

DIGITAL 357/ FTVM 366/ ARCH 409 (WINTER 2023)

FROM PRISMS TO PANTONE: COLOR, RACE, AND TECHNOLOGY

DR. LIDA ZEITLIN-WU

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OFFICE HOURS: [REDACTED]

COURSE DESCRIPTION:

In this class, we will take a deep dive into the rich, fascinating, and sometimes overwhelming topic of color as it is mediated by technology, culture, and politics. By doing so, we'll open up a larger conversation about how technology shapes our perception of the world and ourselves. A major conceptual thread running throughout the course will be around the complex relationship between so-called "abstract" color in the arts and sciences and color as a tool of racial classification and oppression. Throughout the semester, we'll look critically at the ways in which color technologies from photography to biometrics have historically been calibrated in a way that perpetuates racial bias.

With readings from media studies, critical race studies, anthropology, the history of science and technology, and architecture and design studies, some questions we will grapple with include: *Is color an objective or subjective phenomenon (or both)? How does the way we perceive and understand color change with the emergence of new technologies? Is digital color really all that distinct from analog color? How does one go about mediating color on screen, and what kinds of technological and social compromises are involved? Who benefits from these compromises, and who is left out?* Film screenings, as well as video artworks, paint charts, and memes, will help us flesh out ideas using concrete examples. Students will have the option to propose a creative or hybrid theory/ practice final project in lieu of a traditional written paper.



What This Class Is and What it Isn't:

This class **IS** an intellectual exploration of the topic of color as it spans a wide range of technologies and media forms. Although some of our assignments and in-class activities will have a creative component and you'll have the option to pursue a hybrid theory/practice final project, this course **IS NOT** a production, design, or programming class. If you have a background in creative practice or coding, I encourage you bring your unique insights and expertise into our in-class conversations and online discussion posts, which will focus on culture, identity and representation, politics, and technology. If there is one thing I hope you will take away from this semester, it is that **technologies—color technologies included—are not neutral or objective, but wrapped up in a set of power relations**. By the end of the semester, you'll be able to 1) break down a visual media object into its formal or aesthetic components and 2) articulate what cultural and political work this media object is doing.

The Rhythm of the Course:

This class is **fully in-person** (with the exception of one remote guest lecture). **Attendance is required and classes will not be recorded**. Much of our time together in class will be structured around discussion and active learning, which will at times involve in-class exercises and reviewing each other's projects-in-progress. Every week, there will be assigned readings paired with either a film screening or set of media or art objects to help us flesh out relevant theoretical and historical concepts. We'll look at mainstream and experimental films, contemporary artworks, memes, and design software like Photoshop, and you'll also get to try out industry-standard design tools like the Pantone Color Checker and the Munsell Color Tree. There will also be two guest lectures by leading experts in the field of color studies: Dr. Michael Rossi (The University of Chicago) and Dr. Carolyn L. Kane (Toronto Metropolitan University).

COURSE MATERIALS

Please complete the readings and view the at-home screenings before we discuss them in class, and make sure to stay on top of the materials as they are outlined on Canvas.

Texts

There are two required books for this course, to be purchased in **hard copy**. Please obtain these as soon as possible, since you'll need them early on in the semester.

- David Batchelor, *Chromophobia* (Reaktion Books, 2000)- ISBN-13: 978-1861890740
- Josef Albers, *Interaction of Color, 50th Anniversary Edition* (Yale University Press, 2013)– ISBN-13: 978-0300179354

All other readings are available for download from Canvas as PDFs.

Required Software and Technology (all free with UM student account):

- **Zoom** (for our remote guest lecture and any other situation in which something needs to be moved online): [REDACTED]
Meeting ID: [REDACTED]
Passcode: [REDACTED]
- **Microsoft Word:** <https://its.umich.edu/communication/collaboration/microsoft-office-365/getting-started>
- **Adobe Photoshop:** <https://its.umich.edu/computing/computers-software/adobe-creative-cloud>

- You'll need access to a **laptop or tablet** for select class sessions (see Schedule for more info)

Websites

- **Canvas:** We will be using Canvas for sharing information, discussing class content formally and informally, and turning in written work. This is also where you will access readings and streaming links to our screenings. Be prepared to visit the site often, and please make sure you receive notifications to an email address you check regularly.
- **Google Drive and Google Docs** for in-class groupwork and brainstorming

Screenings:

Screenings are an essential part of this class. Due to the ongoing unpredictability of life in a pandemic, I have decided to make all but two of our screenings remote. In an ideal world, however, we would be watching all these films together on a big screen. When watching on your own, try to create as much of a "movie theater" atmosphere as you can. Watch on the biggest screen you own, dim or turn off the lights, and put away other devices. Be an active viewer and take notes. If you plan to write about a particular film, re-watch it! Free streaming links can be found under "Modules" on Canvas, and most are available with captions.

*** A note on course content:**

This semester, we will be dealing with difficult, contentious, antiquated, and/or reactionary topics and materials. I ask that you engage with these materials in the spirit of critical inquiry. This doesn't mean simply giving these texts and films the benefit of the doubt or excusing their failings, but rather attempting to understand them and thus to criticize them more effectively. Because I can't anticipate everyone's triggers, I recommend that you research each week's content in advance if you are concerned about encountering readings or screenings unprepared. If you find any of the course materials painful, overwhelming, or traumatic, and you are having trouble engaging with them as a result, please reach out to me, and we'll work together to find strategies to navigate these difficult encounters. I may also direct you to Counseling and Psychological Services (CAPS) at (734) 764-8312 or Services for Students with Disabilities (SSD) at (734) 763-3000 should you need additional support in order to do your best work.



ASSIGNMENTS AND GRADING

Please note that all assignments must be completed in order to pass and receive credit for this course. **Formal written assignments will be marked down for each day they are late** (e.g. an A becomes an A-, then a B+, etc.). **Discussion posts cannot be made up.** That said, I want you to succeed in this class, and I understand that the past few years have not been "business as usual." **If you need an extension, I'll try my best to give you one, as long as you email me at least 24 hours before the deadline.** *Ghosting is the worst thing you can do in a course like this.* Keep me updated if you are struggling and we will work out a solution together.

Engagement	Discussion Posts	Assignment #1	Assignment #2	Final Project
15%	25%	15%	15%	30%

ASSIGNMENT BREAKDOWN:

Engagement

“Participation” is a loaded word. We all have different needs, experiences, and challenges when it comes to discussing and engaging with class material. Together, we will collaborate to create physical and virtual spaces that enable everyone to contribute meaningfully. For these reasons, I use the word “engagement” rather than “participation” in my classes to show that there are many more ways to engage than just speaking out loud. These ways include (but are not limited to): coming to office hours; taking detailed notes; creating a virtual channel for students to communicate outside of class; and mindfully listening and responding to your classmates. Early on in the semester, I will ask you to submit an “Engagement Pathways Statement” articulating how you plan to show up 1) for yourself, 2) for your instructor, and 3) for your classmates this Winter. Mid-semester, we’ll check in to see how this plan is working for you and if you want to make any changes to your Statement. Finally, at the end of the semester, I’ll ask you to grade yourself on engagement based on the goals you outlined in January.

Online Discussion Posts

Over the course of the semester, you will post frequently to the Discussion Board for a total of **8 posts of 300-500 words each**. Your posts should be roughly split between readings and screenings /media objects (a 4:4 or 3:5 ratio). **Posts are due by 11:59 pm the night before we discuss your post’s topic in class** (i.e. if you are writing about a reading we’re discussing on Tuesday, you should post by Monday night). The idea behind these due dates is that your responses are “raw” and written before we discuss the texts together. **It’s your responsibility to keep track of how many posts you’ve written: these cannot be made up at the end of the semester.** In addition to your own posts, I expect you to read your classmates’ posts each week and may jump-start our class discussion by reading a specific entry. Your own post may be a response to someone else’s post or a synthesis of contrasts or commonalities you noticed among different posts (in fact, I encourage this!). The idea is to create a space for discussion outside of our in-person class time.

Assignment #1: Coloring Outside the Lines (3-4 pages, or 750-1000 words)

Talking and writing about color presents us with a set of aesthetic and ideological binaries that are more fraught and complex than they initially appear. These binaries include (to name a few): line vs. form, black-and-white vs. color, objectivity vs. subjectivity, fantasy vs. reality, self vs. other, and the empowered vs. the powerless. In this short, written assignment, I’ll ask you to identify and complicate a binary surrounding color that is present in one of our first three screenings (*Pleasantville*, *Blue*, or *The Darjeeling Limited*) by using a single piece of scholarship from the first weeks of class as a critical framework or lens through which to view the film. The film may question or deconstruct this binary from the outset, or it may even appear to endorse or solidify this binary. Regardless, your task is to show how applying a critical framework to a close reading of the film complicates your chosen binary, and to what end. You should focus primarily on one key scene to support your claims, paying close attention to visuals, sound, and editing.

Assignment #2: “PANTONE’S 2023 Color of the Year is Really...” (multimedia assignment)

This assignment asks you to combine creativity and humor with critical insight and social commentary. You will imagine an alternative reality in which PANTONE’s real Color of the Year for 2023 is *not* Viva Magenta 18-1750, but a color of your own design that responds directly to the global events of the past calendar year. Using existing memes and social critiques of PANTONE as inspiration (e.g. “The United Colors of the Apocalypse”; “Color of the Pandemic”), your assignment will take the form of both a fake

color swatch with a satirical name and serial number and a brief (200-300 word) “mock press release” written in the style of PANTONE’s color forecasting team.

Final Project (length and form varies)

This final assignment gives you the opportunity to draw upon the readings, concepts, and media objects we’ve encountered this term, and to build on theories of color, race, and technology in your preferred form of expression or communication. This project can take the form of either a traditional academic paper (4000-5000 words) **or** a creative multimedia project + Project Narrative (800-900 words). I’m open to group work for creative projects, but you must clear it with me beforehand as part of your Project Proposal, and all group members must turn in separate proposals outlining the projected division of labor. A substantial portion of the last few weeks of the semester will be spent on developing, workshopping, and refining your Final Projects both with me and with your peers.

This assignment will be split into two formal stages:

- **1-page Project Proposal + short annotated bibliography** (150-200 words) outlining concretely *what* you plan to do (and *with whom* if it is a collaborative project like a film), the relationship of the project to the course, your aspirations or goals for the project, and a bibliography of sources you are looking to for creative and intellectual guidance. The bibliography should include a minimum of 2-3 readings or media objects from the course and 2-3 you have discovered on your own.
- **Final Project**, due during Finals Week

POLICIES AND RESOURCES

Attendance

I expect you to attend both our Tuesday and Thursday meetings barring the usual reasons of illness, personal emergency, or other urgent conflict. As part of your right to privacy, you don’t need to give me any personal details or descriptions of physical symptoms when you tell me you can’t make it— unless it becomes a pattern, I trust that you have a good reason for not coming. **As this is not a hybrid class, I will not be recording any of our sessions.** The rationale here is that if you’re sick or otherwise unable to attend class, I don’t want or expect you to try to “attend” virtually (pre-pandemic, this was how attendance worked). **If you’re not feeling well, please stay home and rest and avoid getting others sick!** Together we will figure out how to make up the work you missed. I will post all PowerPoints for my lectures and other relevant material to Canvas, and I encourage you all to exchange contact info or set up a virtual group chat as a class so you can debrief if someone misses class. I’m of course also available in office hours if you’d like to check in individually.

Technology:

Particularly given that this is a class about technology, I want to think critically about the affordances (advantages) and pitfalls of using devices in class. There is ample research that shows that students who use a laptop, tablet, or mobile device during lectures, discussions, and screenings don’t absorb information or engage as well as those who use pen and paper, and we’re still only learning about the negative lasting effects of Zoom learning on cognition. At the same time, I recognize that students have a range of learning styles and that devices can be immensely helpful for those with accommodations. **For these reasons, I am allowing laptops and tablets (but *not phones*) in class and requesting that you put away *all devices* during in-class screenings.** If the presence of these devices becomes

disruptive or negatively impacts our classroom community, however, I reserve the right to change this policy. The exception is, of course, for days where I explicitly ask that everyone bring their devices to class (like for our Photoshop workshop).

Contacting Me:

I try my best to respond to emails within 24 hours on weekdays. If you email me over the weekend, I will get back to you on Monday. I encourage you to check in with a classmate if you haven't heard back from me yet—it may be faster. Feel free to email me about any logistical questions or concerns, but please save more substantive questions and feedback on written work for office hours.

Accessibility and Accommodations:

Services for Students with Disabilities, located in G-664 Haven Hall, offers services for students with documented disabilities. With or without documentation, my goal is to make your learning experience as accessible as possible. Regardless of whether or not you are registered with SSD, please let me know what I can do to maximize your learning, participation, and general access in this course. You can contact SSD at (734) 763-3000 or <http://ssd.umich.edu/>.

Mental Health and Wellbeing:

Students may experience stressors that can impact both their academic experience and their personal well-being. If you are experiencing concerns, seeking help is a courageous thing to do for yourself and those who care about you. If the source of your stressors is academic, please contact me so that we can find solutions together. For personal concerns, UM offers a variety of resources, many which are listed on the Resources for Student Well-being webpage. UM offers several confidential services that you might find helpful, including:

- **Counseling and Psychological Services (CAPS):** (734) 764-8312, <https://caps.umich.edu/>
- **Sexual Assault Prevention and Awareness Center (SAPAC) 24-Hour Crisis Line:** (734) 936-3333, <https://sapac.umich.edu/>

Academic Honesty:

Academic honesty is a display of respect for the learning community we are creating in this course and at this university. All work submitted must be original, based on your own ideas and expressed in your own words. All material taken from other sources must have proper documentation. If any part of your assignment is based on another source, you must acknowledge that source. If you don't give proper credit, you have committed an act of plagiarism, as defined below:

Plagiarism is the use of intellectual work and material produced by another person without properly acknowledging the sources of its authorship. Direct quotation and paraphrasing from print, online, or audio-visual materials must always be properly cited, even if the work is your own from another course. Note that this includes web resources such as Wikipedia, including those that do not list an author.

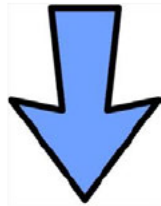
All cases of academic misconduct will be referred to the LSA Office of the Assistant Dean for Undergraduate Education. Being found responsible for academic misconduct will usually result in a grade sanction, in addition to any sanction from the college. For more information, including examples of behaviors that are considered academic misconduct and potential sanctions, please see <https://lsa.umich.edu/lsa/academics/academic-integrity.html>. To avoid academic dishonesty, be sure to

appropriately cite someone else's words, phrases, and ideas. **Note that the best way to avoid plagiarism is open communication.** If you are confused about what requires a citation, please ask me.

Writing Center:

The Sweetland Center for Writing is available to provide free writing consultation during any stage of the writing process. Sweetland provides support for all multilingual and international undergraduate students, offering a range of credit-bearing courses and sessions at their Writing Workshop and Peer Writing Center. You can find information about Sweetland's consulting services at <https://lsa.umich.edu/sweetland/>.

WEEKLY SCHEDULE ON NEXT PAGE



WEEKLY SCHEDULE (subject to change)

This course is organized into weekly modules. Weekly screenings and media objects, readings, and assignment deadlines can be found under "Modules" on Canvas.

UNIT 1	Color and the Problem of Perception	
Week 1: Introductions	Tuesday 1/04	Thursday 1/06
<ul style="list-style-type: none"> ○ If you haven't yet done so, please: <ol style="list-style-type: none"> 1) complete the Pre-Semester Survey and 2) introduce yourself on our discussion board! ○ Familiarize yourself with this syllabus! 		<ul style="list-style-type: none"> ○ Introductions and course policies ○ In-class activity
Week 2: Chromophobia and Chromophilia	Tuesday 1/10	Thursday 1/12
<p><u>READ:</u></p> <ul style="list-style-type: none"> ○ David Batchelor, excerpts from <i>Chromophobia</i> (2000) ○ Jennifer Gonzalez, "Morphologies: Race as a Visual Technology" (2003) ○ Handouts by Fabe and Brinkema on writing about film and moving image media <p><u>AT HOME, WATCH:</u> <i>Pleasantville</i> (Gary Ross, 1998)- 2 hours and 4 minutes</p>	<ul style="list-style-type: none"> ○ Lecture: "An Overview of Color Theory" ○ Discuss Batchelor reading ○ Workshop: talking and writing about film 	<ul style="list-style-type: none"> ○ Lecture: "Color as Racial Technology" ○ Discuss <i>Pleasantville</i> and Gonzalez reading
Week 3: Into the Blue	Tuesday 1/17	Thursday 1/19
<p><u>READ:</u></p> <ul style="list-style-type: none"> ○ Akira Mizuta Lippit, "Out of the Blue (<i>ex nihilo</i>)" (2012) ○ Peter Wollen, "Blue" (2000) 	<ul style="list-style-type: none"> ○ In-class screening + free-write: <i>Blue</i> (Derek Jarman, 1993)- 79 minutes ○ Go over Assignment #1: "Coloring Outside the Lines" 	<ul style="list-style-type: none"> ○ Lecture: "From International Klein Blue to Jarman's <i>Blue</i>" ○ Discuss <i>Blue</i> and Lippit/Wollen readings <p>*Due by 11:59 pm on Canvas: Engagement Pathways Statement*</p>

<p>Week 4: Synthetic Imaginaries</p> <ul style="list-style-type: none"> Michael Taussig, "What Color is the Sacred?" (2006) Prakash Kumar, "Plantation Indigo and Synthetic Indigo" (2016) <p><u>AT HOME, WATCH:</u></p> <ul style="list-style-type: none"> <i>The Darjeeling Limited</i> (Wes Anderson, 2007)- 1 hour and 31 minutes 	<p>Tuesday 1/24</p> <ul style="list-style-type: none"> Lecture: "Color and the Chemical Revolution" Discuss Taussig reading 	<p>Thursday 1/26</p> <ul style="list-style-type: none"> Lecture: "Color and Coloniality" Discuss <i>The Darjeeling Limited</i> and Kumar reading
<p>Week 5: Color Theory in the Classroom</p> <p><u>READ:</u></p> <ul style="list-style-type: none"> Josef Albers, <i>Interaction of Color</i> (1963)- the whole book! Nicholas Gaskill, "Of Primitives and Primaries" (2016) Arièle Dionne-Krosnik, "What Color is Racism?" (2019) <p><u>MEDIA OBJECTS:</u></p> <ul style="list-style-type: none"> Amanda Williams, <i>Color(ed) Theory</i> Munsell Color System materials (in class) 	<p>Tuesday 1/31</p> <ul style="list-style-type: none"> Lecture: "Training the 'Color Sense'" Discuss Gaskill reading In-class demos of Munsell and Milton Bradley color systems <p>*Due by 11:59 PM: Assignment #1*</p>	<p>Thursday 2/0</p> <ul style="list-style-type: none"> Lecture: "Before and After the Bauhaus" Discussion of Albers, Amanda Williams, and in-Class Activity: exercises from <i>Interaction of Color</i> Go over Assignment #2: "PANTONE's 2023 Color of the Year is actually..."
<p>Week 6: Science, Sensation, Modernity</p> <p><u>READ:</u></p> <ul style="list-style-type: none"> Michael Rossi: <ul style="list-style-type: none"> excerpts from <i>The Republic of Color</i> (2019) "Ten Short Notes on Color, Anthropology, and Makeup" (2019) <p><u>MEDIA OBJECTS:</u></p> <ul style="list-style-type: none"> Angélica Dass, <i>Humanae</i> (2012-) Byron Kim, <i>Synecdoche</i> (2011) 	<p>Tuesday 2/07 (REMOTE)</p> <ul style="list-style-type: none"> VIRTUAL GUEST SPEAKER: Dr. Michael Rossi <p><i>(please note that this class will be on Zoom)</i></p>	<p>Thursday 2/09</p> <ul style="list-style-type: none"> Debrief of Rossi talk Tour of Shapiro Design Lab + Photoshop Tutorial

UNIT 2	From Analog to Digital	
Week 7: The Rise of PANTONE	Tuesday 2/14	Thursday 2/16
<p><u>READ:</u></p> <ul style="list-style-type: none"> ○ Anne Quito, "How Pantone Became a Global Authority on Color" (2015) ○ Anna Watkins Fisher, "Safety Orange" (2021) ○ Christine Goding-Doty, "Beyond the Pale Blog" (2020) <p><u>MEDIA OBJECTS (in class):</u></p> <ul style="list-style-type: none"> ○ Pantone ColorChecker and swatches ○ Pantone memes 	<ul style="list-style-type: none"> ○ Lecture: "Pantone's Fantasy of Global Progress" ○ In-class activity with ColorChecker 	<ul style="list-style-type: none"> ○ Discuss Fisher and Goding-Doty readings and Pantone memes ○ Work on Assignment #2 (bring devices to class)
Week 8: The Color Chart	Tuesday 2/21	Thursday 2/23
<ul style="list-style-type: none"> ○ Timon Beyes, "Colour Chart" (2020) ○ Perry Kulper, "The Calculus of Paint" (2009) <p><u>MEDIA OBJECTS:</u></p> <ul style="list-style-type: none"> ○ Browse artists in MoMa "Color Chart" exhibition (be prepared to discuss an artwork you found particularly interesting) ○ Look through Werner's Nomenclature of Color (1814), especially the color charts themselves 	<ul style="list-style-type: none"> ○ Lecture: "The Wheel and the Grid" ○ Discuss Beyes and Kulper readings ○ Mid-semester check-ins 	<ul style="list-style-type: none"> ○ Continued discussion of color charts (Werner's Nomenclature and MoMa show) ○ In-class game: Hues and Cues <p>*Due by 11:59 pm: Assignment #2*</p>
Week 9: SPRING BREAK	Tuesday 2/28 No Class!	Thursday 3/02 No Class!
Week 10: Standards and Calibrations, Part I	Tuesday 3/07	Thursday 3/09
<p><u>READ:</u></p> <ul style="list-style-type: none"> ○ Richard Dyer, "The Light of the World" (1997) ○ Genevieve Yue, "The China Girl on the Margins of Film" (2015) 	<ul style="list-style-type: none"> ○ Lecture: "Lighting for Whiteness" ○ Discuss Dyer reading ○ Go over Final Project 	<ul style="list-style-type: none"> ○ Lecture: "Shirley Cards and China Girls" ○ Discuss Yue reading and <i>Girls on Film</i>

<p><u>At home, WATCH:</u></p> <ul style="list-style-type: none"> Julie Buck and Karin Segal, <i>Girls on Film</i> (2008)- 8 minutes 		
<p>Week 11: Standards and Calibrations, Part II</p>	<p>Tuesday 3/14</p>	<p>Thursday 3/16</p>
<p><u>READ:</u></p> <ul style="list-style-type: none"> Jonathan Sterne and Dylan Mulvin, "The Low Acuity for Blue" (2014) Claire Lehmann, "Color Goes Electric" (2016) 	<ul style="list-style-type: none"> Lecture: "The Standard Observer" Discuss Sterne & Mulvin and Lehmann readings 	<p>Exhibition Visit: YehRim Lee's Dopamine Dressing" at UMMA</p>
<p>Week 12: Colorful Interfaces</p>	<p>Tuesday 3/21</p>	<p>Thursday 3/28</p>
<p><u>READ:</u></p> <ul style="list-style-type: none"> Carolyn L. Kane, excerpts from <i>Chromatic Algorithms</i> (2014) Alvy Ray Smith, excerpts from <i>A Biography of the Pixel</i> (2021) <p><u>AT HOME, WATCH:</u></p> <ul style="list-style-type: none"> Alvy Ray Smith, Vidbits (1974)-15 minutes Trailer for Punch Drunk Love (Paul Thomas Anderson, 2002)- 1 minute 35 seconds Clip from Waking Life (Richard Linklater, 2001)- 10 minutes 43 seconds 	<ul style="list-style-type: none"> Lecture: "What Makes Digital Color 'Digital?', Anyway?" Discuss Kane and Smith readings + clips 	<ul style="list-style-type: none"> Continued discussion of clips and readings
<p>Week 13: Algorithmic Bias</p>	<p>Tuesday 3/28</p>	<p>Thursday 3/30</p>
<p><u>READ:</u></p> <ul style="list-style-type: none"> Simone Browne, "Digital Epidermalization: Race, Identity, and Biometrics" (2010) Ruha Benjamin, excerpts from <i>Race After Technology</i> (2019) 	<ul style="list-style-type: none"> Lecture: "Race, Technology, and Surveillance" Discuss Browne and Benjamin readings 	<ul style="list-style-type: none"> In-class screening: <i>Coded Bias</i> (Shalini Kantayya, 2020)- 1 hour 25 minutes (We will need to start exactly at 11:30 in order to watch the whole film so please be on time!) <p>Final Project Proposal + Bibliography Due by 11:59 pm</p>

Week 14: Required meetings and Kane Guest Lecture	Tuesday 4/04	Thursday 4/06
	<ul style="list-style-type: none"> ○ Required meetings to talk about your Final Projects (sign-up for 4/04 or 4/11) <p>*Due by 11:59 pm: Final Reflection on Engagement*</p>	<p>Guest lecture: Dr. Carolyn L. Kane (in person!)</p> <p>+ Dr. Kane's talk at 4 pm: "The Great White Way: Photography and America's White Imaginary" (extra credit opportunity)</p>
Week 15: Required meetings, continued	Tuesday 4/11	Thursday 4/13
	<ul style="list-style-type: none"> ○ Required meetings to talk about your Final Projects (sign-up for 4/04 or 4/11) 	NO CLASS— Dr. Zeitlin-Wu is at a conference. Continue to work on Final Projects
Week 15: Conclusions	Tuesday 4/18	Tuesday 4/20
	<ul style="list-style-type: none"> ○ Conclusions ○ Course Evaluations 	
Week 16: Finals Week	Tuesday 4/25	Thursday 4/27
		FINAL PROJECTS DUE by 11:59 pm on Canvas