**ENAM 103C: Reading Literature: Disaster**

Ryan Kaveh Sheldon (he/him/his)

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| Meeting Information | Instructor Information |
| Fall 2021  Monday and Wednesday, 7:30 – 8:45 PM  Axinn 109 | Office: Axinn 244  [rsheldon@middlebury.edu](mailto:rsheldon@middlebury.edu)  (802) 443-3622  Office hours ([Zoom](https://middlebury.zoom.us/my/rksheldon)):  Monday, 2:30 – 4 PM  Wednesday, 5 – 6 PM  and by appointment |

*This preliminary syllabus is subject to change at instructor discretion.*

**Course Description**

In this course we will learn how to understand literature by thinking about how literature helps us to understand the world(s) around us—even, perhaps especially, as those worlds begin to fall apart. As we familiarize ourselves with the fundamentals of literary analysis and interpretation, we will consider how representing disasters (whether real or imagined) enables writers to grapple with the complexities, contradictions, and violence of their societies, environments, histories, and futures. What do we gain, as readers and writers, from the exercise of imagining social, political, economic, or cultural collapse? How does literature enable us to grapple with the reverberations of crisis across varying time scales? What are the politics of representing violence? And how do writers negotiate these questions through aesthetic and narrative choices? These questions will frame our encounter with basic critical strategies for reading literature.

**Learning Outcomes**

By the end of this course, students will:

* Learn how to formulate meaningful questions for literary study
* Develop a familiarity with different literary genres and forms
* Construct analytical and interpretive arguments on the basis of textual evidence
* Engage a variety of critical and theoretical approaches to the study of literature
* Develop an understanding of the value of literature and cultural production for approaching “disaster” as a concept and for reckoning with disaster as a historical event
* Develop an understanding of how disaster as a concept organizes political, social, and cultural thought
* Consider what (and whom) definitions and representations of disaster include or exclude, and how these boundaries shift
* Practice taking up these questions in the form of the literary-critical essay
* Cultivate a writerly voice

**Course Materials**

Required Texts

Daniel Defoe, *A Journal of the Plague Year*

M. NourbeSe Philip and Setaey Adamu Boateng, *Zong!*

Robert Pinsky, *The Sounds of Poetry*

Jean Rhys, *Wide Sargasso Sea*

William Shakespeare, *The Tempest*

All these titles are available from the Middlebury Bookstore. Some may be purchased more cheaply from other retailers. Defoe’s *A Journal of the Plague Year* and Shakespeare’s *Tempest* can be read for free online. Reading assignments will typically refer to the pagination of assigned editions; sometimes they will include materials that are collected in those editions. If you decide to work with alternatives, you will need to check in with me or your peers (often!) regarding pagination and section breaks.

All other readings will be available online, or through Canvas or library reserve.

You should keep a physical notebook dedicated to this course.

**Course Structure**

You will write four short papers (two to four pages) over the course of the semester—one every three weeks, on average. These will correspond to broader movement of the course through poetry, drama, and prose fiction, and will ask you to put into practice specific reading strategies that we have examined as a class. They will also require you to put forward original ideas about our central texts and theme (bearing in mind that originality, for our purposes, includes thinking that develops out of discussions in class and online, and through engagement with our common critical and theoretical interlocutors). I will provide loose prompts for the first three essays; the last one will be an open essay, in which you can take up whichever texts and questions (whether aesthetic or conceptual) that you’d like. You can even return to a text you’ve already written about, provided that you are prepared to make a new set of claims about it.

Additionally, you’ll write two short reflections on process. You’ll submit one of these midway through the semester, and one near the end of the semester. In your reflections (500 – 750 words in length), you will take stock of the questions, texts, and exchanges with classmates that have been most valuable to you; you’ll also think about the texts, ideas, exercises, and discussions that have been hardest, most opaque, or frustrating—and why, in your estimation, they’ve proven difficult. Finally, you’ll meditate on the relationship between your critical practice (how you’re thinking about the literature) and your writing practice (how you’re collecting and shaping those ideas into arguments on the page). When have you been able to bring these two activities together successfully? When have things gone off the rails (if ever)? What are your goals for the remainder of the course (and beyond)?

Finally, our course will require you to engage actively in online and in-class discussions. For the first three weeks of the semester, you will respond online to discussion questions that I will pre-circulate. After this point, you will pose questions to each other in advance of each class meeting via Canvas. Each week, you will pose at least *four* questions (two per class meeting) and respond to at least one of these with a two-paragraph sketch (200 – 400 words, also on Canvas). These activities are designed to prepare everyone for upcoming discussions, and to generate a living record of our work together as a class. Do not worry too much about how you present your thoughts—these are informal responses. You can think about them as opportunities to test ideas that you might develop in one of your formal papers.

**Weekly Workflow**

What does the course look like on a weekly basis? Here’s a generic breakdown of how you might approach the day-to-day work of the course, starting with the weekend before class:

Saturday – Sunday: read and annotate a set of shared texts; pose original questions on the texts to your peers; draft/develop/revise formal essays

Monday: attend class; take notes toward essays based on class discussion

Tuesday: respond to peer questions; read and annotate shared texts; pose new questions

Wednesday: attend class; take notes toward essays based on class discussion; comment on peer work

Thursday: respond to questions (if you have not already written an informal response this week); take notes towards a formal essay or a process reflection

Friday: reserve time for drafting, developing, and revising formal writing; read… (repeat)

**Major Deadlines**

* Essay 1: 10/2
* Process Reflection 1: 10/16
* Essay 2: 10/23
* Essay 3: 11/20
* Process Reflection 2: 12/4
* Essay 4: 12/15

**Draft and Review Deadlines**

* Essay 1
  + Draft: 9/28
  + Review: 9/30
* Essay 2
  + Draft: 10/14
  + Review: 10/21
* Essay 3
  + Draft: 11/12
  + Review: 11/16
* Essay 4
  + Draft: 12/2
  + Review: 12/7

All essays due in electronic copy by 11:59 PM on the dates listed.

**Evaluation and Further Information on Assignments**

Your final grade in the course will be calculated according to the following rubric:

* Essays 1 – 4: 15% each (lowest score dropped—essays worth 45%)
* Process reflections: 15% each
* Weekly online discussion (questions and short, informal responses to peers): 10%
* Engagement and participation (see below): 15%

Formal Essays

What is a “formal” essay? For my purposes: a paper that formulates a relevant question about one or more of our shared literary texts; submits an original thesis in response to that question; uses textual evidence to make a case for that “reading” of the text; presents that argument in an organized fashion; and does all of this in complete sentences. Formal papers will often draw on our class discussions, as well as the critical and theoretical writing we will read alongside literature, but they should not simply rehearse arguments that we have encountered as a group. These criteria constitute the basis of a successful paper (“B” range and above).

As the semester progresses, we’ll work our way from more restricted modes of reading and critical argumentation to complicated and adventurous styles of analysis. My expectation is that your work will take a similar trajectory. As such, I’ll evaluate the ambition of your work differently over the course of the class. Our first papers might take up questions like: What is [poem X] trying to say, and how do its formal characteristics (lineation/enjambment, rhythm, meter, work with space and sound, and so on) work to transmit that meaning to the reader? Our final papers might ask something like: How does [poem X] explore the possibility of narrating historical violence by way of engaging with the archive? What does that engagement *look like* at the level of form? How does that formal strategy connect with the political or social goals of the project?

Developing as a literary scholar—and, for that matter, as a writer—takes time and practice. I recognize that students come into classrooms with varying levels of writing proficiency and experience in literary analysis. This course does not *presume* high levels of either. As I evaluate student work, I will, of course, bear in mind the criteria enumerated above in assigning grades to formal pieces of writing. But I will award grades that honor effort and engagement with our shared project (the study of literature focused on social and political crisis), as well as individual development, as much as writerly craft or analytical rigor. Good essays take risks! They extend questions or possibilities that we haven’t gotten to yet; they approach texts that you’ve struggled with (productively); they contemplate (and explain) *why* the argument is worth making in the first place; they demonstrate consideration of feedback you’ve received from me and your peers. “A-level” papers will accomplish one or more of these.

Less successful papers (“C-level”) often fail to pose a meaningful question (they are working with the text effectively enough but are not engaged with the themes of the course or the techniques of literary study we’re learning about) and do not reflect a sense of critical intention; it’s not clear why the author made this specific argument. Others *do* have a point to make, but do not effectively draw from the text in question to demonstrate that the point is supportable or meaningful. Others do so in a disorganized fashion that makes the paper’s argument difficult to follow. Unsuccessful papers (“D-level”) do not include the minimal characteristics of a successful paper (see above) and are not engaged with course materials and discussions. “F-level” papers simply do not exist, or have been plagiarized.

I am happy to accept revisions of less-than-successful work for a new grade, provided you turn these in by the end of the last week of classes.

Process Reflections

The goal of the process reflection is to take stock of how you’re developing as a scholar and writer. It is a document that requires you to check in with yourself honestly—to think about your goals, as well as the broader learning goals I’ve set out for the class, and to evaluate your progress in reaching them. Successful process statements (“B” range and above) will be *candid* and *specific*. Treat these documents as tools for planning and explaining to me and to yourself what you’d like to accomplish. Tell me when and *how* you intend to do this. Tell me why these particular goals matter to you, and what you hope they’ll enable you to do as a writer and scholar of literature within this classroom and without.

How to Read Feedback

My focus in evaluating your written work is providing you with feedback that will help you write your *next* paper more successfully. I will assign provisional letter grades to formal essays and reflections. I am always happy to explain why you’ve received a particular grade.

On Participation

My expectation is that you will come to class ready to contribute your questions and ideas—even if those stem from feelings of stuckness, frustration, or boredom—and to respond sensitively to those of your peers. You should prepare for these discussions by taking notes, in whatever form you like, on our shared texts for each meeting. I strongly recommend that you keep a reading journal for detailing your response to the reading as you’re doing it; this will make it easier to participate in discussions (whether in class or online) and to complete your reflective pieces. It will also help you to keep track of ideas that you’d like to expand in our formal assignments.

Some of us are quieter than others—and there’s nothing wrong with this. You should make sure that you are communicating your engagement with the reading and our course of study, even if you aren’t especially vocal in the classroom. Ways of doing this include writing additional informal responses to your peers that take up points from class discussion and indicate what you think we, as a group, ought to consider in future meetings; sharing your class notes with me during office hours; and/or expanding your process reflections to include more material on class discussion.

In the final analysis, class participation is about helping to create and sustain a space of shared inquiry. It is not about responding to every question or responding to every comment that your peers make. When it comes to class discussion, try to: consider and respond thoughtfully to questions or prompts, whether they’re posed by me or your peers; converse with your peers when you’re building off of their points (using their preferred names and pronouns); indicate when you’d like to change the course of the discussion; make space for others to talk if you’ve already contributed substantially to a given class discussion; voice disagreements respectfully; let me know if you’re feeling lost or confused, so that we can get things back on track.

If you prepare for class, engage the material and our conversations about it thoroughly, and cultivate a sensitivity to our shared space, you’ll earn a high participation grade (A). As the semester goes along, do not hesitate to send me email about concerns or questions you have about your participation.

Peer Review

Each of our formal essays features a draft deadline, a review deadline, and a final submission date. We will conduct online peer review workshops for each major assignment (save for the reflections, though you’re welcome to share these with your group members if you wish). Your goal in each review is to give constructive feedback that first addresses what we call “global” issues with the paper—problems with its argument (flaws in logic or issues with evidence) or organization (how the argument is laid out), as well as major difficulties with expression and clarity. Then, you’ll turn to “local” concerns—localized problems of expression, issues of style and rhetoric (e.g. passive voice), and lastly, mechanics. You will receive guidelines about how to provide useful feedback; we’ll also practice it in class. You’ll work in pairs, within a larger group of four—you’ll read all of your group members’ drafts, but you’ll only comment on *one* person’s draft per review round. That way, you’ll get a sense of what issues, questions, and challenges the group is dealing with as a whole, even as you’re able to give (and receive) specialized attention. Peer review counts towards participation in the course; it is mandatory. Bear in mind that it asks you to be accountable to your classmates first and foremost!

**On Difficult Material**

This course takes up an archive of texts that fall into the category of “literature of disaster.” Disasters range from the personal to the planetary—and all of these can be really difficult to discuss, especially for those of us who have experienced harm or violence. Discomfort is sometimes productive; distress is not! I’ll do my best to flag content that has the potential to cause significant stress or harm. Because we come into classrooms with different histories and experiences, it is often up to you, as individuals, to figure out where discomfort stops and distress begins. You are not obligated to attend class discussions that you feel will cause you harm—I simply ask that you do me the courtesy of letting me know you’ll need to miss class, as you would for any other absence. You are also free to *leave* a class for this reason; in this case, send me a note later.

Because some of our texts examine histories and situations of violence, we will sometimes encounter language that is violent in the material (e.g. racial or gendered slurs). As a matter of course policy, these should not be vocalized by any student, even when reading a text aloud.

**Academic Integrity**

As an academic community devoted to the life of the mind, Middlebury requires of every student complete intellectual honesty in the preparation and submission of all academic work. Details of our Academic Honesty, Honor Code, and Related Disciplinary Policies are available in [Middlebury’s handbook](http://www.middlebury.edu/about/handbook/ug-college-policies/ug-policies/academics/acad-honesty).

**Attendance**

If you need to miss class, please let me know as early as possible. Strictly speaking, there is no penalty for missing multiple classes. Bear in mind, however, that missing class frequently will make it difficult for you to satisfy the participation requirements and workshop ideas that you’ll develop in your formal essays. This is not a lecture-based course; your presence and participation (as detailed above) matter! If you suddenly find yourself in a situation that requires you to miss several classes, talk to me ASAP, and we’ll figure out a way to get you on track (or, if necessary, call on College resources to help you navigate a more extended absence period). This is especially important given the reality of the ongoing COVID-19 pandemic.

If you are feeling unwell, *do not come to class*! This will keep everyone as safe as possible.

**Community Building**

For the duration of the semester, our classroom is a community. You are all—temporarily, at least—literary scholars. Congratulations! One of our goals is to build and sustain an environment that allows us to learn and grow as critics, writers, and people. To do so, it is important that we maintain a space for conversation that is as open, inviting, and safe as possible. Here are some guidelines:

* Participate actively and considerately. Sometimes, participation means making space for others to contribute, offering connections between other points, and asking follow-up or clarifying questions.
* Address your fellow students as they’ve asked to be addressed.
* Be courteous and respectful, even in disagreement. Healthy debate is welcome; remember that we are here to debate texts and ideas. We are not here to debate anyone’s humanity.
* Be generous and patient with each other.

**Late Work**

It is important that you turn in formal and informal writing according to our scheduled deadlines. Our course moves quickly—for that reason, it is in your interest to submit work on time, so that it doesn’t pile up as the semester goes on. If you need me to extend the deadline for one of our formal essays or process reflections, please let me know as far in advance as possible *via email* and let me know why you’d like the extension; note that *you are responsible for proposing a new deadline*. Because informal writing is linked to our class discussions, I don’t grant extensions on weekly writing/questioning work. If you are pressed for time and cannot complete an informal writing assignment, feel free to make it up later in the week or over the weekend—just make sure that you do so within a week of the original deadline. You cannot participate effectively in the course if you complete all of the informal writing at the end of the semester. Similarly, you should prioritize submitting drafts for peer review, even if they are less developed than you’d like. That way, you can receive feedback on your work as it develops. It is easy enough for me to extend the deadline for turning in a finished product; it’s more difficult for others in the class to do so.

**Honor Code Pledge**

The Honor Code pledge reads as follows: "I have neither given nor received unauthorized aid on this assignment." It is the responsibility of the student to write out in full, adhere to, and sign the Honor Code pledge on all examinations, research papers, and laboratory reports.

**Disability Access/Accommodation**

Students who have Letters of Accommodation in this class are encouraged to contact me as early in the semester as possible to ensure that such accommodations are implemented in a timely fashion. For those without Letters of Accommodation, assistance is available to eligible students through the Disability Resource Center (formerly called Student Accessibility Services). Please contact Jodi Litchfield or Michelle Audette, the ADA Coordinators, for more information: Michelle Audette can be reached at maudette@middlebury.edu or 802-443-2169 and Jodi Litchfield can be reached at litchfie@middlebury.edu or 802-443-5936. All discussions will remain confidential.

**Land Acknowledgment**

Middlebury College sits on land which has served as a site of meeting and exchange among indigenous peoples since time immemorial. The Western Abenaki are the traditional caretakers of these Vermont lands and waters, which they call Ndakinna, or “homeland.” We remember their connection to this region and the hardships they continue to endure. We give thanks for the opportunity to share in the bounty of this place and to protect it.

**Classroom and Email Etiquette**

You may use personal devices in class to read course texts, take notes, and do group work. Please do not text, email, use social media, or do work for other classes on your device. If you are experiencing a personal emergency, you may take a call outside the classroom. You are free to check the time on a phone. Per Middlebury College COVID-19 policies, you *must wear a mask* at all times in our classroom.

I invite you to email me early and often with questions and concerns. Please begin your message with a salutation (“Hi Ryan” is fine) and include a subject line. I’ll do my best to respond to emails within 24 hours. If your issue is urgent and you haven’t received a reply in that timeframe, feel free to send a follow up. Try to send your messages before 9 PM and during the workweek (Monday – Friday). I will not check my institutional email as frequently on weekends and may not respond to weekend messages until Monday morning.

**Additional Resources:**

**Center for Teaching, Learning, and Research**

The CTLR provides academic support for students in many specific content areas and in writing across the curriculum through both professional tutors and peer tutors.  The Center is also the place where students can find assistance in time-management and study skills. These services are free to all students. For more information on how to get the help you need, go to<http://www.middlebury.edu/academics/resources/ctlr/students>.

**Disability Resource Center\***

The [DRC](https://www.middlebury.edu/office/disability-resource-center) provides support for students with disabilities and facilitates the accommodations process by helping students understand the resources and options available and by helping faculty understand how to increase access and full participation in courses. The DRC can also provide referrals for students who would like to undergo diagnostic testing. Students who are on financial aid and have never undergone diagnostic testing can apply to the CTLR for support to cover the cost of off-campus testing. DRC services are free to all students.

\*(formerly called Student Accessibility Services)

**Middlebury Writing Center**

“The [Middlebury Writing Center](https://www.middlebury.edu/office/teaching-learning-research/student-resources/writing-center#about) offers free writing support by trained student and professional tutors. We care about your ideas and your development as writers and invite you to check out our resources even before you have a paper due for a class (or for your personal writing needs). Students are also welcome to bring in creative projects and other non-course-based writing.”

**Course Schedule**

**Week 1**

9/13 — Course intro and overview

9/15 — The Writing Center at the University of Wisconsin-Madison, “[A Short Guide to Close Reading for Literary Analysis](https://writing.wisc.edu/handbook/assignments/closereading/)”; Anne Bradstreet, “[Verses upon the Burning of Our House, July 10th, 1666](https://www.poetryfoundation.org/poems/43707/verses-upon-the-burning-of-our-house-july-10th-1666)”; Muriel Rukeyser, “[Absalom](https://www.poetryfoundation.org/poems/92723/the-book-of-the-dead-absalom)”; Lord Byron, George Gordon, “[Darkness](https://www.poetryfoundation.org/poems/43825/darkness-56d222aeeee1b)”

**Week 2**

9/20 — Asiya Wadud, “[house series 5.](https://socialtextjournal.org/house-series-5/)” and “[attention as a form of ethics](https://poets.org/poem/attention-form-ethics-excerpt)”; Layli Long Soldier, “[WHEREAS](https://www.poetryfoundation.org/poetrymagazine/poems/91697/from-whereas)”; Philip Metres, “[Home Sweet Home](http://www.diodepoetry.com/v7n3/content/metres_p.html)” and “[abu ghraib arias](https://electiveaffinitiesusa.blogspot.com/2014/07/philip-metres.html)”

9/22 — Cheena Marie Lo, [*A Series of Un/Natural/Disasters*](https://communeeditions.com/wp-content/uploads/2016/03/lo-unnatural-disasters.pdf) (skip around—at least 30 pp.); Myung Mi Kim, “[LAMENTA: 423](https://www.poetryfoundation.org/poems/53713/lamenta-423)”; “[[accumulation of land](https://www.poetryfoundation.org/poems/53678/accumulation-of-land)]”; Pinsky, *The Sounds of Poetry*, “Accent and Duration”

**Week 3**

9/27 — Samuel Taylor Coleridge, “[The Rime of the Ancient Mariner](https://www.poetryfoundation.org/poems/43997/the-rime-of-the-ancient-mariner-text-of-1834)”; Bennett and Royle, “[Readers and Reading](http://site.iugaza.edu.ps/ahabeeb/files/2012/02/An_Introduction_to_Literature__Criticism_and_Theory.pdf)” (in *An Introduction to Literature, Criticism and Theory*)

**Upload a draft of Essay 1 to Google Drive by the end of the day on Wednesday, 9/29**

9/29 — Alfred, Lord Tennyson, “[In Memoriam A.H.H.](https://poets.org/poem/memoriam-h-h)” (Cantos I - VIII); Ross Gay, “[A Small Needful Fact](https://poets.org/poem/small-needful-fact)”; Dawn Lundy Martin, [“[When the bed is empty…]](https://www.poetryfoundation.org/poems/56266/when-the-bed-is-empty-)”; Simon J. Ortiz, “[Time as Memory as Story](https://www.poetryfoundation.org/poems/53442/time-as-memory-as-story)”; Pinsky, *The Sounds of Poetry*, “Syntax and Line”

**Comment on peer drafts by the end of the day on Friday, 10/1**

**Essay 1 due by the end of the day, 10/3**

**Week 4**

10/4 — M. NourbeSe Philip, *Zong!*; Bennett and Royle, “The Text and the World”

10/6 — Philip, *Zong!* Pinsky, *Sounds of Poetry*, “Like and Unlike Sounds”

**Week 5**

10/11 — William Shakespeare, *The Tempest* (through Act 3); Pinsky, *Sounds of Poetry*, “Technical Terms and Vocal Realities”

10/13 — Shakespeare, *The Tempest* (through end); Bennett and Royle, “The Colony”

**Upload draft of Essay 2 to Drive by the end of the day, 10/14**

**Process Reflection due by the end of the day, 10/16**

**Week 6**

10/18 — No class

10/20 —Aimé Césaire, *A Tempest* (excerpted in the Norton); Gayle Rubin, “[The Traffic in Women](https://philpapers.org/archive/RUBTTI.pdf)”; George Lamming, “A Monster, a Child, a Slave” (in the Norton)

**Respond to peer drafts by the end of the day, 10/21**

**Essay 2 due by the end of the day, 10/23**

**Week 7**

10/25 — George Romero, [*Night of the Living Dead*](https://middlebury.kanopy.com/video/night-living-dead-1); W.E.B. DuBois, “[The Comet](http://zacharyrawe.com/sem_6_the_comet_dubois.pdf)”; Frantz Fanon, Introduction to [*Black Skin, White Masks*](https://monoskop.org/images/a/a5/Fanon_Frantz_Black_Skin_White_Masks_1986.pdf) (pp. 9 – 16); Bennett and Royle, “Moving Pictures”

Recommended: Fanon, BSWM, “The Fact of Blackness” (pp. 109 - 140)

10/27 — Shirley Jackson, “[The Lottery](https://www.newyorker.com/magazine/1948/06/26/the-lottery)”; Bennett and Royle, “Ideology” and “Suspense”

**Week 8**

11/1 — Daniel Defoe, *A Journal of the Plague Year* (in the Norton Critical\*, 1 -97); Bennett and Royle, “The Author”

\*If you're using an alternate edition: from the start of the novel to the following sentence: "This inequality, I say, is exceedingly augmented, when the Numbers of People are considered: I pretend not to make any exact Calculation of the Numbers of People, which were at this Time in the City; but I shall make a probable Conjecture at that part by and by..."

11/3 — Defoe, *A Journal of the Plague Year* (97 - 127); Michel Foucault, “[Panopticism](https://muse.jhu.edu/article/252435/pdf)”

 \* up to the following sentence: *"*I had about this time a little Hardship put upon me, which I was at first greatly afflicted at, and very much disturb'd about, tho' as it prov'd, it did not expose me to any Disaster...*"*

**Week 9**

11/8 — Defoe, *A Journal of the Plague Year* (128 - 193)

11/10 — Toni Morrison, Preface and “Black Matters,” from [*Playing in the Dark*](https://engl104aucsb.files.wordpress.com/2014/05/playing_in_the_dark_morrison.pdf); Derek Walcott, “Jean Rhys” (in the Norton *WSS*)

Upload draft of Essay 3 by the end of the day, 11/12

**Week 10**

11/15 — Jean Rhys, *Wide Sargasso Sea* (pp. 1 – 64—up to the sentence that reads, "I did not look up though I saw him at the window but rode on without thinking till I came to the rocks.")

Respond to peers by the end of the day, 11/16

11/17 — Rhys, *Wide Sargasso Sea* (pp. 64 – 112); Bennett and Royle, “Racial Difference” (read after finishing *Wide Sargasso Sea*)

Essay 3 due by the end of the day, 11/20

**Week 11**

11/22 — Gayatri Spivak, “[Three Women’s Texts and a Critique of Imperialism](https://www-jstor-org.ezproxy.middlebury.edu/stable/1343469?seq=1#metadata_info_tab_contents)”

11/24 — no class

**Week 12**

11/29 — Friedrich Engels, “The Great Towns” (from [*Condition of the Working Class in England*](https://www.marxists.org/archive/marx/works/download/pdf/condition-working-class-england.pdf)); Omar El Akkad, “[Factory Air](https://www.guernicamag.com/factory-air/)”

12/1 — Octavia Butler, “Bloodchild”; Karen Russell, “[Orange World](https://www.newyorker.com/magazine/2018/06/04/orange-world)”; Lauren Berlant, “Cruel Optimism”

Upload draft of Essay 4 by the end of the day, 12/2

Process Reflection 2 due by the end of the day, 12/4

**Week 13**

12/6 — Claudia Rankine, from *Don’t Let Me Be Lonely*

Respond to peer drafts by the end of the day, 12/7

12/8 — Stanley Kubrick, [Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb](https://archive.org/details/DRStrangelove_20130616)

Essay 4 due by the end of the day, 12/15