From Prisms to Pantone: Color, Race, and Technology

When:
Where:
Professor: Dr. Lida Zeitlin-Wu // lidazw@umich.edu
Office hours:

Left: Moses Harris, "The Natural System of Colours" (1766) **Right:** Angélica Dass, *Humanae* (2012-)

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. Some questions we will grapple with include:

- *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 representing color "accurately" on screen, and what kinds of technological and social compromises are involved? Who benefits from these compromises? Who do they harm or leave out?*

Students will have many different modes of engaging with the course material and are encouraged 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 you'll have the option to pursue a multimedia project for your 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 meets UM's criteria for a blended class. This means that we will meet mostly in person (in 268 Wieser) and sometimes we will meet on Zoom, or I will send you off with an asynchronous assignment in lieu of a synchronous meeting. Based on your responses to our class survey, we'll work together to determine the balance of in-person vs. online, as well as formats that best support discussion for us collectively. Make sure to check "Pages" on our Canvas site for the most updated class schedule. Much of our time together in class will be spent exploring course themes through discussion and in-class activities. Periodically, we'll share pieces from our ongoing portfolio collection (see "Assignment Breakdown") and discuss our in-progress projects. 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 industry-standard design tools like Photoshop and the Pantone Matching System. 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) and possibly an artist's visit with Astria Suparek (TBD).

Accessibility and Accommodations:

I am committed to making our learning experience both inside and outside the classroom as accessible as possible. Services for Students with Disabilities (SSD), located in G-664 Haven Hall, offers services for students with documented disabilities. You can contact SSD at (734) 763-3000 or http://ssd.umich.edu/. Regardless of if you are registered with SSD, my goal is to make your learning experience as accessible as possible. Please let me know what I can do to maximize your learning, participation, and general access in this course, no matter when over the course of the semester they occur to you. Likewise, please let me know if there are other life circumstances that may affect your participation. These may be personal, family-related, or health-related, or related to your particular learning style. I'm happy to discuss adjustments or alternatives as needed.

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. Always check "Pages" for the most up-to-date schedule.

Texts. All readings are available on Canvas for free as PDFs, except for one required book, to be purchased in hard copy (available for purchase at Barnes & Noble, 530 S. State St.). You'll need it before our class session on 10/03.

- Josef Albers, *Interaction of Color, 50th Anniversary Edition* (Yale University Press, 2013)– ISBN-13: 978-0300179354

Optional (I will upload a free PDF, but encourage you to order a hard copy if the text speaks to you):
- David Batchelor, *Chromophobia* (Reaktion Books, 2000)- ISBN-13: 978-1861890740

Software and Technology (all free with UM student account):
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  *Please double-check Canvas for the most up-to-date links. We may use a different link for guest

  speakers depending on their preference.

- **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. Be prepared to visit the site often, and please make sure you receive notifications to an email address you check regularly.
- [Microsoft Word](#) (written assignments should be submitted as .doc or .docx files)
- [Adobe Photoshop](#) (You'll need it for our second formal assignment)
- **Are.na account.** Please sign up for a free account ███. Are.na is a platform for saving, organizing, and annotating digital content, and we'll use it this semester to host our final project portfolios.
- Access to a **laptop or tablet** during class meetings
- **Google Workspace** for in-class groupwork and brainstorming

Additional Resource for Digital Projects and Research:
- Caitlin Pollock, UM Libraries' Digital Scholarship Specialist, is an excellent resource for those of you who want to explore interactive platforms for your final projects, such as Storymaps, Timeline GS, or Twine. Caitlin will be coming to speak to our class in Week 9, but she is available for consultation throughout the semester. Make an appointment [here](#) or email her at pollockc@umich.edu

Screenings:
Screenings are an essential part of this class. In the spirit of accessibility, I have made all but one of these screenings remote. 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 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.). That said, I want you to succeed in this class. Accordingly, I've scaffolded assignments in a way that replaces high-stress, high-stakes crunch periods with smaller, continuous assignments like reading responses and portfolio-building that lock in course credit. If you need an extension, please let me know and I'll try my best to give you one if possible. In general, please request extensions at least 24 hours before the assignment is due. 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 and Comments	Midterm Assignment	Media Portfolio	Final Project
15%	20%	20%	20%	25%

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 in the semester, I'll 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 (4 posts and 4 comments)

Throughout the semester, you'll contribute short posts on our Canvas Discussion Board in response to that week's readings or screening/media objects. These should be a minimum of 200 words and no more than 500 words each. More important than the length requirement, however, is that these responses engage closely with the readings: What arguments are the authors making or what questions does a media object raise? Where do you see opportunities to push a line of thinking further or to take a left turn? Similarly, four times over the semester you'll compose and post short responses to your peers'

comments and questions. We'll use these questions and comments for our in-class discussions. At least one of the reading responses must be submitted before the due date of the midterm project, but when you submit the others is up to you: you can submit them at regular intervals if you like, or you can wait for readings and themes that spark your interest. Regardless, keep track of how many posts you've written so you don't run out of opportunities at the end of the semester.

Please submit these the night before we discuss your post's topic in class, by 11:59 pm Eastern Time (i.e., if you are writing about a reading we're discussing on Tuesday, you should post or comment by Monday night). The idea behind these due dates is that your responses are "raw," and I have time to read them before we discuss the texts together. One exception will be reflecting on our guest lectures after the fact.

Midterm Assignment: "PANTONE'S 2023 Color of the Year is Really…"

This assignment asks you to combine creativity and humor with critical insight and social commentary. You will imagine an alternative reality in which color forecasting corporation 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. You'll submit your project to a separate channel on are.na so you can view and comment on your classmates' projects as well.

Media Portfolio Collection and Comments (1 each per week, beginning in Week 4)

Over the course of the semester, you'll engage in hands-on research to uncover some new aspect of color. Each week, I'll ask you to add one new item related to our investigations in this course to your digital portfolio on Are.na. The possibilities here are vast: it could be an artwork, a scholarly article you find interesting, a TikTok or meme, a TV show, or a piece of popular journalism. For each item, add a short annotation that describes it and why you found it interesting. Each week, you'll also choose an item from one of your classmates' portfolios to leave a short comment on. Please aim to add an item to your portfolio before the first class of each week!

Final Project

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 many forms and I encourage you to discuss ideas with me at any point in the semester. Possibilities include (but are not limited to):

- Video essay or short film
- Podcast
- Twine game or other interactive format
- A website
- A physical artwork like a zine, painting, or sculpture
- Fashion or design portfolio
- Other creative/critical options, to be cleared with me in advance

You may also choose to write a traditional 4000-5000 word academic paper. For all creative projects, you'll also submit an 800-900 word Project Narrative. 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 several stages:
- 1-page Project Proposal + short annotated bibliography (150-200 words), due during Week 12
- In-class workshopping during Week 13
- Short in-class presentations during the last two weeks of the semester
- Final Project, due during Finals Week

Extra Credit Opportunities

During any given semester at the University of Michigan, there are fantastic events happening all over campus. I encourage you to take advantage of this intellectual community and to attend any talks, roundtables, or symposia that you find interesting and are related (even peripherally) to this course. Many events are in hybrid format, meaning that you can attend virtually, and many are recorded if you can't make the time. Below, I've listed some options for upcoming events at UM that would count for extra credit, but you're welcome to pitch another event that isn't listed here—just email me first. Whichever event you choose, please write a 500-600 word response (slightly longer than a standard discussion post) reflecting on the talk or event and connecting it to our class. Depending on your needs, this response will count towards your discussion posts or as a boost to your Engagement grade.

Upcoming events:
- Any events in the Penny Stamps Speaker Series (Thursdays 5:30-7:00 PM at the Michigan Theater; see <u>website</u> for specific speakers)
- Tuesday, October 24th, 3:00-4:00 pm, <u>"'The Great White Way: Photography and America's White Imaginary' / Carolyn L. Kane in Conversation with Lida Zeitlin-Wu"</u>
- DSI Esports Symposium (investigates notions of race, gender, and inclusivity within the world of competitive gaming)
  - Thursday, November 9th, 4:00-5:30 pm: <u>Tara Fickle and Huan He, "Playing Like an Asian: Race, Gender, & Athleticism in Esports"</u>
  - Friday, November 10th, 11:00 am-12 pm: Kishonna Gray, <u>"#TechFail: From Intersectional (In)Accessibility to Inclusive Design"</u>
  - Friday, November 10th, Lindsey Migliore, <u>"Esports Unveiled: A Journey into the Light and Shadows of a Thriving Global Phenomenon"</u>
- Wednesday, November 15th, Stern Auditorium, time TBA: performance by <u>Astria Suparek</u>
- Artist's talk by <u>Beth Coleman</u> (TBD)

COURSE POLICIES

Attendance

I expect you to attend our synchronous class meetings—both in-person and virtual—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. **I will not be recording any of our in-person or virtual class sessions, though I will record virtual guest speakers.** 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. 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. Some days, we may also work collaboratively on a Google Doc or look through our portfolios in real time. For these reasons, laptops and tablets (but *not phones*) may be used in class. When we watch films or clips in class, please put all devices away.

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.

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. Direct quotation and paraphrasing from print, online, or audio-visual materials must always be properly cited and acknowledged, even if the work is your own from another course. 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 Academic Integrity. 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.

Note: A large portion of this class involves looking at the way technology, including AI, can perpetuate bias and exclusion. *Please do not use ChatGPT or any generative AI unless you will be explicitly analyzing or critiquing this software as part of your process* (I'm more than happy to have an open discussion about the pitfalls of generative AI in office hours, or even during class-time if there is widespread student interest).

CAMPUS RESOURCES

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/

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 here.

Shapiro Design Lab: The Shapiro Design Lab, which we will be visiting in Week 5, is an excellent resource for those of you interested in pursuing a creative final project. They have a everything from a 19th-century letter press to a 3D Printer and recording facilities for both audio and video—and it's all free for UM students as long as you sign up in advance. Find out more here.

Digital Media Commons
Located in the Duderstadt Center, the DMC offers audio and video equipment checkout for UM students. Like the Shapiro Design Lab, this might be a useful resource for final project production. More information is here.

CRLT Resources
The Center for Research on Teaching and Learning maintains a master list of useful links to resources for UM students, including everything from advising centers to technology tools. You can find the list here.

Computer and Video Game Archive
Though we won't be discussing games extensively in this class, some of you may be interested in pursuing a game-related final project or even designing your own game. Located in Shapiro, CVGA has an extensive collection of video games, consoles, board games, and more, from the 1970s to today. Find out more here.

WEEKLY SCHEDULE ON NEXT PAGE
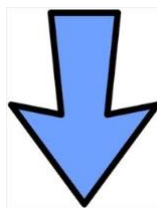
<u>WEEKLY SCHEDULE (subject to change)</u>

Note: a handful of sessions are currently marked as <mark>Remote</mark> or <mark>Asynchronous</mark> in the schedule below. Remote sessions will take place synchronously over Zoom. All other sessions will meet in 268 Weiser, apart from two classes highlighted in <mark>blue.</mark> This schedule will likely change as we go—i.e., based on our collective needs and preferences, as well as emergent changes in the pandemic or extreme weather conditions, we'll move additional sessions online. You can access weekly screenings and media objects, readings, and assignment deadlines on Canvas under "Pages" and/or "Modules."

UNIT 1	Color and the Problem of Perception	
Week 1: Welcome!	**Tuesday 8/29**	**Thursday 8/31**
o ███████████ (please complete by Tuesday 9/04) o Introduce yourself on our discussion board! **At-home screening:** *Pleasantville* (Gary Ross, 1998)- 2 hours and 4 minutes	o Introduction to the course	o Lecture: "Color: An Overview" o Discuss *Pleasantville* o **In-class activity:** What's wrong with color symbolism?
Week 2: Chromophobia and Chromophilia	**Tuesday 9/04**	**Thursday 9/08**
<u>READ:</u> o Chapters 1 and 2 of David Batchelor, *Chromophobia* (2000)—and any others you wish to read! o Jennifer Gonzalez, "Morphologies: Race as a Visual Technology" (2003)	o Discuss Batchelor reading o Continued discussion of *Pleasantville* + clip analysis o Go over Assignment #1	o **Lecture: "Color as Racial Technology"** o Discuss Gonzalez reading o In-class practice for Assignment #1
Week 3: Into the Blue	**Tuesday 9/12**	**Thursday 9/14**
<u>READ:</u> o Jonathan Sterne and Dylan Mulvin, "The Low Acuity for Blue" (2014)	o In-class screening: *Blue* (Derek Jarman, 1993)- 79 minutes	o Lecture: "From International Klein Blue to Jarman's *Blue*" o Discuss *Blue* + Sterne/Mulvin reading *Due by 11:59 pm on Canvas: **Engagement Pathways Statement***
UNIT 2	**Modernizing Color**	

Week 4: Synthetic Imaginaries	Tuesday 9/19	Thursday 9/21
o Nicholas Gaskill, excerpt from *Chromographia* (2018) Recommended: Michael Taussig, "What Color is the Sacred?" (2006) MEDIA OBJECTS: o Browse through the following digitized primary texts, especially the color charts towards the end: o *Werner's Nomenclature of Color* (1814) o A.H. Munsell, *A Grammar of Color* (1921)	o Lecture: "Color and the Chemical Revolution" o Discuss Gaskill reading + historical color charts	==Asynchronous== activity with Munsell Color System (more info forthcoming on Canvas)
Week 5: Science, Sensation, Modernity	Tuesday 9/26	Thursday 9/28

READ:
o   Michael Rossi:
   ▪   Excerpts from *The Republic of Color* (2019)
   ▪   "Ten Short Notes on Color, Anthropology, and Makeup" (2019)
 	
MEDIA OBJECTS:
o   Byron Kim, *Synecdoche* (1991-)
o   Angélica Dass, *Humanae* (2012-)
	o ==Remote:==
	   Virtual guest talk by Dr. Michael Rossi
		Guided Tour of Shapiro Design Lab
		+ Angélica Dass activity
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Week 6: Color Utopias and Dystopias	Tuesday 10/03	Thursday 10/05
READ: o Anna Watkins Fisher, "Safety Orange" (2021) o Tom Vanderbilt, "Sneaking into Pantone HQ" (2012) o Jenny List, "Interview: Stuart Semple on Pantone, Freetone, Colour, and Open Source" (2022) Media Objects (Week 6, cont.):	o Lecture: "The Rise of Pantone" o Discuss readings and media objects o Go over Midterm Project and in-class activity with Pantone parodies	o ==Asynchronous:== Watch Photoshop tutorial for Midterm Project (available on Canvas) and begin brainstorming for your Pantone parody

o David Bieloh, "United Colors of the Apocalypse" (2020) o "Color of the Pandemic" (2022) o Stuart Semple, Freetone (2022) Jack + Huei, "Bleached Coral" (2019)		
Week 7: Color Theory in the Classroom	Tuesday 10/10	Thursday 10/12
READ: o Josef Albers, Interaction of Color (1963)- the whole book! WATCH: o Amanda Williams, "Why I turned Chicago's abandoned homes into art" (2018)-13 minutes MEDIA OBJECT: Amanda Williams, Color(ed) Theory	o Lecture: "Before and After the Bauhaus" o In-Class Activity: exercises from Interaction of Color + discussion of Amanda Williams artworks	o Asynchronous: Sign up for optional meetings on Zoom to check in mid-semester *Due by 11:59 pm: Midterm Project*
UNIT 3	Encoded Bias	
Week 8: Lighting for Whiteness	Tuesday 10/17	Thursday 10/19
READ: o Richard Dyer, "The Light of the World," from White (1997) o Xavier Harding, "Keeping Insecure Lit" (2017)	No class: Fall study break	o Lecture: "Lighting for Whiteness" o Discuss Dyer + Benjamin readings + clip work o Go over Final Project *Due by 11:59 pm on Canvas: Mid-Semester Engagement Check-in*
Week 9: Colorful Interfaces	Tuesday 10/24	Thursday 10/26
READ: o Carolyn L. Kane, excerpts from Chromatic Algorithms (2014) Recommended: o Claire Lehmann, "Color Goes Electric" (2016)	Guest lecture: Dr. Carolyn L. Kane (in person!)	Remote: o Virtual workshop with Caitlin Pollock, Digital Scholarship Specialist at UM Libraries

Week 10: Algorithmic Bias + Camouflage	**Tuesday 10/31**	**Thursday 11/02**
READ: ▪ Simone Browne, "Epilogue," from *Dark Matters* (2015) ○ Ruha Benjamin, "Coded Exposure," from *Race After Technology* (2019) MEDIA OBJECTS: ○ Adam Harvey, CV Dazzle ○ Jillian Mayer, "How to Hide From Cameras" ○ Joy Buolamwini, "AI, Ain't I a Woman?"	○ Discuss readings and artworks ○ **In-class Halloween activity!*** Come to class in CV Dazzle camouflage (I'll also provide some additional supplies). Together, we'll play with Zoom's facial recognition features to see if we can confuse them through color and patterning. *Credit goes to Professor Apryl Williams for this activity idea.	==Asynchronous:== *Independent work on Final Project Proposals, due by 11:59 pm*
Week 11: From Shirley to Lena	**Tuesday 11/07**	**Thursday 11/09**
READ: ○ Genevieve Yue, "The China Girl on the Margins of Film" (2015) Recommended: ○ Lorna Roth, "Looking at Shirley, the Ultimate Norm" (2009) ○ Dylan Mulvin on the Lena Image, from *Proxies* (2021) WATCH: ○ Julie Buck and Karin Segal, *Girls on Film* (2008)- 8 minutes ○ Watch *Losing Lena* (dir. Kyra Bartley, 2019)- 26 minutes	○ Lecture: Lecture: "Shirley Cards and China Girls" ○ Discuss readings and screenings	In-class game: Hues and Cues ███████████████
Week 12: **Workshopping + artist's visit (TBD)**	**Tuesday 11/14**	**Thursday 11/16**
TBD: likely artwork by Astria Suparek	○ Possible class visit from Astria Suparek (TBD)	==Remote:== Workshopping Final Projects over Zoom
Week 13: Optional Meetings	**Tuesday 11/21**	**Thursday 11/23**

	o Optional meetings to talk about your Final Projects (over Zoom- sign up via ███████) *Due by 11:59 pm: Final Reflection on Engagement*	THANKSGIVING DAY. NO CLASS.
Week 14: Sharing, Part I	Tuesday 11/28	Thursday 11/30
	Presentations	Presentations
Week 15: Sharing, Part II	Tuesday 12/05	Thursday 12/07
	Presentations and last day of class!	

Final Projects Due Friday, December 8th by 11:59 pm on Canvas