

CMS 315A: History of New Media: Robots and Virtual Assistants

Date and Time: Monday/Wednesday 3:30 pm-5:20 pm

Location: Mary Gates Hall (MGH), rm. 231

Professor: Golden M. Owens (gmowens@uw.edu)

My Zoom Room: <https://washington.zoom.us/j/4833249974>

Office Hours, by appointment: <https://calendly.com/gmowens/office-hours>

Coffee Hours, by appointment: <https://calendly.com/gmowens/1hr>

Course Description:

This course will engage and explore robotic and virtual servants and assistants in film, television, and commercial advertisements from the 20th and 21st centuries. Students will watch, analyze, and discuss media from a range of decades and genres, examining these AI and robotic assistants as new media and considering their intersection with race, gender, sexuality, and class. How have media representations of these assistants changed, and not changed, over time? To what extent do these depictions vary across genre and medium? How do fictional assistants compare to their real-world counterparts, such as Apple's Siri and Amazon's Alexa? How and why are fictional and real-world virtual/robotic assistants raced, gendered, and classed, and what are the implications of these markings? And what purpose—beyond simply service or assistance—do these aides ultimately serve for global consumers?

Learning Objectives:

In taking this course, students will learn:

- ❖ about robots, cyborgs, virtual assistants, and other forms of posthuman beings
- ❖ how to read and think critically about new media technologies as they appear in film, television, commercials, and daily life
- ❖ to understand robots and virtual assistants as forms of new media
- ❖ about how race, gender, class, sexuality, and other identity markers intersect with new media technologies
- ❖ about the history of service labor in the U.S. and how it has informed robots and virtual assistants

Through a combination of small group activities, academic articles, and digital media-based products, students will develop a comprehensive understanding of the facet of new media that concerns robots and artificially intelligent virtual assistants.

Expectations:

Students must engage the assigned readings and media carefully and come to the seminar prepared to thoughtfully contribute to the in- class discussion. Bring all readings, and your notes on them, to class, and be ready to debate, unravel, and critically engage all texts. While I will work collaboratively to facilitate discussion, you are tasked with the intellectual engagement of the seminar. In other words, the quality of the discussion will depend on what you bring to the conversation. On another note, please be respectful of your classmates.

The content in this class will, at times, be heavy and sensitive. Be courteous and exercise collegiality and tolerance of divergent perspectives during these times. Furthermore, be supportive of your colleagues, and learn from them. And when in disagreement, please be sincere and respectful of dissenting opinions. This class is not only about the course material but is also an exercise in learning about the diversity of intellectual thought from your colleagues.

Office Hours:

These are an opportunity for you to speak with me about ideas you have for assignments (and solicit advice on finding sources), confusion and/or concern about assignments, and your overall experience of the course. Office hours are a chance for me to assist you in succeeding and excelling in this class. Sign-up slots for Office Hours can be found under the “Modules” tab on Canvas.

Coffee Hours (optional):

In addition to formal office hours, I also invite you to schedule informal Coffee Hours meetings. Where Office Hours are a space to discuss questions about and ideas for course assignments and requirements, Coffee Hours are a place for informal conversations and/or discussions about professional development and/or your academic goals or challenges. Sign-up slots for Coffee Hours can be found under the “Modules” tab on Canvas. Meetings will take place at a coffee shop of your choosing on or near campus.

COVID/Illness Policy:

This is an in-person class. Please feel free to wear a mask at any time if doing so will make you feel more comfortable, and especially if you feel sick or believe you have been exposed to someone who has COVID or any other airborne illness. If you are feeling sick, please do not feel obligated to come to class. If you test positive for COVID, please do not attend class until you have begun testing negative.

Participation:

Participation is 20% of your final grade. Because I recognize that comfort with speaking in class varies for all students, I will be measuring participation via more than just verbal contributions. Specifically, **methods of participation must include at least two of the following:**

1. **Physical attendance in class,**
2. Verbal contribution in class,
3. Taking part in in-class activities,
4. Timely submission of assignments,
5. Office hours,
6. Coffee hours,
7. Discussion Board posts, and/or
8. Voice Memo contributions.

The more you participate in two or more of these categories, the higher your participation grade will be.

Assignments:

Assigned reading must be completed in advance of each class meeting. While not every session has required media viewing, students must watch all films, TV, and other media assigned prior to the session where this media will be discussed.

Please come to class prepared to discuss assigned media and all assigned reading.

In addition, students **must** submit a **short response paper** (250-500 words) due to Canvas by **5 pm on Tuesdays during weeks 3 and 7**. In the response paper, you should identify and discuss one element in the reading that you found thought-provoking, confusing, enraging, or otherwise engaging—and place it in conversation with at least one assigned media object (film, TV show, commercial, etc.) that we have watched before each paper is due. You may talk about any reading or media in any week, but **you may not write about the same materials more than once**. This assignment is designed to encourage you to reflect on and draw connections between course materials as the quarter progresses. If you choose to write a critical analysis paper for your midterm and/or final, you may expand on one or more of your response papers in these longer papers.

Response papers will be graded on a **four-point scale**:

- 4 points = The paper shows deep engagement with the reading and media.
- 3 points = The paper engages with the reading and media on a surface level.
- 2 points = The paper fulfills some but not all of the requirements of the assignment.
- 1 point = The paper does not adequately fulfill any of the requirements of the assignment.

Students must also submit a **midterm assignment** at the end of week 5. This assignment must be one of the following:

1. A short critical **media** analysis essay (6 to 8 pages, double-spaced) on a topic of your choice,.
2. A short paper (5 to 7 pages, double-spaced) examining how AI is being discussed and used on social media platforms (e.g., Twitter, Facebook, Instagram, Reddit, Youtube)

Your **midterm assignment** **MUST** be submitted on Canvas by **11:59 pm on October 25th**.

Finally, students must submit a **final assignment** during finals week. Your final assignment must be one of the following:

1. A final paper (10 to 12 pages, double-spaced) related to the readings, media, and overall themes of the course. The topic of this paper is your choice. If you chose to write a short analysis paper for the midterm paper, this paper may be an extension of that paper.
2. A final paper (7 to 9 pages, double-spaced) discussing how ChatGPT wrote a final paper for this class based on a prompt you provided, focusing on what you learned from the experience and what you would have done differently if you were writing the paper yourself.

Your **final assignment** **MUST** be submitted on Canvas by **11:59 pm on Wednesday, December 11th**.

We will discuss specifics about all assignments closer to their due dates. I encourage you to speak with me, during office or coffee hours, about your plans and ideas for these assignments.

Should you need extensions on any assignments, please let me know AT LEAST 48 hours before the assignment is due. Any requests made after this deadline will NOT be granted, unless in the event of an extreme emergency. You may request extensions via email or by using the extension request form under the “Pages” tab on Canvas.

Grading Scale:

A: 90-100 (3.6-4.0)	B: 80-89 (3.0-3.5)	C: 70-79 (2.0-2.9)
D: 60-69 (1.0-1.9)	F: Below 60 (0.0-0.9)	

Grading Breakdown:

Participation:	20% of grade
Response Papers:	20% of grade
Midterm Assignment:	25% of grade
Final Assignment:	35% of grade

Extra Credit:

1. Students may submit **up to** 2 additional response papers in unassigned weeks for extra credit. Each additional response paper will raise the student's grade by 1%.
2. Attending one or more Office Hours meetings will raise the student's grade by a total of 2%.
3. Students may attend **An Evening with Boots Riley in Kane Hall** on **Saturday, October 19th at 6:30 pm**. Attending this event merits **2% extra credit**. Attendance will be taken at the event.

Attendance Policy:

All class meetings are required parts of the course. If you need to miss class, please let me know ahead of time; you do not need to disclose your reasons for missing class. Consistent lack of attendance will impact your participation grade. **It is your responsibility to catch up on the material you missed by consulting with a classmate.**

Academic Integrity:

Students are expected to comply with University regulations regarding academic integrity (<https://www.washington.edu/cssc/for-students/academic-misconduct/>). If you are in doubt about what constitutes academic dishonesty, speak to me before the assignment is due and/or examine the University website. Academic dishonesty includes, but is not limited to, cheating on an exam (e.g., copying others' answers, providing information to others, using a crib sheet) or plagiarism of a paper (e.g., taking material from readings without citation, copying another student's paper). Failure to maintain academic integrity on an assignment will result in a loss of credit for that assignment—at a minimum. Other penalties may also apply, including academic suspension. The guidelines for determining academic dishonesty and procedures followed in a suspected incident of academic dishonesty are detailed on the website.

Any assignments suspected of being plagiarized, being written by an AI system such as ChatGPT, or otherwise academically dishonest will be automatically submitted to the Office of Community Standards & Student Conduct (<https://www.washington.edu/cssc>).

A NOTE ABOUT COURSE MEDIA AND THEIR CONTENT:

Some of the material for this course may represent complex and difficult subject matter, including depictions of chattel slavery, colonialism, racism, sexism, sexual abuse, sexual assault, suicide, xenophobia, death or dying, domestic violence, war, murder, incarceration, homophobia, transphobia, hate crimes, and disordered

eating. In the interest of our collective growth, we should do our best to make this classroom a space where we can engage bravely, empathetically, and thoughtfully with difficult content.

The Department of Cinema and Media Studies prepares students to critically analyze a range of topics and media forms, including challenging or controversial materials. CMS courses contextualize and historicize these materials in ways that promote thoughtful and sensitive engagement. The materials for this class have been chosen carefully and with intent, based on the most recent and relevant scholarship in this discipline and related fields. If you have questions about the material, please make an appointment to speak with me.

I urge you to take care of yourselves however and whenever it becomes necessary. If you know that you are consistently triggered by anything listed above, please familiarize yourself with the materials on the syllabus in advance. Be aware that the University of Washington has mental health and psychological counseling resources available for students. Please visit this website for details:

<https://wellbeing.uw.edu/unit/counseling-center/>

Religious Accommodations Policy:

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at Religious Accommodations Policy

(<https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/>). Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form (<https://registrar.washington.edu/students/religious-accommodations-request/>).

Students with Disabilities:

In compliance with University of Washington policy and equal access laws, I am available to discuss appropriate academic accommodations that you may require as a student with a disability. Please make all known requests for academic accommodations by the first full week of the quarter, or if applicable, as soon as possible once the need for accommodation arises, so arrangements can be made. Students should contact Disability Resources for Students (DRS) for verification and determination of reasonable academic accommodations. For more information, visit: <https://depts.washington.edu/uwdrs/drs/legislation/>

Sexual Harassment Policy:

It is the policy of the University of Washington that no member of the university community—students, faculty, administrators, staff, vendors, contractors, or third parties—may sexually harass any other member of the community. Sexual harassment is any unwelcome conduct of a sexual nature, which includes, but is not limited to, unwelcome sexual advances; the use or threatened use of sexual favors as a basis for academic or employment decisions; conduct that creates a hostile, intimidating, or offensive academic or working environment; conduct that has the effect of unreasonably interfering with an individual's work performance; and other verbal, nonverbal, or physical conduct of a sexual nature that is sufficiently severe, persistent, or pervasive to limit a person's ability to participate in or benefit from an educational program or activity. Sexual harassment is a type of conduct prohibited under the University's Policy on Harassment, Discrimination, and Sexual Misconduct, which can be found at

<https://www.washington.edu/dsl/title-ix-policies-against-sexual-harassment/>. For more information, visit this site.

Diversity/Safe Space:

I am firmly committed to diversity and equity whereby barriers are removed to create space for all individuals to fully engage in all areas of campus life. Each student's voice has something of value to contribute and students are therefore encouraged to communicate and participate during class meetings. We must take care to respect the individual backgrounds, personal identities, intellectual approaches, and demographics expressed by everyone. Individual differences can deepen our understanding of one another and the world around us, thus making us global citizens. I strongly adhere to the University of Washington's non-discrimination policy (<https://www.washington.edu/admin/rules/policies/PO/EO31.html>) and reserve our classroom as a safe space for unique and meaningful dialogue.

Rough Draft Policy

If you send me a rough draft of your paper before it is due, I will only read the introductory section (wherein you introduce your topic, state your thesis, and detail what your paper will discuss). I will only provide feedback on one rough draft for each assignment.

Letter of Recommendation Policy:

I will only write letters of recommendation if the following conditions are met:

1. You are currently in or have previously taken my Senior Capstone (CMS 480), OR
2. You have completed at least two classes with me.

All qualified students interested in receiving a letter of recommendation from me will be required to fill out a Recommendation Request form.

Course Schedule

This schedule may be modified during the course of the quarter

Week 1: Welcome!

Wednesday, September 25:

First Order of Business: Introduction/Syllabus Review

In-Class Activities:

- 5 minute writing assignment: What do you hope to learn/gain from this course?

In-Class Reading + Discussion:

1. Lisa Gitelman, "New Media," from *Keywords about Media* (1 page)
2. Wendy Chun, "Did Somebody Say New Media?" from *New Media, Old Media* (10 pages)

Week 2: What's "New," Scooby Doo?

Monday, Sept 30:

Readings for Discussion:

1. Lev Manovich, "What is New Media?" (6 pages)
2. Alexander Galloway, "What is New Media?" (9 pages)

In-Class Activity:

1. Looking for "New Media"

Suggested Reading:

- Lev Manovich, "New Media: a User's Guide" (1 page)
- Tianyu Wu et al., "A Brief Overview of ChatGPT" (11 pages)

Wednesday, Oct. 2:

Readings for Discussion:

1. Ruha Benjamin, "Engineered Inequity: Are Robots Racist?" from *Race After Technology* (19 pages)
2. Saidiya Noble, "Introduction," from *Algorithms of Oppression* (14 pages)

Suggested Reading:

- Mark B.N. Hansen, "Introduction," from *New Philosophy for New Media* (19 pages)
- Lisa Gitelman, "Introduction," from *Always Already New* (23 pages)
- Ruha Benjamin, "Introduction," from *Race after Technology* (32 pages)
- Neda Atanosi and Kalindi Vora, "Introduction: The Surrogate Human Effects of Technoliberalism" from *Surrogate Humanity* (26 pages)

Week 3: How It Started

Monday, Oct. 7:

Screenings Discussed: *2001: A Space Odyssey* (Stanley Kubrick, 1968; 2h 29m)

Readings for Discussion:

1. Act I of R.U.R. (Karel Čapek, 1920; 16 pages)
2. Liz Faber, "Introduction," from *The Computer's Voice* (24 pages)

Suggested reading:

- Karel Čapek, R.U.R. (full play, 84 pages)
- John M. Jordan, "[The Czech Play that Gave Us the Word Robot](#)" (6 pages)

****response paper due by 5 pm on Tuesday, October 8****

Wednesday, Oct. 9:

Screenings Discussed: "The Lateness of the Hour" (*The Twilight Zone*, 1960; 25 min.)

Readings for Discussion:

1. *Runaround* (Isaac Asimov, 1942; 14 pages)
2. N. Katherine Hayles, "Prologue," from *How we Became Posthuman* (5 pages)

Week 4: How It's Going

Monday, Oct. 14:

In-Class Discussion of Upcoming Midterm

Screenings Discussed: *Jexi* (Jon Lucas and Scott Moore, 2019; 1h 24m)

Readings for Discussion:

1. David N. Levy, "Introduction," from *Love and Sex with Robots* (24 pages)

2. Kristen V. Brown, "A Lot of People Think They Could Fall in Love with Siri" (3 pages)

Wednesday, Oct. 16:

Screenings Discussed: *Her* (Spike Jonze, 2013; 2h 6m)

Readings for Discussion:

1. excerpt from Donna Kornhaber, "From Posthuman to Postcinema" (17 pages)
2. excerpt from Liz Faber, "Behind the Screens," from *The Computer's Voice* (7 pages)

Suggested Readings:

- Scott Jollimore, "'This Endless Space between the Words': The Limits of Love in Spike Jonze's *Her*" (23 pages)

Week 5: New Media, Old Prejudice-The Virtual Assistants

Monday, Oct. 21:

In-Class Screenings:

1. Apple's Introduction of Siri
2. ["Apple iPhone 4S Running Siri"](#) (30 sec.)
3. Various Siri commercials; see Powerpoint

Readings for Discussion:

1. Rachel Adams, ["Artificial Intelligence has a gender bias problem – just ask Siri"](#) (3 pages)
2. Natalie Collins and Jeff Volkheimer, ["Just Like HAL, Your Voice Assistant Isn't Working for You Even if it Feels Like it Is"](#) (4 pages)

Suggested Reading:

- Golden M. Owens, ["Hey Google, Talk Like Issa: Black Voiced Digital Assistants and the Reshaping of Racial Labor"](#) (8 pages)
- Andreas Kaplan and Michale Heinlein, "Siri, Siri, in my Hand: Who's the Fairest in the Land?" (11 pages)

Wednesday, Oct. 23:

Readings for Discussion:

1. Thao Phan, "Amazon Echo and the Aesthetics of Whiteness" (37 pages)
2. Sylvie Borau, ["Female Robots are Seen as Being the Most Human. Why?"](#) (5 pages)

In-Class Screenings:

1. Amazon, ["Alexa's Body"](#) (1 min.)
2. Amazon, ["Alexa Loses Her Voice"](#) (3 min.)
3. Amazon, "Alexa Loses Her Voice (additional versions)" (3 min. 37 sec.)
4. Amazon, ["Before Alexa"](#) (2 min.)
5. excerpts from [Introducing GPT 4o](#)
6. ads for Google Gemini (time permitting)

Suggested Reading:

- Amy Schiller and John McMahon, "Alexa, Alert Me When the Revolution Comes" (18 pages)

Suggested Viewing:

- ["Samuel L. Jackson as an Alexa Voice"](#) (46 sec.)
- "Samuel L. Jackson as an Alexa Voice-Behind the Scenes" (34 sec.)

Midterm Assignment due Friday, October 25th by 11:59 pm.

Week 6: New Media, Old Prejudice-The Robots

Monday, Oct. 28:

Screenings Discussed: [“Rosey the Robot”](#) (*The Jetsons*, 1962; 25 min.)

Readings for Discussion:

1. William Mesner/Brian Yamauchi, “Beyond Rosey: Consumer Robots in the 21st Century” (13 pages)
2. Silas Hughes, “Robots: Facts and Fiction” (14 pages)
3. Alex Ketchum, “Kitchen Bytes: The Retrofuturism of Kitchen Computers and Robots” (10 pages)

In-Class Activity: Mid-quarter Feedback

Wednesday, Oct. 30:

Screenings Discussed: *Ex Machina* (Alex Garland, 2014; 1h 50m)

Readings for Discussion:

1. Sennah Yee, “‘You bet she can fuck’- Trends in Female AI Narratives within Mainstream Cinema” (14 pages)
2. Steve Rose, [“Ex Machina and Sci-Fi’s Obsession with Sexy Female Robots”](#) (8 pages)
3. Martin Robbins, [“Artificial Intelligence: Gods, egos and Ex Machina”](#) (7 pages)

Suggested Reading:

- David Glance, [“Ex Machina is less a movie about the nature of AI and more about the fantasies of men”](#) (4 pages)
- Angela Wattercutter, [“Ex Machina Has a Serious Fembot Problem”](#) (4 pages)

Week 7: Dystopian Robots

Monday, November 4:

Screenings Discussed: *M3gan* (Gerard Johnstone, 2022; 1h 42m)

Readings for Discussion:

1. Alexandra Chasin, “Class and its Close Relations” (24 pages)
2. Robin Murphy and Paula DeWitte, “M3GAN: The real horror is the lack of ethics in robotics” (2 pages)

Suggested Reading:

- Donna Haraway, “A Cyborg Manifesto”
- Chris Murphy, [“Why is Everyone So Obsessed with M3gan?”](#) (3 pages)

****response paper due by 5 pm on Tuesday, November 5****

Wednesday, Nov. 6:

Screenings Discussed: *I am Mother* (Grant Sputore, 2019; 1h 53m)

Readings for Discussion:

1. Robin R. Murphy, “Robot Mothers in Science Fiction” (2 pages)
2. N. Katherine Hayles, excerpt from “Toward Embodied Virtuality,” from *How we Became Posthuman* (5 pages)

Suggested Reading:

- Kozima et al., “Can a Robot Empathize with People?” (6 pages)
- Luke Buckmaster, [“I Am Mother review – brooding sci-fi thriller tackles timely questions”](#) (3 pages)

- Kenneth L. Mercer, "I, Robot?" (2 pages)
- Jimena Escudero Pérez, "Motherhood Beyond Woman: I Am [a Good] Mother and Predecessors Onscreen" (18 pages)

Suggested Viewing:

- *I, Robot* (Alex Proyas, 2004; 1 h 55m)

Week 8: Stranger than Fiction

Monday, Nov. 11:

No class; Veteran's Day

Wednesday, Nov. 13:

Screenings Discussed:

1. "Love or Money" (*Too Hot to Handle*, Season 1 Episode 1; 2020, 42 min.)

In-Class Screening:

1. Netflix, ["Lana Knows What You Did"](#) (2 min.)
2. Popbuzz, ["Too Hot To Handle Cast Reveal Which Rules They Broke Without Getting Caught By Lana"](#) (12 min.)

Readings for Discussion:

1. Fan Yang, "Learning from Lana" (8 pages)
2. Christopher Davis, ["Too Hot To Handle- Who Is The Voice Behind Lana? \(& Other Facts\)"](#) (5 pages)

Suggested Viewing:

- "Up Ship's Creek" (*Too Hot to Handle*, Season 5 Episode 1; 2023, 51 min.)
- *Too Hot to Handle Latino*, Season 1, episode 1; 2021, 30 min.)

Week 9: Dystopian AI

Monday, Nov. 18:

Screenings Discussed: *Kimi* (Steven Soderbergh, 2022; 1h 29m)

Readings for Discussion:

1. Clive Thompson, "The Gendered History of Human Computers" (12 pages)
2. Kristen J. Warner, "In the Time of Plastic Representation" (5 pages)

Suggested Reading:

- Sherry Turkle, "Thinking of Yourself as a Machine," from *The Second Self* (36 pages)
- Golden M. Owens, "Kimi, Turn Off" (10 pages)
- David Alan Grier, "Introduction: A Grandmother's Secret Life," from *When Computers were Human* (8 pages)
- Melissa Gregg and Rutvica Andrijasevic, "Virtually Absent: The Gendered Histories and Economies of Digital Labour" (7 pages)

Wednesday, Nov. 20:

Screenings Discussed:

1. "Fifteen Million Merits" (*Black Mirror* Season 1 episode 2; 2011, 1 hr.)
2. "Joan is Awful" (*Black Mirror* Season 6 episode 2; 2023, 1 hr.)

Readings for Discussion:

1. Excerpt from Joe Conway, "Currencies of Control" (9 pages)

2. Mark Andrejevic, “Automating Surveillance” (7 pages)

Suggested Reading:

- Stuart Heritage, [“Joan Is Awful: Black Mirror episode is every striking actor’s worst nightmare”](#) (2 pages)
- Will Sikich, [“Black Mirror ‘Joan Is Awful’: What Happens at the End?”](#) (7 pages)
- Joe Conway, “Currencies of Control” (26 pages)

Week 10: No Class; Enjoy your Thanksgiving!

Week 11: What’s Next?

Monday, 12/4:

Screenings Discussed: *Space Jam: A New Legacy* (Malcolm D. Lee, 2021; 1h 55m)

Readings for Discussion:

1. excerpts from Eugenia Siapera, “The Future of New Media,” from *Understanding New Media* (15 pages)
2. Zach Dennis, [“SPACE JAM: A NEW LEGACY \(2021\) BY MALCOLM D. LEE”](#) (10 pages)
3. Marc Tracy, [“Digital Replicas, a Fear of Striking Actors, Already Fill Screens”](#) (6 pages)

Suggested Reading:

- Ken Klippenstein, “As Actors Strike for Protections, Netflix lists \$900,000 AI Job”
- Ellen Guo, “How Meta and AI Companies Recruited Striking Actors to Train AI”

Wednesday, 12/6:

In-Class Screening:

1. [Midnight Run](#) (Ethan Berkey, 2023; 2 min.)
2. [The Safe Zone](#) (Richard Juan, 2022; 7 min.)

Readings for Discussion:

1. Brian X. Chen et al., [“How Siri, Alexa, and the Google Assistant Lost the AI Race”](#) (4 pages)
2. Kevin Roose, [“The Brilliance and Weirdness of ChatGPT”](#) (2 pages)
3. Cade Metz, [“The New Chatbots Could Change the World. Can You Trust Them?”](#) (2 pages)

In-Class Activity:

1. Playing with Generative AI (Gemini, Rufus, etc.)

Suggested Viewing:

- [“Make A Movie with AI: It’s Crazy What We Can Do!”](#) (24 min.)
- [“Making a Short Film in 24 Hours using ChatGPT”](#) (9 min.)

Final Assignments due by 11:59 pm PST on Wednesday, December 11th