prior to class – the projects uploaded will be the same for each team member.

Develop a camp concept using each of your elements from Assignment #1. Your concept must include each element your team has researched in Assignment #1 and you should be able to articulate how your final concept uses each of the elements of camp your group established in Assignment #1. This is the second step towards the final project. This assignment focuses on the process of research and

brainstorming. You will spend time researching genre, medium, style, and aesthetic. You will also spend some time in the world of brainstorming where no idea are bad ideas. As you begin to research, your ideas should become more specific and targeted towards actualization. Research will focus on both the "historical" and the "inspirational" with the goal of supporting the final outcomes with specificity. In the research, we might ask the following questions: Whose shoulders do you stand on? How might this project be in conversation with other creative work in this discourse (provide specific examples)? As you develop your concept, support each element (genre, medium, style, aesthetics) with visual, oral, and written texts. Projects may take any medium, genre, aesthetic, or style. A project worksheet is available on WISE in our resources folder.

You will present in-class on 10/24 as a group. Each group will have 10 minutes to present their concept and their research in support of their project. Each group will then receive a 5-minute critique. We will go over the process of critiques prior to presenting. The critical response process may be found on WISE. Please look at this material prior to class. Evaluation for Assignment #2 will focus on presentation, process, & supporting the concept as described above. This paper will use the Assignment Criteria laid out above as well as presentation criteria found in our WISE Resources folder.

*Assignment #3* (due Monday, October 31st): Your collaborations will continue for this assignment. Each team member will upload the entire project to WISE prior to class – the upload will be the same for each group member. For this assignment, you will develop a "production" book for the creation and completion of your project. Be specific to your project. In addition to schedules, equipment lists, etc. also articulate what your collaboration looks like; how do you intend to learn and work together? What leadership model will you use (fixed, rotating, shared)? A project worksheet is available on WISE in our resources folder.

You will present in-class on 10/31 as a group. Each group will have 10 minutes to present their "production" book in class. Each group will then receive a 5-minute critique. The more specific and thorough your presentation, the more support you will give each other and your project.

*Group Presentation #2* (due Friday, November 4th): Androgyny and its use in Art (performing, visual, and literary arts). How has androgyny been used in the arts (provide some examples over time). What kinds of image making does androgyny support? How has the definitions and image making of androgyny changed throughout time? What has lasted/continues today? How do we stand on the shoulders of this type of image making? Why/how do you find this image making exciting?

The purpose of a group presentation is to continue to build collaborative relationships within this academic community. Each group will have 10 minutes to present with 5 minutes of critique. If you choose to use digital materials/presentations, please share them with in me via Google Drive prior to the start of class. Each member of the group will upload the same presentation materials to WISE prior to the start of class. Each group will be evaluated as a group. Presentation expectations are in the WISE Resources folder for class.

*The Liar Review* (due Monday, November 7th): You will submit a performance review of Willamette University Theatre's production of THE LIAR. This should be no more than one page double-spaced. Please upload to WISE prior to the start of class. A worksheet with the elements of a performance review as well as some questions to think about BEFORE you attend the play may be found on WISE in our Resources folder.



*Group Presentation #3* (due Friday, November 11th): Pop Art! How has Pop Art influenced today's media and art? Whose shoulders do we stand on in the Pop Art Movement? What are the elements of Pop Art that are used in today's camp aesthetic? What is exciting about the possibilities of Pop Art in the camp aesthetic? Be sure to explore the visual, performing, and literary arts. What do you think Pop Art is trying to say to normative culture? Does that conversation change when it is used in the camp aesthetic? How/Why?

The purpose of a group presentation is to continue to build collaborative relationships within this academic community. Each group will have 10 minutes to present with 5 minutes of critique. If you choose to use digital materials/presentations, please share them with in me via Google Drive prior to the start of class. Each member of the group will upload the same presentation materials to WISE prior to the start of class. Each group will be evaluated as a group. Presentation expectations are in the WISE Resources folder for class.

*Assignment #4* (due Monday, November 14<sup>th</sup> and Friday, November 18<sup>th</sup>). This is your final assignment and a culmination of your work this semester. This assignment continues your collaborations. On 11/14 you will present your final project with your team. You will have 10 minutes to present your project and 5 minutes of critique after your presentation. Please note that your project, should it be time-based, has a cap of 10 minutes. You will have an in-class work days on Wednesday and Friday 11/16 & 11/18 to make any final adjustments and changes to your project. Projects are due on WISE, along with your individual worksheets (found in our Resources folder), by 11:55PM on Friday, November 18<sup>th</sup>. Note: your WISE upload for your final project will have two parts: (1) a group part that will look the same and incorporate Project 2 & 3; and (2) an individual response. Please upload one document which should be a PDF: Project 2-4 in order of projects. If you have photographs or video, please provide a link that I can access in your PDF.

## Class Schedule

Tues 8/23	University Convocation on the Quad	
5PM-6:30PM		
Wed 8/24	Introduction: discuss syllabus, assignments, & expectations	
1:30-3:00PM		
Thu 8/25	In-Class Presentations of Introduction Assignment	Introduction Assignment Due
10:30-12:00PM		
Fri 8/26	Cleto Reader: Notes on "Camp"	
10:30-12:00PM		
Fri 8/27	Advising in Smullin 110. Sign-up is on <a href="#">Google Calendar</a>	
1:00-5:00PM		
Mon 8/29	Cleto Reader: It's Being So Camp as Keeps Us Going	First Forum Due
Wed 8/31	WISE Film: But I'm a Cheerleader (pre-screen on WISE)	
Fri 9/2	Library Tour & Practices	Meet near the circulation desk of the Hatfield Library
Mon 9/5	Labor Day – NO CLASS	

Wed 9/7	Cleto Reader: The Cinema of Camp (aka Camp and the Gay Sensibility)	
Fri 9/9	Workshop #1: Supporting academic writing	Discuss Assignment #1 Discuss In-Class Group Presentations
Mon 9/12	Cleto Reader: Toward a Butch-Femme Aesthetic	
Wed 9/14	WISE Play: Beauty and the Beast	
Fri 9/16	In-Class Group Presentation #1: Butch-Femme in Pop Culture	Group In-Class Presentations
Mon 9/19	Cleto Reader: Gender Fuck the Law of the Dildo	Participation Self-Evaluations
Wed 9/21	WISE Play: The Well of Horniness	
Fri 9/23	Workshop #2: Peer review	Bring 6 printed copies of Assignment #1 Draft #1 to class
Mon 9/26	Duet Class: Little Shop of Horrors	The Duet Class will only meet in the evening, 7pm in Ford 122.
Wed 9/28	WISE Reading: Don't Feed the Plants!	
Fri 9/30	Duet Class: Little Shop of Horrors CA Presentation & Conversation	The Duet Class will meet together at the regular time in Ford 102.
Mon 10/3	Duet Class: Kinky Boots (the Musical)	The Duet Class will only meet in the evening, 7pm in Ford 122.
Wed 10/5	Cleto Reader: From Interiority to Gender Performatives	
Fri 10/7	Duet Class: Kinky Boots (the Musical)  CA Presentation & Conversation	The Duet Class will meet together at the regular time in Ford 102.
Mon 10/10	Work Day: This is an on-you-own workday to make up for the in-person film days the past two Mondays.	Assignment #1 draft #2 due by 11:55PM
Wed 10/12	WISE Reading: Ann Bogart on Collaboration Workshop #3: creative process & collaboration	Discuss Assignment #2-4
Fri 10/14	Mid Semester Day – NO CLASS	
Mon 10/17	Cleto Reader: What Makes Feminist Camp	
Wed 10/19	WISE Film: d.e.b.s (prescreen on WISE)	Participation Self-Evaluations
Fri 10/21	Work Day: Assignment #2 – this is an in-class work day. Please bring materials for Assignment 2 to class. You will break into groups for your work day	
Mon 10/24	In-Class Presentations of Assignment #2	Assignment #2 Due The Critique Process
Wed 10/26	Cleto Reader: Who's That Girl? Annie Lennox, Woolf's <i>Orlando</i> , and Female Camp Androgyny	

Fri 10/28	Work Day: Assignment #3– this is an in-class work day. Please bring materials for Assignment #3 to class. You will break into groups for your work day	
Mon 10/31	In-Class Presentations on Assignment #3	
Wed 11/2	Bring in a music video that uses androgyny as a tool to disrupt.	Upload the link to the video to the forum and discuss why you chose the piece.
Fri 11/4	In-Class Group Presentation #2: Androgyny and it's use in art (performing, visual, and literary arts).	
Mon 11/7	Cleto Reader: Warhol's Camp	The Liars Review Due
Wed 11/9	Pop Art & It's Influence: Bring one pop art image to class to join the conversation	Upload image to forum and discuss why you chose the image
Fri 11/11	In-Class Group Presentation #3: Pop Art – what are it's influences in today's camp and art scenes?	
Mon 11/14	In-Class Presentations of Assignment #4	
Wed 11/16	Work Day: Assignment #4 – this is an in-class work day. Please bring materials for Assignment #4 to class. You will break into groups for your work day.	
Fri 11/18	Work Day: Assignment #4 – this is an in-class work day. Please bring materials for Assignment #4 to class. You will break into groups for your work day.	Participation Self-Evaluations Assignment #4 Due at 11:59PM
Mon 11/21	Thanksgiving Break	
Wed 11//23	Thanksgiving Break	
Fri 11/25	Thanksgiving Break	