

CLIMATE IMPERIALISM

A painting of a tropical landscape. In the foreground, a person wearing a hat and a long tunic stands amidst dense, lush vegetation. Several tall palm trees with large, feathery fronds are the central focus. The background shows a hazy, mountainous landscape under a soft, blue sky. The overall style is that of a 19th-century landscape painting.

Emory University
ENG / ENVS 485W 385W
Fall 2023
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Global empire and capitalism built the foundations for climate change. How do we unbuild them?

Course and Instructor Information

ENG / ENVS 485W
Fall 2023

Meeting Room: Callaway S101
Meeting Times: Tu/Th 4:00 – 5:15 PM

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Course Description

We all experience climate change, but not equally. As a large and ever-growing body of research shows, the worst impacts of climate change intersect with, and compound, inequities grounded in race, ethnicity, gender, class, and geography. Global empire, colonialism, settler colonialism, and capitalism laid the foundations for the inequitable distribution of climate change's consequences. How do we unbuild those foundations?

This course begins with the conviction that aesthetic practices like literature relay to us systems and social relationships that we cannot perceive directly as individuals. How do the twinned histories of empire and climate change shape recent literature, and how does literature respond in turn? How does literary thought enable other forms of climate communication and activism? In this class, we will read multiethnic, Indigenous, and postcolonial authors whose work partakes of what critics sometimes call climate fiction or "cli-fi." A growing niche in the literary field, cli-fi explores the past, present, and possible futures of life under climate change. Through genres like science fiction, dystopia, historical fiction, and alternate history, readings in this course will explore issues such as the history of colonialism and global empire, environmental racism, the rise of eco-fascism, and climate apartheid.

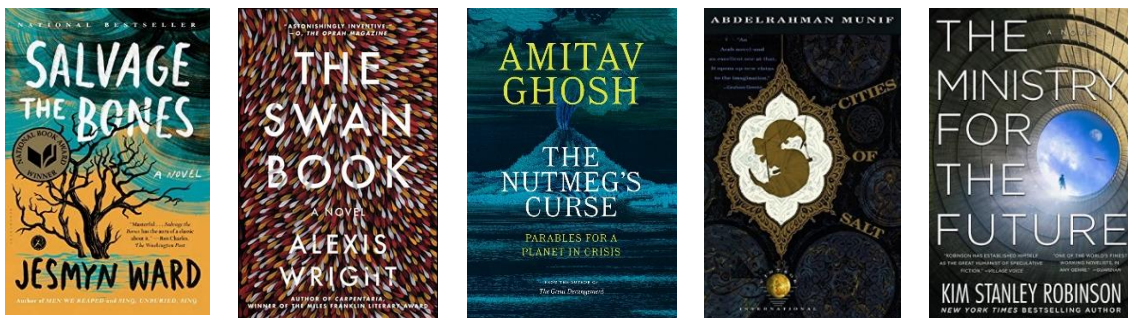
In this continuing writing course, students will learn to use traditional written assignments as the basis for community engaged and public facing writing. In lieu of a final essay or exam, students will collaborate with Emory Climate Talks to produce public writing such as longform blog posts and podcast episodes for *AmpliFIRE: Raising Voices against Rising Temperatures*. The course will be of special interest to students who wish to investigate the intersections of climate and empire, think critically and creatively about climate change, develop transferable communication skills, and gain practical experience as climate change communicators.

This course was developed with support from the Andrew W. Mellon Foundation and the Humanities Pathways program at Emory University.

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Texts and Notes on Reading Them

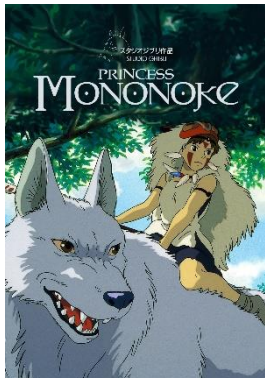


Readings in this course cover a wide range of genres, including Gothic, science fiction, historical fiction, non-fiction, film, and animation. But they might all be called climate fiction or, riffing on the sci fi with which it often shares features, cli fi. Our course will explore an admittedly small selection of texts to grasp, if only tentatively, some key traits of this emerging genre. Additionally, this course prioritizes Black, ethnic, postcolonial, and Indigenous authors, plus authors from regions increasingly experiencing informal conditions of climate apartheid.

The following books are required:

- Abdelrahman Munif, *Cities of Salt*
 - Jesmyn Ward, *Salvage the Bones*
 - Kim Stanley Robinson, *The Ministry for the Future*
 - Alexis Wright, *The Swan Book*
 - Amitav Ghosh, *The Nutmeg's Curse*
- 978-0394755267
 - 978-1608196265
 - 978-0316300148
 - 978-1501124792
 - 978-0226823959

Secondary readings to supplement our literary texts are available online (linked in our schedule) or provided by Emory libraries and put on hold in electronic format in course reserves. We will also view several films: *Princess Mononoke* (Hayao Miyazaki), *Snowpiercer* (Bong Joon Ho), and *Beneath the Concrete, the Forest*, a documentary of Atlanta's proposed police training facility, Cop City.



Workload

The novels and other books assigned in this class average 400 pages. I have spaced our reading so that novel lengths vary. Also, being very contemporary novels, they are relatively easy reads compared to, say, a Victorian or modernist novel. Nevertheless, you can expect to have to read one novel every 2 – 3 weeks, in addition to secondary readings. To be clear up front: this is a course for people who like to read and are prepared to take on an ambitious reading load.

Because of the nature of this course's readings, I recommend that students enroll with prior experience in advanced English coursework or other reading and writing intensive coursework in a humanities or social sciences discipline. Being acquainted with skills like close reading, researching in the discipline, and engaging daily in participatory classrooms will be assets for anyone taking this course.

All that said, this course does not discriminate against academic discipline. All are equally welcome and capable of completing the requirements for this class. I only wish to convey that the reading load and discussion-based environment of the class may require adaptability, and a step outside of one's comfort zone, from those without prior experience.

Content Warning

Some of the texts we read this semester include content that some may find disturbing, such as depictions of mass death and genocide; sexual abuse; and racism, racial slurs, racial terror, and white

supremacy. I provide this warning not to discourage anyone from engaging with what I sincerely believe to be interesting and valuable texts. I do so to respect the possibility that some may want, or need, the opportunity to prepare themselves mentally and emotionally for certain readings and discussions.

Competencies:

This course will help you develop and strengthen several core competencies, including, but not necessarily limited to:

Intellectual Curiosity and Creativity: Demonstrate a desire to know and learn more (about self, others, and problems) and approach ideas with imagination, creativity, and intellectual good faith.

Oral/Written/Visual/Digital Communication: Articulate thoughts and ideas clearly and effectively in written, oral, visual, and multimodal forms to academic and public audiences. Demonstrate ability to listen effectively; speak publicly; express ideas to others; recognize potential communication barriers and adjust as needed; and write/edit all manner of genres and modalities.

Ethical Responsibility: Behave in an honest and ethical manner; cultivate personal and academic integrity; demonstrate ethical, moral, and values-based reasoning.

Collaboration and Leadership: Build collaborative relationships with peers; share information and knowledge and provide feedback; work within a team structure, negotiate and manage conflict. Use empathetic skills to guide and motivate and to perform collaborative work.

Critical Thinking/Problem Solving: Exercise sound reasoning to analyze, make decisions, and overcome problems. Obtain, interpret, and use knowledge, facts, and data and demonstrate originality and inventiveness. Identify strengths and weaknesses of solutions, conclusions, or approaches to problems.

Capacity for Improvement: Understand intellectual inquiry as an ongoing process. Approach assignments and projects as occasions for continuous improvement and learning. Practice self-reflection and incorporate feedback from others.

Assignments & Brief Descriptions:

Assignments in this class are meant to help you pursue the ideas you find most interesting and meaningful. Often, our educational models reinforce the idea that assignments exist in isolation and in the artificial context of getting the grade, that we demonstrate mastery of a text and move on. This course is *not* about mastery; the texts we read open an array of unresolvable problems and questions about aesthetics, culture, history, ideology, and politics. Rather than aiming for mastery, think of your projects as an interconnected, cumulative effort.

You should use your assignments to elaborate on ideas from our readings and discussions, expand your knowledge with research, synthesize your readings, and create a trove of intellectual resources that let you pursue the ideas you, individually and collectively, find most consequential. Above all, then, assignments in this course will call upon your intellectual curiosity and creativity.

Much of the work in this course is conducted in groups, who you will meet early in the semester. Everyone enrolled in this course thereby agrees to help foster a collaborative and supportive learning environment built on cooperation and mutual trust.

If you are looking for a chance to think deep and think big, to expand your knowledge with self-directed and collaborative inquiry, then this course is for you. If not, then you may want to consider a different course that satisfies the requirements you seek. You can expect to have to complete the following assignments this semester. Detailed descriptions of each assignment are included in "[Appendix 3: Assignment Prompts.](#)"

Assignment		Description	Value pts/1000
Reflection + Provocation Essays	1	During the semester, you will write three brief analytic, argumentative essays. Each will respond to one text that we've read. Your three essays should do two key things: reflect and provoke. That is, your essays should reflect on the relevant ideas generated by our class discussions and provoke your reader by advancing an original idea/claim/argument.	100 pts.
	2	The object is not the same as that of a research essay. Rather, these are exploratory essays. They are meant to be generative. Lead with your biggest idea , and use them as opportunities to elaborate ideas from class, answer lingering questions, explore parts of our readings that we did not fully discuss, and venture arguments that you believe have meaningful takeaways.	150 pts.
	3	In addition to submitting your essays on Canvas, you will also circulate your provocations among your podcast group members so you can build up a trove of shared ideas and arguments. You will draw from these essays when you co-write your podcast.	150 pts.
Podcast Outline + Annotated Bibliography		Drawing from our course materials, provocation essays, and independent and group research, you and your group members will write an outline for a podcast episode, accompanied by an annotated bibliography. Your outline should provide a brief narrative of and rationale for the argument(s) you plan to make in your podcast. Your narrative should incorporate discussions of at least three texts from our class. Your annotated bibliography should expand on the critical readings we have completed in class.	150 pts.

<p>Draft Podcast Intro & Group Consultation</p>	<p>After I have read your podcast outlines and bibliographies, each group will meet with me to discuss what steps to take next. You will need to come prepared with questions about how to improve and hone your podcast, and I will use this time to respond to your outlines with critiques, questions, and any directions for research you should take.</p>	<p>100 pts.</p>
<p>Podcast Episode</p>	<p>As a capstone to the class, students will collaborate Emory Climate Talks to produce a season of their podcast, <i>AmpliFIRE</i>. In your groups, you will complete this project in the following stages: outline and bibliography, recording studio tutorial at Woodruff, draft introduction and a group meeting with me, and final submission. After our class, ECT may require additional editing and post-production before your episodes go live.</p>	<p>300 pts.</p>
<p>Course Engagement</p>	<p>I commit to acknowledging and crediting the daily, and often invisible, work that goes into this course. Instead of simply assigning participation credit for speaking in class, course engagement entails all modes of preparation and intellectual engagement you do throughout the semester.</p>	<p>50 pts.</p>

Minimum Technology Requirements

Laptop or tablet for daily notetaking, participation, and accessing all readings and files for class.

Reliable internet access and up-to-date web browser. Emory recommends Chrome. Also see the [Minimum Computer and Internet Recommendations](#) for Emory students.

Microsoft Word for writing and OneDrive for sharing and storing.

Software to read and annotate pdf files. Emory recommends Adobe Reader.

Grading and Grade Scheme

Feedback: In response to your submissions, I offer comments, questions, and provocations. These are offered to help you take responsibility for your writing and rhetorical choices, to help you realize your strongest ideas and develop them in academic and other contexts, and to hone your writing style. Writing is an ongoing process, and my responses are meant to engage you in that process.

Grammar and Spelling: I do not copy edit assignments and I will rarely comment on grammar (this is not a grammar class; it is a continuing writing class). Yes, spelling and grammar are important. But in education they have long been racist and colonialist forms of policing. We all make grammar and

spelling mistakes, but historically only some people have been punished for them. In this course, the main goal is that a composition be understood by its intended audience.

Attitude toward Grades: Education isn't a contest, but our education system often suggests it is. By ingraining quantitative rankings into your encounters with peers and professors, grading schemes encourage a toxic culture of competition and can degrade our collective educational experience. Such grade schemes also perpetuate intersecting and compounding inequities among race, gender, class, language, ability, etc. Therefore, I ask everyone enrolled in my class work to adopt two mindsets toward your coursework and education more broadly: 1) your academic progress is not comparable to another's and 2) you get out of it what you put into it. Some may find this course relatively easy, others relatively challenging. Whatever the case, you can pursue excellence and develop your competencies at a pace that suits you. Doing so will just require different approaches and amounts of labor.

Grade Scale: With the above in mind, we still learn and teach within institutional confines, and this course still must follow a grade scale (unless you have personally opted to have your work assessed as either Satisfactory or Unsatisfactory). I use the scale in the table below, with major emphasis on the fourth column (see also [Appendix 2: General Rubric](#)).

I do not negotiate grades or offer extra credit assignments. But I am happy to discuss your writing one on one to determine together what makes something a stronger or weaker piece of writing and to strategize about future assignments (even an A+ paper can be "better"). If you spend the semester worrying "How can my grade be higher?" rather than thinking "How can I learn from my own and others' work to pursue excellence?" it is likely that you will now allow yourself to develop. Consequently, you will be just as *unlikely* to see your grade increase in the way you hope.

Final Grade: Again, I will not negotiate grades. This scaffolded course is designed to help you elaborate your best ideas throughout the semester and gives you every opportunity to pursue excellence in your assignments. At the end of the semester, if your total grade is $\leq 0.5\%$ from a higher letter grade, I always round up.

%	Letter	Pts.	General Rubric
93 – 100	A	4.0	Excellent
90 – 92	A-	3.7	
87 – 89	B+	3.3	Above Average
83 – 86	B	3.0	
80 – 82	B-	2.7	
77 – 79	C+	2.3	Average
73 – 75	C	2.0	
70 – 72	C-	1.7	
67 – 69	D+	1.3	Below Average
63 – 66	D	1.0	
0 – 62	F	0.0	Fail

Course Policies

Attendance and Participation

This is a relatively small class that focuses on discussion and collaborative learning. Your physical and intellectual presence—including being an active participant in class meetings—is essential.

Excused absences are granted for things including, but not limited to, illness, religious holidays, documented absences for university-related activities, and family emergencies. You must notify me of any absences.

Students who miss more than four (4) class meetings without a valid excuse will earn a decreased final grade. After four missed meetings, your grade will be reduced by one half-letter grade for each absence.

Communication with Me and Your Peers

If you have simple questions throughout the semester (e.g., about homework, due dates, or other details about the class) I expect you to refer to this syllabus first, then your peers, then me. If you email to ask, “When is X due?” or “What do we have to read for tomorrow?” do not be surprised to not get a response. But let me be clear: I am always here to help you with questions or concerns that cannot be addressed by other sources.

Your Emory email is the best way to contact me with quick queries (e.g., setting up a meeting) or emergency updates (e.g., informing me of an absence). I check email daily, Monday through Friday, between 9:00 AM and 5:00 PM. 24 – 48 hours is a reasonable time to wait for a reply. After that, please feel free to send a follow-up.

Emails should be written with all the hallmarks of a professional letter, including a descriptive subject line, salutation, and complete sentences.

To stay on top of your courses, you must check Canvas and your email at least once every 24 hours on weekdays. Even after classes end for the semester, you must still check your mail regularly, at least until grades are finalized. I, or another instructor, may need to contact you.

Student Hours

Student hours, where you can discuss any class matters with me, will be held via Zoom (see meeting ID in [“Course and Instructor Information”](#)) and in person. You may “walk in” to Zoom or in-person student hours. But I prefer that you make an appointment. This ensures you get to speak with me at a time that suits us, helps avoid scheduling conflicts with others, and reduces waiting room times for everyone. If you have a course in conflict with my regular student hours and want to meet, tell me what times you *are* available throughout the week, and I will select a window that accords with both our schedules.

I host student hours to help you with your assignments, to further our class discussions, and give you opportunities to expand your engagement with our course materials. Because writing and reading is an individual process, seeking one on one mentoring is a key part of your academic success. Students who properly make use of student hours will earn higher than average course engagement points.

Improper use of student hours includes things like asking me to read an assignment to see if it is “what I’m looking for,” asking me if an assignment “is ok” as it is, or asking me to proofread for you.

Proper use of student hours includes consultation, elaborating on class conversations, planning assignments, pitching ideas, working out interpretations of texts, discussing independently discovered sources, and so on. It also includes coming prepared to discuss your writing and ideas, to account for your rhetorical choices, and to ask formulated questions, not just “What should I do?” Student hours are a conversation, not a lecture.

Late Work

I space assignments apart to allow us all a breather between them. I also scaffold assignments, which means each assignment builds upon the previous ones. So, it is vital that you adhere to our submission schedule. All submissions are due at 11:59 PM on the date indicated on our schedule in Appendix 4. That said, I fully understand that life happens—we become overwhelmed, we fall ill, emergencies arise—and I never punish students for experiencing a genuine disruption or barrier to their coursework. Instead, I offer a late work policy that both keeps you on schedule and allows you flexibility:

You may submit any **two** assignments within a week of their original deadlines (excluding drafts for peer review and your Cover Letter and Portfolio). No questions asked. You **must** notify me in writing if you wish to use this grace period. This policy is meant to give you wiggle room when you need it, to enable you to submit strong compositions throughout the semester, and to keep our class on track. But take note: these extensions may result in a longer wait time for feedback, which may make future assignments more difficult to complete.

Any unsubmitted assignments, assignments submitted after their deadline, or assignments submitted beyond these grace periods will earn zero marks.

If you face a truly exceptional barrier to completing your work by a due date or within these grace periods, you must inform me. You never have to tell me any details you are uncomfortable sharing, but I need a status update as soon as you’re able to provide it so we can make proper arrangements for you.

Academic Integrity

I take plagiarism and other forms of academic dishonesty seriously (see Appendix 1 in the Undergraduate Academic [Honor Code](#)). Anyone engaging in academic dishonesty in this course will be referred to Emory’s Honor Council. Plagiarized assignments receive zero marks.

The Emory Honor Code is in effect throughout the semester. By taking this course, you affirm that it is a violation of the code to cheat on exams, to plagiarize, to deviate from the teacher's instructions about collaboration on work that is submitted for grades, to give false information to a faculty member, and to undertake any other form of academic misconduct. You agree that the instructor is entitled to move you to another seat during examinations, without explanation. You also affirm that if you witness others violating the code you have a duty to report them to the honor council.

Zoom Recording Policy

Lectures, classroom video conferencing presentations, and other materials posted on Canvas are for the sole purpose of educating students enrolled in the course. The release of such information (including but not limited to directly sharing, screen capturing, or recording content) is strictly prohibited, unless the instructor states otherwise. Doing so without the permission of the instructor will be considered an [Honor Code](#) violation and may also be a violation of state or federal law, such as the Copyright Act. All University policies remain in effect for students participating in remote education.

COVID-19, Illness, and Health and Safety

Masking is now optional at Emory. But because of the ongoing COVID-19 emergency, we still face immense challenges to our work on campus. Beyond abiding by the University policies below, I would like for us, through a willingness to do what's best for all members of our class and communities, to create a respectful, equitable, and safe learning and working environment for each other.

If you are ill, **do not come to class**. Per Emory [Student Health guidelines](#), if you have fever, are sick, or have tested positive for COVID-19, do not come to class. I stress this because potentially spreading an illness (COVID or otherwise) undermines your peers' right to a safe and equitable learning environment. If you are ill or symptomatic, just notify me of your absence and then focus on getting well. I do not deduct grades to punish students for classes missed due to illness.

Student Success Resources

Podcast Production Studios

The Woodruff library offers production equipment for high-end recording. You can book a studio, read user guides, and schedule an equipment tutorial [here](#).

Accessibility and Accommodations

I strive to create an inclusive learning environment. I am invested in your success in this class and at Emory, so let me know if anything stands in the way of you doing your best work. This can include your own learning strengths, any classroom dynamics that you find uncomfortable, ELL issues, disability or chronic illness, or personal issues that impact your work. I hold such conversations in strict confidence.

Students who anticipate barriers related to the requirements of this course due to disabilities are encouraged to contact Emory's [Department of Accessibility Services](#) to learn more about requesting accommodations. Additionally, I invite you to keep an open line of communication with me so I can ensure you have what you need to succeed.

Diversity, Equity, and Inclusion (DEI) Statements

I am committed to diversity, inclusivity, and equity in all areas of campus life. In this class, I will promote an anti-discriminatory environment where everyone feels safe and welcome. Discrimination can be direct or indirect, institutional or personal, and any sort is unacceptable. I am committed to providing equality of opportunity for all by eliminating discrimination, harassment, bullying, and victimization in my classroom. As such, any harassment or discrimination targeting anyone for their race, ethnicity, gender, sexuality, ability, religion, national origin, immigration status, age, parental status, weight, or

socioeconomic status will not be tolerated. The success of this policy relies on the support and understanding of everyone in this class. We all have a responsibility not to participate in or condone harassment or discrimination of any kind.

Class rosters provide me with students' legal names. I will always honor requests to address you by a name or gender pronoun of your choosing. Please advise me of this preference early in the semester so that I can make appropriate changes to my records.

Writing Center

The Emory Writing Center supports Emory College students as they work on projects for their classes by assisting with idea development, structure, use of sources, grammar, and word choice. They do not proofread for students. Instead, they discuss strategies and resources students can use as they write, revise, and edit their own work.

The Writing Center also supports the literacy needs of English Language Learners; several tutors are ELL Specialists, who have received additional training. The Writing Center is in Callaway N111.

Fall hours are Mon-Thurs 11 AM – 8 PM, Fri 11 AM – 5 PM and Sun 12 – 8 PM. To make an appointment, visit the [Writing Center](#). Please review tutoring policies before your visit. A maximum of two (2) appointments are allowed each week. Students must bring hard copies of draft assignments to their appointments.

Emory Counseling and Psychological Services

Free and confidential counseling services and support are available from [Emory Counseling and Psychological Services](#) (CAPSS).

Appendix 1: Close Reading Handout

This FAQ is not an exhaustive guide to doing close reading, but it will help you as you learn by doing in our class discussions and in your assignments.

What is close reading?

Close reading is a staple method of literary studies. It means attending *closely*—shocking, I know—to a given text. It means paying attention to all a text’s details and explaining systematically what you discover in them. Close reading seeks to understand why a text is written, of all possible ways, in *this one specific way* and not some other way. It is an important way that critics generate meaning out of the ambiguities of language and provide evidence for our interpretations of art and culture.

But close reading is not only about *what* a text means; it is also about *how* a text means. To grasp what I mean, try thinking of textual meaning in architectural terms, a building constructed in the medium of language. Different meanings (buildings) take shape depending on the text’s specific arrangements and structures of language. In this architectural metaphor, every word and punctuation mark has a purpose. A missing element of a building’s design might make it incomplete, even unstable. An additional element, or something used in a non-intuitive way, might give a building a different function or flair. Similarly, one component in a text can make a big impact on how we interpret it and derive meaning.

Superb close readings should be able to account for each part of the whole text and explain what it is doing there. It’s not just about denotative (literal) meaning but also connotative (associative) meanings, the meanings that we attribute to language through its emotional resonance, cultural cues, historical usage, and other surrounding contexts of the words and syntactical and formal arrangements.

Alright, but how do I “do” close reading?

Good question. And, sadly, my best answer is: practice. Experiment. We’ve all heard that a text is “open to interpretation.” That’s kind of true... but there are better and worse interpretations. And some may simply not be plausible, or even possible, within the meanings yielded by the text.

To get good at close reading, my advice is to begin by identifying one or two passages from each day’s reading. Focus on what seems weird to you. It may be a particularly beautiful, or indecipherable, passage. It may be complex, confusing, shocking, surprising, enraging. It may put seemingly incongruous meanings into relation or summon up bizarre images or descriptions.

As you read the passages that stick out to you, explore their context too. What happens before and after in the narrative? Does it seem like the surrounding text is important, and how might it change the meanings you’ve found in the passages you identified? Are there patterns in the surrounding text? If you had originally focused on a few sentences, are they actually more impactful when you read the entire paragraph they sit in? The entire page? Eventually, with practice, you will notice how interpretations of single passages resonate with other parts of the whole. From there, critics become adept at producing “readings” of whole texts.

Why should I do it?

Close reading is important for literary studies, and to this class, because close readings of specific passages help you notice patterns and meanings present within the whole text. You can extrapolate from one close reading and test its suggestiveness or validity against other passages. You can accrue complementary or contradictory interpretations that give you a fuller appreciation for and understanding of what meaning a text conveys.

When it comes to making arguments about literature, and other “texts” of whatever medium (film, tv, comics, plastic arts, photography, etc.) you’re not an architect anymore, but a lawyer: close readings are your evidence or exhibits. Close readings let you demonstrate why an argument, interpretation, or “reading” makes sense and why someone should be compelled by it.

What are some key principles of close reading I can follow?

Close reading is not paraphrasing or summarizing. If we want to know what a text is about, guess what? We can read its Wikipedia page or Amazon synopsis, just like you did. Knowing what happens in a text is important for elaborating a close reading—crucial, even. But remember, close reading is also about *how* a text means, and how you know how it means that way.

Close readings are arguments. So, they must be contestable. If a reading is so obvious that no one can disagree with it, chances are you’re just stating a fact or making an observation. Likewise, if a close reading doesn’t use enough textual evidence (making it impossible to disagree with because there are no shared grounds on which to discuss it) it is likely a weak reading.

Close readings should be interesting! They should offer something that is not graspable by just reading the surface or literal meanings of things. An excellent close reading tries to grasp how a text “thinks.” And since artworks are non-intuitive forms of expression, those meaning may be non-intuitive as well.

Cool, so how do texts “think”?

Again, consider our architecture metaphor, where our building’s medium is language. There are all sorts of ways we build meaning with language and its associations. Consider how a text’s [literary devices](#) and figurative language diverge from everyday meanings and conventional orders or meanings. What kinds of connotations and ideas are introduced through figuration? Don’t just identify a device—who actually cares if something is simile or apostrophe?

Instead, think of things including but not limited to:

Word choice: Why *this* word and not another one? Which usage of the word is being deployed? The first entry in the dictionary, or a more obscure one? Is it contemporary or archaic? What do these details impart to the overall meaning? Does the word call to mind other words or moments in the text? What is its etymology and what are the associations or meanings derived from it?

Metaphor/Simile: Always consider *how* language makes meanings. For example, what does a metaphor or simile ask you to compare, contrast, or equate? Does it stabilize or destabilize the meaning or nature of its two or more terms? What new suggestions or meanings become available when thinking about X as/like/equal to Y?

Allusion: Texts are often referential, invoking other texts or historical moments, events, and figures, etc. What might the invocation of a larger cultural or historical reference imply in the context of your text?

Imagery: What kind of sensory experience is the text trying to create? What ideas do those sensory experiences call up for you and, plausibly, for other readers? Which characters or ideas are associated with which images and why?

Form: Admittedly, I find form difficult to define, but I believe it is all about *how* a text is put together. This includes things like typography, sentence length, rhyme, punctuation, etc. Form also describes what kind of text we are reading, whether a novel, short story, poem, comic book. These forms determine in some ways *how* we approach and read them. In this class, too, form also relates to genre. Popular genres like science fiction, historical fiction, Gothic, dystopia, or cli fi all come to us “pre-read,” in the sense that their social reception has already shaped the conversation around them. Social conventions around genres therefore ask us to read in certain ways, and even invite us to read *against* these pre-readings. When reading, consider what kind of role genre plays. How do our presuppositions about a text—and the broader generic traditions in which it participates—inform how we read it? Does the text satisfy its generic expectations or disappoint them? What is achieved, in either case?

Appendix 2: General Rubric

	Fail	Below Average	Average	Above Average	Excellent
Argument and Analysis	Argument/analysis is absent, logically incoherent, or impossible to identify	Argument and/or analysis is hard to identify or is so simple that it is just an observation or summary; somewhat logically incoherent	Obvious, unconvincing, and incomplete argument/analysis; argument/analysis not clearly stated or stated repeatedly but rarely developed; analysis somewhat developed; somewhat coherent logic	Coherent, somewhat specific argument/analysis; good grasp of texts' purposes and rhetorical moves; good use of they say/I say moves that advance author's arguments and aims; mainly coherent logic	Insightful, specific, clear argument/analysis; analysis developed throughout; full grasp of texts' purposes and rhetorical moves; consistent use of they say/I say moves that advance author's arguments and aims; fully coherent logic
Evidence	Absent or inapt evidence; does not support claims	Vague and/or unclear use of evidence; support for claims is dubious	Evidence is often vague; sometimes unclear how it supports argument/analysis	Mostly effective evidence; specific; clearly presented; mostly supports claims	Consistently effective, specific, clearly presented evidence that indisputably supports claims
Organization, Introduction, and Conclusion	No identifiable introduction or conclusion; no logic to paper's organization; overly long or short paragraphs; lack of transitions and topic sentences (or other medium-specific transitions) make assignment impossible to follow	Vague, confusing, rote, or overgeneralized intro; many problems with organization at paper, paragraph, and sentence levels; many absent transitions, confusing non sequiturs, or missing topic sentences (or other medium-specific transitions); conclusion is absent or very vague	Basic, vague, somewhat rote, or generalized intro; some problems with organization at paper, paragraph and sentences levels; some absent transitions or confusing non sequiturs; sometimes missing topic sentences (or other medium-specific transitions); conclusion is vague or restates earlier ideas	Competent and specific intro; organization logically unfolds argument and analysis throughout assignment and within paragraphs; mostly effective transitions; mostly effective topic sentences; conclusion addresses "so what?" question and/or suggests further research	Engaging and specific intro; organization skillfully unfolds analysis throughout assignment and within paragraphs; seamless transitions; effective topic sentences; conclusion memorably and provocatively addresses "so what?" question and suggests further research
Research and Sources	Legitimate sources are absent; uses shortform, un reputable, and/or random internet sources	Uses too few appropriate sources or name-drops sources to pad assignment; lacks real engagement or understanding of their arguments; sources are unrelated or it is unclear why they are used	Uses one or two legitimate sources but without real engagement or understanding of their arguments; sources may be just somewhat related to topics; somewhat unclear why sources are used	Uses an appropriate number of legitimate sources with a solid grasp of their arguments; sources were found with targeted research, are mainly on-topic, and the purpose of their use is mainly clear	Sources are from targeted research, are on-topic, and purpose of their use is apparent; research from a range of scholarly and other longform sources and course materials; full understanding and real engagement with sources' arguments

Citations, Signal Phrases, and Formatting	<p>Sources are decontextualized and/or unsignaled; in-text citations and works cited page/notes are absent or unintelligibly formatted</p>	<p>Sources have little contextualization and are rarely signaled; in-text citations and works cited page/notes are formatted incorrectly or obviously done with a citation generator</p>	<p>Sources have some context and are sometimes signaled; includes in-text citations, but they are sometimes formatted incorrectly; works cited/notes are sometimes formatted incorrectly</p>	<p>Sources are contextualized well and help advance argument; sources often signaled; in-text citations and works cited/notes are mostly formatted correctly</p>	<p>Context for sources is woven seamlessly into authorial voice and advances argument; in-text citations and works cited/notes are always formatted correctly</p>
Clarity, Style, Mechanics, Grammar, and Titles	<p>Does not state ideas clearly; overwhelming redundancy; style and/or proofreading or word choice issues make writing incomprehensible; employs grammar does not reflect the rhetorical situation and/or grammatical errors are so frequent they become distracting; no assignment title or proper file name</p>	<p>Rarely states ideas clearly; frequent redundancies; confusing or inconsistent style; overwhelming number of proofreading or word choice errors; employs grammar that only somewhat reflects the rhetorical situation; grammatical errors are apparent but not too distracting; title doesn't make much sense; file name does not indicate author or assignment</p>	<p>Sometimes states ideas clearly, though maybe not for audiences that haven't read the texts you engage with; sometimes effective style; some redundancy; several proofreading or word choice errors; some grammatical errors but rarely distracting; title vague or irrelevant; file name identifies author and assignment</p>	<p>Mostly states ideas clearly, including for audiences that haven't read text; generally avoids redundancy; mostly effective style; few proofreading or word choice errors; employs grammar that solidly grasps the rhetorical situation; grammatical errors do not distract; specific and relevant paper title; file name concisely and clearly identifies author and assignment</p>	<p>Always states ideas clearly, including for audiences that haven't read text; avoids redundancy; engaging style; virtually no proofreading or word choice errors; masterful use of a grammar that reflects rhetorical situation; specific, interesting, relevant paper title; file name concisely and clearly identifies author and assignment</p>
Intellectual Curiosity, Maturity, and Development	<p>Shows no intellectual ambition; topics or arguments are entirely obvious, basic, or uninteresting; topics and arguments do not contribute to the ideas explored in the course; does not incorporate professor's or peers' feedback or skills learned from class; evidence drawn from unacceptable sources; never seeks help from others</p>	<p>Shows little intellectual ambition; topics or arguments are so obvious, basic, or uninteresting that they do not require you to develop past your intellectual comfort zone; evidence drawn from basic or untargeted sources; rarely incorporates professor's or peers' feedback or skills learned from class; rarely seeks help from others</p>	<p>Shows average intellectual ambition; assignment topics and arguments are acceptable, but obvious or basic and do not really require you to develop past your intellectual comfort zone; sometimes still draws evidence from basic or untargeted sources; contributes to ideas explored in class incorporates some of professor's and peers' feedback or skills from class are composed on obvious topics; sometimes seeks help from others</p>	<p>Shows sincere intellectual ambition, curiosity, and maturity; arguments and topics are interesting and require you to develop past your intellectual comfort zone; writing strives for a distinct authorial voice; evidence drawn from quality sources; elaborates on ideas explored in class; establishes a kernel for future research and writing beyond this course; incorporates professor's feedback, peer feedback, and skills learned from class and course materials</p>	<p>Remarkable intellectual ambitious, curiosity, and maturity; arguments are exciting/"controversial"; writing is inspired and develops a distinct authorial voice; makes a genuine contribution to the ideas explored in the course; establish viable paths for future research; clearly incorporates professor's feedback, peer feedback, and skills learned from class and course materials; proactively seeks help from others</p>

Appendix 3: Assignment Prompts

Assignment 1: Annotated Bibliography Entries

Entry 1

Due Date: Th 9.7, 11:59 PM
Word Count: 250 – 300
Submission: OneDrive

Entry 2

Due Date: Th 9.28, 11:59 PM
Word Count: 250 – 300
Submission: OneDrive

Entry 3

Due Date: Th 10.19, 11:59 PM
Word Count: 250 – 300
Submission: OneDrive

INTRODUCTION

This applied research course is likely a bit different from most English courses you will have taken. There are no traditional essays to be written. Rather, this course understands that high-quality communication also requires expertise, which you will build up through our readings and discussions, but also through independent and collaborative research.

In the first nine weeks of the semester, each podcasting group will write three (3) annotated bibliography entries. Each entry must explicate the argument and core interventions of a quality secondary source that can help you, and your peers, better grasp the conversations inspired by our primary reading list. We will discuss during our classes what constitutes “quality” and how to assess the appropriateness of sources.

You will add your entries to a shared and evolving document. As we progress, your collaborative bibliography will accrue into a resource for your collective podcasting work and into a reading list or syllabus that we will share among students and faculty the English and ENVS departments.

Your annotated bibliography entries essays should include four key things:

1. A source that productively builds on the topics inspired by our readings and conversations.
2. A properly formatted citation in MLA style...
3. ... followed immediately by an annotation of 250 – 300 words...
4. ... that explains the core arguments and interventions of your text.

This continuing communication course, in conjunction with the Mellon Humanities Pathways program, aims to help you develop and execute a substantial piece of public-facing communication, in this case a season of Emory Climate Talks' podcast, *AmpliFIRE*. This bibliography is one major "behind the scenes" component of producing your podcast episodes.

INSTRUCTIONS

1. Each group must find a quality, reputable secondary source that elaborates on the topics we have been discussing in class so far. (E.g., your first source should in some way connect to *Cities of Salt*, *The Great Derangement*, Said, Schneider-Mayerson, or any of the topics that arose from those readings.)
2. Each member of your group must read and understand the source and come to a consensus about its arguments and takeaways.
3. Collectively write an annotation of 250 – 300 words that represents those core arguments and takeaways in a way that an uninitiated reader can understand. (You must quote your source; don't just rely on summary and paraphrase. Integrate your sources' language into your own voice.)
4. Add your bibliographic entry and annotation in our shared document via OneDrive.

TIPS FOR FINDING SOURCES

Your sources must be peer-reviewed, **or** you must demonstrate their reputability and topicality through other means. Some sources may be reputable but not deeply engaged in your topic. Others may be about your topic while being disreputable. Your goal is to hit the reputable-topical mark.

You can find reputable sources online that are not peer-reviewed by looking at well-known publications that have made an impact in their field and employ editors devoted to the topics covered in the publication. Think of publications like the *Los Angeles Review of Books*, *Public Books*, or the *New Yorker*. Basically, if an online source doesn't come from a publication with a masthead or editors, or the author is not a verifiable expert in their field, then the source doesn't count.

Other legitimate sources may be less conventional, non-peer reviewed, or self-published (e.g., Substack, Medium post, or podcast episode). Their legitimacy likely comes from the expertise of the author or the reputability of the corporate author or institution. For example, one of the podcast episodes assigned in this course features Olúfẹ́mi Táíwò (an expert in a field relevant to this course) and is produced by an academic body (the Andrea Mitchell Center) at an esteemed university (U Pennsylvania). Apply similar criteria when vetting non-conventional and non-peer reviewed sources.

Assignment 2: Podcast Proposal, Outline, + Annotated Bibliography

Due Date: Mo 10.30, 11:59 PM

Word Count: ~ 2,000

Submission: docx, Canvas, one submission per group

INTRODUCTION

As part of the process of developing and producing your podcast episode, you will supply a brief proposal, a longer outline of your episode's format and anticipated presentation style, and an annotated bibliography of sources relevant to your episode (drawn from, you guessed it, our gigantic annotated bibliography).

INSTRUCTIONS

1. **Proposal:** write a brief pitch (like an abstract) that explains the main ideas of your podcast episode, which texts you plan to draw from, and what arguments you will make.
2. **Outline:** write a narrative that elaborates on the overarching themes and interests of your podcast episode. As you write this narrative consider: What conversations or debates does your episode intervene in? Why are those conversations important and how do you advance or expand them ("so what")? What questions do you want to pose, think through, and answer during your episode? And importantly, what are the tentative arguments you want to make? What information or new ways of thinking do you hope your audience will come away with at the end? How will your conversation enrich, advance, or shake up our collective understanding of your featured texts?
3. **Form:** explain your podcast episode's anticipated presentation style. *How* will you organize the information and present it? How will you structure the conversation in a way that engages your audience? For instance, will you discuss one text at a time or synthesize them in a more organically flowing conversation? Which secondary sources pair well with your core text? What talking points are on the agenda and in what order will they best let you communicate your arguments and interventions? How will you organize your speaking "roles"? For instance, will this be a conversational free-for-all (e.g., *What's Left of Philosophy*)? Will it be more like an interview, where a mediator poses questions to their guests (e.g., *The American Vandal*)? Will it be heavily scripted (*Bioneers*) in a way that feels like a formal address or more like an organic conversation?
4. **Bibliography:** the last page of your outline will be an annotated bibliography that includes at least four (4) secondary sources from our master bibliography that you will rely on for support in your episode. You are welcome to use sources discussed in class already, but you must make a strong case for your reliance on them. Write a bibliographic entry in [MLA](#) style, followed immediately by a short annotation 250 – 300 words. If you are relying on a source that another group has provided, you must read those sources for yourselves and provide a new annotation that addresses specifically the sources relation to and use for your episode.

5. **Guests:** A prominent feature of public-facing academic podcasting is interviews with experts. I don't recommend grounding your research mainly (and certainly not exclusively) on interviews. But you should identify at least one expert with whom you can speak. This may be me, another professor at Emory teaching in a relevant field (if you go this route, ask early on in the process, be conscious of their time, and do your recording at a time and place that works best for your interviewee).
6. **Labor:** finally, include a short plan for the equitable distribution of your group members' labor. Who will act as producer? Who will be responsible for submitting the assignment? How will you divide up research tasks? Will one person do more traditional research while another acts as intermediary or interviewer with a guest? Etc. In short, have a plan to divide and conquer even as you stay in communication and in sync with one another.

TIPS & REMINDERS

Anything you propose in this outline/bibliography can be changed later. The object of this assignment is to sketch things out, not set them in stone. It would be very surprising if you adhered to the precise ideas and structure, you first proposed and outlined without developing or changing them. Change is good for writing: ideas get better with time, rethinking, drafting, and conversation.

Assignment 3: Draft Introduction and Group Meeting

Drafts Due: Tu, 11.14, 11:59 PM

Submission: audio file, Canvas, one submission per group

Group Meetings: In-person at Dr. Murray's office

Just like any other form of writing, podcasting is a process. To help keep everything on track, and to help you with the process of refining your episode, I will meet with each group, four on one, to discuss your progress.

I will host these meetings during our regularly scheduled class meeting times in week 14 of the semester. This way, we avoid any scheduling conflicts; you are all available to meet during these periods.

I will have you all sign up for a specific meeting time the week before.

In preparation for this meeting, you will submit a draft introduction to your podcast episode, which I will listen to prior to our meeting. (It's ok if you've recorded this draft with, say, your phone, rather than the studio.)

This meeting will last at least 30 minutes. You should prepare for it like you would a meeting in any other professional context. Come ready to talk about your podcast outline, annotated bibliography, and draft introduction, and be prepared to answer questions I may have for you.

TIPS & REMINDERS

Keep in mind, this is a conversation and an opportunity for me to help you with your podcasts in progress. I will work to understand the rhetorical goals of your draft introduction and advise as best as I can on how to achieve them in your final podcast production.

Assignment 4: *AmpliFIRE* Podcast Episode

Due Date: Fr 12.08, 11:59 PM

Length: 30 minutes

Submission: audio file upload, Canvas

INTRODUCTION

Literary and other aesthetic depictions of climate change are an important way we engage in thinking about the total imperial system of the Anthropocene. This is all well and good, but this course also acknowledges the limitations of doing that thinking in institutional spaces like a classroom or a university. This course is designed to help us all become better communicators of that thinking and asks that we make clear the stakes of such thinking to readers beyond our classroom.

To culminate the course, we are teaming up with [Emory Climate Talks](#) to produce a season of their podcast, *AmpliFIRE: Raising Voices against Rising Temperatures*. With this podcast, Dr. Eri Saikawa (ENVS) and a team of Emory alumni and students have been doing the vital work of communicating climate science, policy, approaches to climate activism, and more. But—as we will have discussed in our readings—none of these things exist in isolation from our aesthetic lives. The aesthetic is yet another dimension of our reality, one which, I would argue, gives us opportunities to think creatively about politics, history, economics, and how we live collectively under climate change.

Working in the small teams you were given at the beginning of the semester, and as a class, you will collectively produce a season of *AmpliFIRE* that focuses on our five key texts.

My best guess about course enrollment is that we will have enough students to make five groups of four. So, one group of experts, and one episode, per novel.

Near the beginning of the semester, after I assign your groups, I will ask each group to collaboratively rank their preferred novels, listing from 1 (most) to 5 (least). Based on these rankings, I will assign each group a novel to be the focal point of their podcast episode. I will work as much as possible to grant each group their preferred novel.

INSTRUCTIONS

1. Work with your group to plot, record, and produce a single episode of a podcast of about 30 minutes.
2. Treat your podcast like professional podcasters would—after all, our plan is to circulate these episodes widely, using *AmpliFIRE's* built in audience. Make an introduction (which you will have drafted and discussed in the prior assignment) that captures the listener, tells listeners what you're about, and gives them a reason to keep listening to the end. Structure your podcast in a way that keeps your audience engaged for the duration of the episode. Make an outro that credits the distinct labor each of you performed. How was the project researched? Who edited? Who produced it? Etc.

TIPS AND REMINDERS

You've already done most of the planning and other pre-writing for your episode by completing your provocation essays, outline, bibliography, and group meeting. That said, there is a craft to producing a conversational podcast. The real work—as in any other form of public-facing scholarship— is making it all seem easy when it's anything but. A good podcast sounds like it is all delivered off-the-cuff, when in fact it is a rigorously researched and well-conceived conversation.

Consider what makes podcasts engaging to you and emulate those elements. For me, for example, I enjoy a podcast that has a clear and engaging intro that clearly states what it's about and why I should care. But I also enjoy conversations that lead the podcasters into unscripted asides, which I sometimes find can be just as interesting and generative as the main arc of the episode. Definitely, I appreciate humor, and I enjoy sensing that the podcasters are having fun with the knowledge they are sharing and making together!

Remember, podcasting is still “writing.” Therefore, it must still subscribe to the requirements laid out in the [General Rubric](#). The difference is that you will address those requirements in a way that is appropriate to the very different rhetorical situation of a podcast about literature, criticism, and culture.

Similarly, remember that a vital facet of this continuing communication class is verbal communication. Ensure that you divide up the talking in an equitable way. Speaking of equity, make sure you divide up the recording, producing, directing, etc. in an equitable manner too.

RESOURCES

Woodruff has [recording studios](#) for high-end production. They also have a studio specifically for podcasting, which you can [reserve here](#). Before using the studio, you must also book an [equipment training session](#) for your group before recording.

See Canvas for a guide on *AmpliFIRE* episode format from the ENVS department and the podcast's producers. (We will also discuss this together in class.)

I will be updating Canvas with helpful resources as I find them. I would also like for you all to share any useful podcasting resources you come across for the class's collective benefit. We can submit these at any time throughout the semester via a Canvas discussion.

SAMPLE PODCASTS

Some podcasts I've discovered that focus on literary/cultural criticism and literary theory are listed below:

- [Lit S/lash](#), produced by the students in ENG348W at Emory University. I highly recommend listening to these episodes from a course I taught in fall 2022. These episodes will give you a sense of what you're capable of with the resources at Emory and give you some inspiration for approaching your own podcasts.

Others—some more successful than others, in my assessment, but all are valuable for getting a broader sense of the field of literary-critical podcasts good podcasts—include:

- [The American Vandal](#), Center for Mark Twain Studies at Elmira College
- [What's Left of Philosophy?](#)
- [Bioneers: Revolution from the Heart of Nature](#)
- [The Dig](#), *Jacobin* magazine
- [The Ezra Klein Show](#), *New York Times*
- [Politics Theory Other](#), *Tribune* magazine
- [C19 Podcast](#), Society of Nineteenth Century Americanists
- [High Theory Podcast](#), New Books Network
- [Novel Dialogue](#), Society of Novel Studies and *Public Books*

Finally, don't forget the podcasts we've listened to this semester as part of our reading list. Explore their other episodes for inspiration.

Assignment 5: Course Engagement

Instead of grading “participation,” I credit a more holistic “course engagement.” To be sure, in-class participation in our discussions—e.g., raising topics for discussion, volunteering ideas, posing questions, in-class group work—is important in a class founded on conversation and collaborative learning. But being able to participate also requires invisible labor, much of which is performed outside of class. It includes reading, contemplating, notetaking, questioning, not to mention writing, drafting, revising, collaborating with peer groups, and making proper use of student hours—all activities that will directly inform your participation in class.

Because ours is a relatively small class, I can more closely observe your engagement and progress throughout the semester, and I commit to acknowledging and crediting this work. Instead of simply assigning participation credit for speaking in class, I recognize that course engagement entails all modes of preparation and participation you do throughout the semester, including but not limited to:

- Attending, and staying focused during, all meetings
- Reading and notetaking
- Preparing for and joining class discussions
- Completing in-class activities and homework assignments
- Contributing to in-class and group activities
- Pulling your weight in your podcasting groups
- Making proper use of student hours
- Maintaining your concept map throughout the semester
- Sharing resources with group members and peers

Engagement in a course like this is different for each person. I understand that each of you has individual learning needs and styles of engagement, that what is easy for one may be difficult for another, that making the most of this course is about finding effective ways of learning that enable you to define your successes and pursue excellence in your education.

In a small class like this, I can better observe and understand your individual progress, strengths, and areas for improvement. This allows me to assess your engagement individually rather than competitively.

Appendix 4: Tentative Schedule

Class Meetings		Readings and Homework	Agenda for Days w/o Readings	Important Deadlines
Week 1	Th 8.24	Edward Said, "Empire, Geography, and Culture" (library reserve); Matthew Schneider-Mayerson, "Climate Change Fiction" (reserve)	Course introduction	
Week 2	Tu 8.29	Munif, <i>Cities of Salt</i> , pp. 1 – 183		
	Th 8.31	<i>Cities of Salt</i> , pp. 184 – 310		
Week 3	Tu 9.5	<i>Cities of Salt</i> , pp. 311 - 481		
	Th 9.7	<i>Cities of Salt</i> , pp. 482 – 627; Amitav Ghosh, selections from <i>The Great Derangement</i> (reserve)		Bibliography entry # 1
Week 4	Tu 9.12	Ward, <i>Salvage the Bones</i> chaps. 1 – 3		
	Th 9.14	<i>Salvage the Bones</i> chaps. 4 – 6		
Week 5	Tu 9.19	<i>Salvage the Bones</i> chaps. 7 – 9		
	Th 9.21	<i>Salvage the Bones</i> chaps. 10 – 12; Sherri-Marie Harrison, " The New Black Gothic "		Last day to complete podcast studio tutorial
Week 6	Tu 9.26	Karl Marx, <i>Capital</i> Vol. 1, Part VIII, Chaps. 26 – 33		
	Th 9.28	Bong, <i>Snowpiercer</i>		Bibliography entry # 2
Week 7	Tu 10.3	Ghosh, <i>The Nutmeg's Curse</i> , pp. 5 - 133		
	Th 10.5	<i>The Nutmeg's Curse</i> , pp. 134 - 204		
Week 8	Tu 10.10	<i>The Nutmeg's Curse</i> , pp. 205 – 258; Wright, <i>The Swan Book</i> , pp. 1 – 64		
	Th 10.12	<i>The Swan Book</i> , 65 – 138		
Week 9	Tu 10.17	<i>The Swan Book</i> , 139 – 240; Nick Estes, " The Age of the Water Protector and Climate Chaos " (<i>Bioneers</i>)		
	Th 10.19	<i>The Swan Book</i> , 241 – 302		Bibliography entry # 3
Week 10	Tu 10.24	Miyazaki, <i>Princess Mononoke</i> ; Iyko Day, "Eco-Criticism and Primitive Accumulation in Indigenous Studies" (reserve)		
	Th 10.26	Micah Herskind, " A Primer on Cop City "; selection from Liboiron, <i>Pollution is Colonialism</i> (reserve)		
Week 11	Mo 10.30			Podcast proposal and outline due

	Tu 10.31	Olúfẹmi Táíwò, “Climate Apartheid...” ; Táíwò, “Climate Apartheid, Racial Capitalism, and the Future of Democracy,” <i>The Andrea Mitchell Center Podcast</i> , episode 2.14		
	Th 11.2	Omelchenko, <i>Beneath the Concrete, The Forest</i> ; ACLU, “How Officials in Georgia are Suppressing Political Protest as ‘Domestic Terrorism’”		
Week 12	Tu 11.7	Kim Stanley Robinson, <i>The Ministry for the Future</i> , 1 – 76		
	Th 11.9	Robinson, <i>The Ministry for the Future</i> , 77 – 177		
Week 13	Tu 11.14	Robinson, <i>The Ministry for the Future</i> , 178 – 298		Draft podcast intro due
	Th 11.16		Group meetings to discuss podcast drafts	
Week 14	Tu 11.21		Group meetings to discuss podcast drafts	
	Th 11.23	Thanksgiving – No Class Meeting		
Week 15	Tu 11.28	Robinson, <i>The Ministry for the Future</i> , 299 – 400		
	Th 11.30	Robinson, <i>The Ministry for the Future</i> , 401 – 563		
Week 16	Tu 12.5		Class Retrospective	
	Fr. 12.8			Final podcast episode due