We tend to think of our bodies as organic vessels – biological and chemical objects that house our rational selves. But our bodies also carry social meanings, and enable social life. Consider: when is a fetal body really alive? Who gets to decide whether a child’s body should be vaccinated? Can a person change their gender? Or their race, for that matter? Is there an ideal kind of body? What happens to those that do not conform to the ideal? Is obesity an individual or a collective issue? In this course we will explore these questions using sociological theory and approaches. We will draw on research about gender, race, disability, sexuality, aging, and medicine, to conceptualize how bodies are sites for social regulation and resistance.

Course Objectives
By the end of the semester, you will be:

1. Conversant in major intellectual traditions used to theorize, define and analyze the body.
2. Confident in your ability to contextualize the body as a multifaceted object of study – navigating material and ideological, as a product of both biology and history, as a socially constructed canvas that reflects cultural and social forces.

3. Able to translate your final written, intellectual efforts into an embodied, affective, or expressive modality for our course art opening and exhibit.

Course Policies
Read this syllabus carefully and in its entirety.

Attendance
Attendance is required since much of the work of this course will take place in discussions. Unexcused absences will adversely affect your grade. Please inform me of any excusable absences before the meeting.

Policy on Religious Holidays
If you will be observing any religious holidays this semester which will prevent you from attending a regularly scheduled class or interfere with fulfilling any course requirement, I am happy to make arrangements with you to make up any missed assignments. Please notify me before the end of the first week of class, if at all possible, of any known absences due to a religious holiday.

Late Work
Note carefully the dates of deadlines listed on this syllabus. Late or incomplete work is extremely disrespectful, and I may not accept it. If I choose to accept it, it will be penalized at my discretion.

Contacting Me Outside of Class
Email is by far the best way to contact me. Please allow 48 hours for a response, though I will try to respond more quickly during the week. I may not respond on weekends or holidays.

Office Hours
You may see me during office hours for any problem related to our course or to your completion of any readings or assignment for our course. I also encourage you to come by office hours to discuss ideas and concepts from the course or any related thoughts sparked by the course.

Policy on Cell Phones & Computers
A growing body of research suggests that the presence of laptops or tablets in classrooms is distracting and interferes with learning. Cell phones must be turned off during class except with special permission. I strongly encourage you to print out readings and bring hard copies to refer to in class. Whether you print or not, I require you to have some access to the assigned texts during class.

Laptops, tablets, and other similar devices are allowed in class. Please use them only to take notes or for other course-related work. I reserve the right to change this policy at any time during the course if I believe laptops have become a distraction.

Controversial Subject Matter
In this class, we may be discussing subject matter that some students may consider controversial. Some
students may find some of the readings and/or comments in class very challenging. Our purpose in this class is to explore this subject matter deeply and consider multiple perspectives and arguments. Students are expected to listen to the professor and to one another respectfully, but of course are free to disagree, respectfully, with views expressed in class or in readings.

Title IX Statement
Haverford College does not discriminate in education or employment on the basis of sex, sexual orientation, gender identity, race, color, age, religion, disability, genetic information, national or ethnic origin, citizenship, veteran status, or any other characteristic protected by law. This policy is consistent with relevant governmental statutes and regulations, including those pursuant to Title IX of the Federal Education Amendments of 1972, Section 504 of the Federal Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990, as amended. Inquiries concerning Title IX may be addressed to the Dean of Student Life, Michael Martinez (mmartine@haverford.edu) and other policies of non-discrimination may be referred to the Affirmative Action Officers or to the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC. Affirmative action questions should be referred to the Director of Human Resources, T. Muriel Brisbon (tbrisbon@haverford.edu, 610-896-1250).

Sexual Misconduct
I believe each student deserves a safe environment to pursue an education and I understand the devastating impact forms of power-based personal violence (i.e. sexual assault, dating/domestic violence, and stalking) may have. I am dedicated to contributing to a safe campus and I believe that each of us has a personal responsibility to reject violence or intimidation of any kind.

Sexual misconduct will not be tolerated at Haverford College. Sexual misconduct is a broad term that includes but is not limited to sexual harassment, sexual assault (non-consensual sexual contact, non-consensual sexual intercourse, and forced sexual intercourse), sexual exploitation, stalking, domestic violence, dating violence, and retaliation. Such behaviors are anathema to Haverford’s foundational principles that underscore human dignity, promote equality, and repudiate violence in any form.

Some of the material in this course might prompt you to think about or discuss your experiences of sexual misconduct. If you or someone you know has experienced these abuses, please know you are not alone. You can find confidential resources at the following:

Counseling and Psychological Services (CAPS): The staff at CAPS listens carefully to the concerns students have about their lives, in a safe, supportive and confidential setting. Schedule an appointment: sprawling@haverford.edu or (610) 896-1290.

Health Center: Health Services provides health promotion, education, and medical care to all registered students who have completed their medical records forms. (610) 896-1089. M–F: 9:00 a.m.–5:00 p.m.

Women’s Center: The Haverford College Women’s Center is a safe, inclusive, intersectional space open to folks of all genders. As a safe space, we believe in cultivating trust, accountability, transparency, support, empowerment, and a commitment to growth. The center is located in the
Campus Center room 209. Their regular phone number is 610-896-1292 and it operates during our open hours. The 24/7 hotline for survivors of sexual assault is 484-571-2775.

**Dean’s Office:** The Office of the Dean of the College coordinates many academic support and student services at Haverford and is generally responsible for student life on campus. Martha Denney Dean of the College (610) 896-1232, mdenney@haverford.edu Stokes Hall | Office Hours Monday–Friday: 9 a.m.–5 p.m. A dean is on-call 24 hours per day during the academic year and is reachable through Campus Safety at (610) 896-1111.

**Survivors of Assault and Rape (SOAR):** SOAR members meet once a week at an undisclosed time and location. Meetings are generally run Quaker-meeting style and intend to provide a safe, confidential, and supportive space for students. If interested in becoming a member or receiving emails, please contact soarhaverford@gmail.com.

**Campus Safety:** Campus Safety makes every effort to prevent crime, provides highly visible security patrols (vehicular and bike), and responds quickly to the needs of individuals on campus and in the College community as a whole. The Department works closely with the Police Departments of Haverford and Lower Merion Townships to create a safe and secure campus environment. Campus Safety is open 24/7. Campus Safety can be reached from campus phones at x1111. Call from off campus or a cell phone at (610)896-1111 or press the red emergency button on any Blue Light Phone.

**Statement on Disability and Accessibility**
Haverford College is committed to providing equal access to students with a disability. If you have (or think you have) a learning difference or disability – including mental health, medical, or physical impairment, please contact the Office of Access and Disability Services (ADS) at hc-ads@haverford.edu. The Coordinator will confidentially discuss the process to establish reasonable accommodations.

Students who have already been approved to receive academic accommodations and want to use their accommodations in this course should share their verification letter with me and also make arrangements to meet with me as soon as possible to discuss their specific accommodations. Please note that accommodations are not retroactive and require advance notice to implement.

It is a state law in Pennsylvania that individuals must be given advance notice if they are to be recorded. Therefore, any student who has a disability-related need to audio record this class must first be approved for this accommodation from the Coordinator of Access and Disability Services and then must speak with me. Other class members will need to be aware that this class may be recorded.

There are also a number of resources on campus available to you as a student to maximize your academic potential, including the Office of Academic Resources (https://www.haverford.edu/oar) and the Office of Access and Disability Services (https://www.haverford.edu/access-and-disabilityservices). If you think you may need accommodations because of a disability, please contact hc-ads@haverford.edu.
Policy on Academic Honesty
Though the College’s cherished Honor Code started its life in 1897 as a simple system for holding exams without proctors, it has become the purest expression of the College’s values and an intrinsic part of a Haverford education. The Honor Code can be viewed here: http://honorcouncil.haverford.edu/the-code. A violation of academic integrity in the form of plagiarism, cheating, or assisting others in dishonest practices, may result in a failing grade in the assignment and the course.

Required Texts
All texts will be made available through Moodle. If you are unsure which section of a pdf to read, please refer to this syllabus’s full course schedule.

Course requirements
You are expected to do all the readings, attend all the classes, arrive punctually and participate enthusiastically. Late or incomplete work is extremely inconsiderate and will affect your grade.

All written assignments should be headed with your name, the date, and a title. Number all pages. Always format your text in 12-point Times New Roman Font with 1-inch margins.

You will submit your written assignments via the Moodle website.

The course will be assessed as follows:

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion Participation</td>
<td>20%</td>
</tr>
<tr>
<td>Discussion Facilitation</td>
<td>10%</td>
</tr>
<tr>
<td>Reading Responses (Eight total)</td>
<td>20%</td>
</tr>
<tr>
<td>Project Pitch</td>
<td>10%</td>
</tr>
<tr>
<td>Final Essay</td>
<td>20%</td>
</tr>
<tr>
<td>Final Project Practice / Performance</td>
<td>20%</td>
</tr>
</tbody>
</table>

Discussion Participation (20%) – This course requires you do the readings carefully and come to class prepared with comments and questions. To do this, I strongly suggest you read paper copies of the readings, underline as you go and make marginalia (comments in the margins). If you prefer to read electronic versions, make sure you take notes in a separate document and keep a record of page numbers, as I will ask you to substantiate your comments. Strong preparation makes for more interesting discussions and will improve your learning. This includes attendance.

Strong in-class participation does not mean speaking at length about something tangential, irrelevant or undeveloped. It does mean that you share your thoughts and responses to particular passages, ask questions and offer connections to social phenomena or other texts. High quality participation means listening carefully to your interlocutors, making space for others to participate and then confidently contributing thoughtful ideas, reactions and arguments.

In-class participation is not a performance for your professor. It is a genuine opportunity for you to discuss your reactions to relevant texts and to deepen your understanding through collective
questioning, analysis, and critique. I employ a pedagogy that’s deeply influenced by Rancière’s methods of intellectual emancipation. I believe that every student is equally capable of understanding the text and will be best positioned to do so if given the freedom to engage with the text with self-directed curiosity. Knowledge is not a thing I will teach you. It is something you will teach yourself. What’s more, my interpretation of the text will not stay with you for years to come. Your own impression of the texts, and your ability to read texts carefully, will.

**Discussion Facilitation (10%)**
Over the semester each of you will lead discussion for an assigned piece. I will circulate a sign-up sheet early on in the class so you can sign up for a reading that you are drawn to. Leading discussion means reading the assigned text especially closely, coming with questions to provoke the class into discussion, and facilitating the flow of discussion so that we make sure to cover the main points of the text, and to make connections with other texts, as well as our everyday world. You will want to prepare several provocative, thoughtful and open (not yes/no questions) questions to get the class talking, and be sure to encourage your fellow students to listen to each other and stay on topic. Do not be afraid of silence, you don’t need to fill the gaps. You can always pivot and change your approach if your classmates are not engaged. And you will learn to help one another as the semester goes on. I will be available as a resource to assist with planning discussion if you would like to consult in advance of class.

**Reading Responses (20%)** – You are required to submit a total of eight (8) reading responses over weeks 2-6 of the semester. These reading responses will be no more than one single page in double-spaced 12-point Times New Roman font. Reading Responses will respond to a text assigned for the day’s class, so you must write them and submit them before that class meets. I will accept a Reading Response if it is submitted by 11:59pm the day before the class when it is assigned (effectively, the night before we are scheduled to discuss it). If late-night deadlines are your kryptonite, set yourself an earlier deadline and let me know about it, so I can keep you to it.

Reading Responses should begin with several sentences or paragraphs summarizing the arguments in each reading. They should then turn to making an observation about, critique of, or application of (at least) one piece’s argument, evidence, implications or assumptions. It is probably a good idea to connect the readings to one another, but it not necessary. Your writing should be clear and crisp, free of colloquial expressions, grammatical errors or generalizations. Do not turn it in without re-reading it.

Consider these responses to be a place to ask questions that linger in your mind after you have completed your reading. Be specific and quote from the texts. I may not accept a text if it is over one page, incorrectly formatted, or does not have specific quotes from the text; and make sure to include page numbers. You could devote some space to thinking through what evidence you would need in order to be further moved, entirely persuaded, or compelled by the readings. Bring in your own experiences as relevant, but be sure you are doing it to make a point.

**Final Project (In Three Parts!)** – You will select a bodily process, aspect, feature or embodied/material phenomenon to explore and ask a question about it. The write up will amount to an eight (8) page paper. Your questions could be *empirical*: how have students on campus
experienced body dysmorphia or eating disorders? How do people of color fight against racist bodily oppression? Or it could be theoretical: what is an attractive body and how have different theorists or social groups formulated concepts of beauty? How do ideas of feminine power relate to medical, social, and cultural associations of menstruation? Your paper may lead you to conduct small snippets of research: several interviews with fellow Haverford students, or some independent reading in the library, or explorations of the archives. Whatever material you amass for your paper, make sure you undertake it early, since we will need time to process the material, write up your analysis, and then transform the written paper project into a practical or embodied piece of art.

Once you have collected your independent data or undertaken independent reading, completed your analysis and written up your project, you will undertake a sort of mental/physical experiment. You will transform or translate your paper into a final performance that will focus on the material, physical, or embodied way of knowing. The idea is for you to arrive at some kind of sociological analysis of the body, and then to find a way to translate your analytical thoughts (rational and intellectual as they are likely to be) into a more practical, embodied, and performative exploration. We can refer to scholars of dance, drama, art, and design to our class to help us think through the best modalities for our bodily analysis.

Part One: Proposal and Pitch (10%)
On March 5 at 11:59pm, you will submit a three (3) page proposal outlining what bodily process—broadly interpreted—you are going to analyze, what you hope to find out about it (ie. what your question will be), and preliminary ideas of your argument or point.

You will also prepare a 5-minute pitch (in the form of an oral presentation) for the art piece you wish to produce for our class exhibition. This piece could be collage, photography, painting, sculpture, multi-media, a website, in film, audio recording, song, dance, performance, whatever! But you’ll want to have some rationale for exploring a particular medium depending on your paper topic. We will discuss these ideas throughout the class, and do not hesitate to meet with me to discuss this.

Part Two: Essay (20%) – On March 30 you will submit the eight (8) page paper that will advance your argument about the body as a sociological object, whether empirical or theoretical.

Part Three: Final Piece for Class Show Opening and Exhibit (20%) –
Finally, you will need to produce a material or otherwise display-able piece of work that takes the insights of your paper and conveys them in a visual or aesthetic (especially embodied) form. As a class, we will then put on a show of our pieces that will be open at VCAM from May 6 at 4pm (the date and time of our show!) through to the last day of finals.

After submitting a proposal and pitch on March 5, you will provide an update on the project progress on April 9, before submitting all of your materials (the piece, the description, any printed materials, props, instructions, etc) to myself and Courtney Carter on April 21. Make note of these deadlines and make every effort to meet them. Late work or last-minute changes are extremely disrespectful to our VCAM colleagues, and will not make your project stronger. Once you have committed to a vision, you must stick with it.
Grades
The following numerical grades are awarded at Haverford College:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>4.0</td>
<td>A</td>
</tr>
<tr>
<td>3.7</td>
<td>A-</td>
</tr>
<tr>
<td>3.3</td>
<td>B+</td>
</tr>
<tr>
<td>3.0</td>
<td>B</td>
</tr>
<tr>
<td>2.7</td>
<td>B-</td>
</tr>
<tr>
<td>2.3</td>
<td>C+</td>
</tr>
<tr>
<td>2.0</td>
<td>C</td>
</tr>
<tr>
<td>1.7</td>
<td>C-</td>
</tr>
<tr>
<td>1.3</td>
<td>D+</td>
</tr>
<tr>
<td>1.0</td>
<td>D</td>
</tr>
<tr>
<td>0.0</td>
<td>F</td>
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</table>

Course at a Glance

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>W 1/23</td>
<td>Introduction: Mind/Body Dualisms</td>
<td><em>No Readings</em></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>M 1/28</td>
<td>Classical Sociology</td>
<td>Shilling</td>
<td>RR1</td>
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<tr>
<td></td>
<td>W 1/30</td>
<td>Late Capitalism</td>
<td>Martin, E.</td>
<td>RR2</td>
</tr>
<tr>
<td>3</td>
<td>M 2/4</td>
<td>The Body Civilized and Modernity</td>
<td>Elias</td>
<td>RR3; DL</td>
</tr>
<tr>
<td></td>
<td>W 2/6</td>
<td>Techniques of the Body</td>
<td>Mauss; West &amp; Zimmerman</td>
<td>RR4; DL</td>
</tr>
<tr>
<td>4</td>
<td>M 2/11</td>
<td><em>Habitus</em></td>
<td>Bourdieu; Noble and Watkins</td>
<td>RR5; DL</td>
</tr>
<tr>
<td></td>
<td>W 2/13</td>
<td>Uses of the Body</td>
<td>Davis, F.</td>
<td>RR6; DL</td>
</tr>
<tr>
<td>5</td>
<td>M 2/18</td>
<td>Body Labor</td>
<td>Gimlin; Kang</td>
<td>RR7; DL</td>
</tr>
<tr>
<td></td>
<td>W 2/20</td>
<td>Biopolitics</td>
<td>Sanders</td>
<td>RR8; DL; distribute assignment details for Proposal and Pitch.</td>
</tr>
<tr>
<td>6</td>
<td>M 2/25</td>
<td>Matter and Performance</td>
<td>Butler</td>
<td>RR9; DL</td>
</tr>
<tr>
<td></td>
<td>W 2/27</td>
<td>Feminist Approaches</td>
<td>Lorber &amp; Martin, P.</td>
<td>RR10; DL</td>
</tr>
<tr>
<td>7</td>
<td>M 3/4</td>
<td>Gendered Bodies</td>
<td>Young</td>
<td>DL</td>
</tr>
<tr>
<td></td>
<td>W 3/6</td>
<td>Paper Proposals and Project Pitches</td>
<td><em>No readings</em></td>
<td>Paper Proposal and Pitch due 3/5 11:59pm; In-class Project Pitch</td>
</tr>
<tr>
<td>8</td>
<td>M 3/11</td>
<td><em>Spring Break</em></td>
<td><em>No Readings</em></td>
<td></td>
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<tr>
<td></td>
<td>W 3/13</td>
<td><em>No Class</em></td>
<td><em>No Readings</em></td>
<td></td>
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<tr>
<td></td>
<td>Date</td>
<td>Title</td>
<td>Authors</td>
<td>Notes</td>
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</tr>
<tr>
<td>9</td>
<td>M 3/18</td>
<td>Woman/Machine</td>
<td><em>No reading; in-class viewing Metropolis (1927)</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>W 3/20</td>
<td>TechnoFeminism</td>
<td>Haraway</td>
<td>DL</td>
</tr>
<tr>
<td>10</td>
<td>M 3/25</td>
<td>Menstruating and Postpartum Bodies</td>
<td>Martin, E. (Ed. Holstrom); Fox &amp; Neiterman</td>
<td>DL</td>
</tr>
<tr>
<td></td>
<td>W 3/27</td>
<td>Reproducing Bodies</td>
<td>Myers; Rudrappa &amp; Collins</td>
<td>DL</td>
</tr>
<tr>
<td>11</td>
<td>M 4/1</td>
<td>Sick Bodies</td>
<td>McKinney and Austin</td>
<td>Paper due 3/30 11:59pm; DL</td>
</tr>
<tr>
<td></td>
<td>W 4/3</td>
<td><em>Class Cancelled</em></td>
<td>Distinguished Visitor Talk 4pm.</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>M 4/8</td>
<td>Healthy Bodies</td>
<td>Karlsen and Villadsen; O’Rourke</td>
<td>DL</td>
</tr>
<tr>
<td></td>
<td>W 4/10</td>
<td>Queer Bodies</td>
<td>Irni; Serano</td>
<td>DL; Project Update due 4/9 11:59pm</td>
</tr>
<tr>
<td>13</td>
<td>M 4/15</td>
<td>Racialized Bodies</td>
<td>Beabeouf-Lafontant</td>
<td>DL</td>
</tr>
<tr>
<td></td>
<td>W 4/17</td>
<td>Fat Bodies</td>
<td>Gruys</td>
<td>DL</td>
</tr>
<tr>
<td>14</td>
<td>M 4/22</td>
<td>Technologies of the Body</td>
<td>Tamari</td>
<td>All show materials due to Ronen &amp; Carter 4/21 11:59pm. DL</td>
</tr>
<tr>
<td></td>
<td>W 4/24</td>
<td>Beautiful Bodies</td>
<td>Davis</td>
<td>DL</td>
</tr>
<tr>
<td>15</td>
<td>M 4/29</td>
<td>Mount Exhibit</td>
<td><em>No readings</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>W 5/1</td>
<td>Class Cancelled</td>
<td>Rehearsing, etc.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>M 5/6</td>
<td>4pm Opening Show!</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Full Course Schedule**

**WEEK 1: INTRODUCTION**

**Wednesday January 23 –**  
*No assigned readings*

In-class: Liu Bolin, Frida Kahlo, sample exhibitions.  
[http://exhibits.haverford.edu/bringyourownbody/artists/](http://exhibits.haverford.edu/bringyourownbody/artists/)  
[http://exhibits.haverford.edu/hankwillisthomas/media/installation-images/attachment/02/](http://exhibits.haverford.edu/hankwillisthomas/media/installation-images/attachment/02/)  
[http://exhibits.haverford.edu/whiteboys/media/works/](http://exhibits.haverford.edu/whiteboys/media/works/)


**WEEK 2:**
Monday January 28

Wednesday January 30

WEEK 3:
Monday February 4

In class: Disgusting Art Museum: [https://disgustingfoodmuseum.com/](https://disgustingfoodmuseum.com/)

Wednesday February 6


In class: *Synchronized Swimming*

WEEK 4:
Monday February 11


Wednesday February 13

In-class: *What Can A Body Do* Catalog.

WEEK 5:
Monday February 18


In-class: [Atlanta Strip Club](https://www.atlantastripclub.com) (nudity warning)
Wednesday February 20

Suggested:

In-class: [Scroll-o-meter](#)

WEEK 6:
Monday February 25

In Class: Funari *Skinesthesia*

Wednesday February 27

In Class: *Paris is Burning*

WEEK 7:
Monday March 4

Wednesday March 6
No readings

In-class pitch projects to Matt and Courtney.

WEEK 8: SPRING BREAK
No class

WEEK 9:
Monday March 18
In class: *Metropolis* (1927)

Wednesday March 20
“The World’s First Cyborg Artist”:
https://www.theguardian.com/artanddesign/2014/may/06/neil-harbisson-worlds-first-cyborg-artist

In class: Neil Harbisson, Eyeborg.
https://www.youtube.com/watch?v=Ts-XVPQOOGM
https://vimeo.com/118166526

In class: Simone Giertz, Wakeup and Breakfast Machines. Butt Wiping Machine.
https://www.youtube.com/watch?v=Lh2-iJj3dl0
https://www.youtube.com/watch?v=E2eyC2xTNWg
https://www.youtube.com/watch?v=NmemOdsMtcg

**WEEK 10:**
**Monday March 25**


In class: Sputniko Menstruation Machine (2010)
https://www.youtube.com/watch?v=z_UIssQoES4

**Wednesday March 27**


In-class:

**WEEK 11:**
**Monday April 1**

In class: *Yes Men Are Revolting* (2015)
**Wednesday April 3**  
*Class Cancelled* – Distinguished Visitor Talk 4pm.

**WEEK 12:**  
**Monday April 8**  

O’Rourke, Megan. 2013. What’s Wrong with Me?  
https://www.newyorker.com/magazine/2013/08/26/whats-wrong-with-me

**Wednesday April 10**  


In class: Julia Serano, Cocky.

**WEEK 13:**  
**Monday April 15**  

In class: https://whitepowermilk.com/

Suggested reading:  

**Wednesday April 17**  

Shoog Daniel’s Photography  
http://shoogmcdaniel.com/#/bodies-like-oceans/

**WEEK 14:**  
**Monday April 22**

Saya Woolfalk
http://www.sayawoolfalk.com/

**Wednesday April 24**

In class: Human Barbie Doll

**WEEK 15:**
**Monday April 29**
Mount show

**Wednesday May 1**
Class cancelled for show rehearsal and last-minute troubleshooting for show.

**WEEK 16: EXAM PERIOD**

**Monday May 6**
4pm Class opening of exhibition!

**Friday May 10**
12pm Deadline to collect materials and exhibited projects.