

## ENG 380/AMS 322

### Contemporary Literature: U.S. Literature and Culture after 9/11 Spring 2021

MW 3:35 - 4:50 pm

Online only

Course site: <https://lindsaythomas.net/eng380s21/>

Professor Lindsay Thomas

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Virtual office hours: MW 1:30 pm – 3:00 pm, and by appointment

- Please email me to schedule a time to meet. The best time to meet with me is during the above time slot, and slots will be reserved on a first-come, first-served basis. But if you can't make my virtual office hours, just let me know and we'll set up an appointment that works for both of us.

### Course Description

This course focuses on the legacy of the events of September 11, 2001 and how they have shaped American literature and culture since. We will consider a wide range of media and genres, including fiction, memoir, poetry, television, and film. Our focus throughout will be on the war on terror and its ramifications. The first half of the course will explore media that take 9/11 and the war on terror as their topic. We will pay particular attention to the role of trauma and violence in narratives about 9/11. How are the stories of 9/11 narrated, and by whom? Who is depicted as traumatized, and who is depicted as violent? In the second half of the course, we will broaden our focus to emphasize how the war on terror has affected and has been affected by American conceptions of citizenship and belonging. Who is understood to “belong” in this country and who isn't? And how do ideas about belonging structure the war on terror itself? Throughout the course, we will seek to answer these questions by developing a history of now. How did we get here, and where do we go from here?

### Required Course Materials

All books are available via the UM bookstore or the links below. You can order your course materials from the bookstore and have them shipped to you. Required materials are listed in the order in which we will read them. The total cost to purchase/rent all required materials is around \$65-80 (for new books), depending on where you buy them.

- Jonathan Safran Foer, *Extremely Loud and Incredibly Close*, 2005 (ISBN-13: 9780618711659)
  - Available at Books and Books locally (<https://shop.booksandbooks.com/book/9780618711659>) or via Amazon ([https://www.amazon.com/Extremely-Incredibly-Close-Jonathan-Safran/dp/0618711651/ref=sr\\_1\\_1?crid=23QXMILX1OLRB&dchild=1&keywords=extremely+loud+%26+incredibly+close&qid=1609713555&s=books&srefix=Extremely+loud%2Caps%2C171&sr=1-1](https://www.amazon.com/Extremely-Incredibly-Close-Jonathan-Safran/dp/0618711651/ref=sr_1_1?crid=23QXMILX1OLRB&dchild=1&keywords=extremely+loud+%26+incredibly+close&qid=1609713555&s=books&srefix=Extremely+loud%2Caps%2C171&sr=1-1))
- *Homeland* episodes
  - “Pilot,” season 1, episode 1 (2011). Available to rent on Amazon for \$2.99 an episode (<https://www.amazon.com/Homeland-Season-1/dp/B008QTV3X0>). Also available via a Showtime streaming subscription.

- “Crossfire,” season 1, episode 9 (2011). Available to rent on Amazon for \$2.99 an episode (<https://www.amazon.com/Homeland-Season-1/dp/B008QTV3X0>). Also available via a Showtime streaming subscription.
- Mohsin Hamid, *Exit West*, 2017 (ISBN-13: 978-0735212206)
  - Available at Books and Books locally (<https://shop.booksandbooks.com/book/9780735212206>) or via Amazon ([https://www.amazon.com/Exit-West-Novel-Mohsin-Hamid/dp/0735212201/ref=sr\\_1\\_1?dchild=1&keywords=exit+west&qid=1609713701&s=books&sr=1-1](https://www.amazon.com/Exit-West-Novel-Mohsin-Hamid/dp/0735212201/ref=sr_1_1?dchild=1&keywords=exit+west&qid=1609713701&s=books&sr=1-1))
- Jesmyn Ward, *Salvage the Bones*, 2011 (ISBN-13: 978-1608196265)
  - Available at Books and Books locally (<https://shop.booksandbooks.com/book/9781608196265>) or via Amazon ([https://www.amazon.com/Salvage-Bones-Novel-Jesmyn-Ward/dp/1608196267/ref=sr\\_1\\_1?dchild=1&keywords=salvage+the+bones&qid=1609713761&s=books&sr=1-1](https://www.amazon.com/Salvage-Bones-Novel-Jesmyn-Ward/dp/1608196267/ref=sr_1_1?dchild=1&keywords=salvage+the+bones&qid=1609713761&s=books&sr=1-1))
- *Hustlers* (2019), dir. Lorene Scafaria
  - Available to rent on FandangoNow for \$2.99 ([https://www.fandango.com/details/movie/MMVCB5FD64A1405448A1E9ECE49BB6A0C19E?cjid=cj\\_13608488\\_8484082\\_29c556c06c844168b82786914785e951&cj\\_event=ee93e0c24eaa11eb81420d6b0a24060d](https://www.fandango.com/details/movie/MMVCB5FD64A1405448A1E9ECE49BB6A0C19E?cjid=cj_13608488_8484082_29c556c06c844168b82786914785e951&cj_event=ee93e0c24eaa11eb81420d6b0a24060d)). Also available on Showtime streaming and DIRECTV. Available for purchase (but not to rent) on Amazon.
- Claudia Rankine, *Citizen*, 2014 (ISBN-13: 9781555976903)
  - Available at Books and Books locally (<https://shop.booksandbooks.com/book/9781555976903>) or via Amazon ([https://www.amazon.com/Citizen-American-Lyric-Claudia-Rankine/dp/1555976905/ref=sr\\_1\\_1?dchild=1&keywords=citizen+rankine&qid=1609713868&s=books&sr=1-1](https://www.amazon.com/Citizen-American-Lyric-Claudia-Rankine/dp/1555976905/ref=sr_1_1?dchild=1&keywords=citizen+rankine&qid=1609713868&s=books&sr=1-1))
- All other course readings will be available via our course site and our class Google drive.

### Recommended:

We will also read a significant portion of the below novel. To keep total costs under \$100 (the novel is only available in hardcover right now), and because we will not read all of the novel, I will make the selections we read in class available to you as pdfs. But you may prefer to purchase the entire novel:

- Ayad Akhtar, *Homeland Elegies: A Novel*, 2020 (ISBN-13: 978-0316496421)
  - Available at Books and Books locally (<https://shop.booksandbooks.com/book/9780316496421>) or via Amazon ([https://www.amazon.com/Homeland-Elegies-Novel-Ayad-Akhtar/dp/0316496421/ref=sr\\_1\\_1?crid=EF5MKL6299F9&dchild=1&keywords=homeland+elegies+ayad+akhtar&qid=1609714220&s=books&srefix=Homeland+e%2Cstripbooks%2C176&sr=1-1](https://www.amazon.com/Homeland-Elegies-Novel-Ayad-Akhtar/dp/0316496421/ref=sr_1_1?crid=EF5MKL6299F9&dchild=1&keywords=homeland+elegies+ayad+akhtar&qid=1609714220&s=books&srefix=Homeland+e%2Cstripbooks%2C176&sr=1-1))

We will refer to the assigned reading every single day in class, and we will often read passages aloud together. Make sure you have the assigned reading available to you to reference every day during class.

## How This Course Will Work

This course will be delivered fully online. There are 2 ways to take this course: synchronously, and asynchronously. Everyone who is physically able to take the course synchronously (i.e., residing in a time zone where this is possible) will take the course synchronously. Each synchronous class session will be conducted via Zoom. Synchronous class sessions will be recorded for later viewing by those who are taking the course asynchronously. Each synchronous class session's chat will also be saved as another record of class discussion.

Our class is scheduled to meet two times per week, on Mondays and Wednesdays, and we will meet synchronously over Zoom each of those class days. If our semester is interrupted in some way, we will re-evaluate this schedule and some of our class sessions may become asynchronous.

### A) If you are taking the course synchronously:

On Mondays and Wednesdays, you will sign in to our class Zoom session for our class discussion. I will make each day's slides or other class materials available in our shared Google drive folder. When we have group discussions in breakout rooms, sometimes your group will record your discussion/complete your discussion activities in a shared class Google doc. Sometimes designated reporters will report out to the rest of the class, and sometimes I will call on people from each group to report.

### B) If you are taking the course asynchronously:

After each synchronous class meeting, you will have until our next synchronous class meeting to view the recording of our class and complete the activities announced during the recording. Often, these activities will be the same as those people did during class, but sometimes they will be different.

## Grading

- Participation: 20%
- Response papers: 20%
- Paper 1: 20%
- Paper 2: 15%
- Final project: 25%

Additional details on all course assignments can be found via the "Assignments" page on our course website.

## Course Digital Infrastructure

We will make use of multiple online systems and programs in this course: a course site, Zoom, Google drive, and Blackboard. The "Passwords and Login Instructions" doc in our shared class folder on Gdrive will contain the passwords and other information you need to use our course digital systems.

### Course site:

We will use our course site to manage course information and our schedule. You will find an online version of our course calendar there (including the most up-to-date version of reading assignments and due dates), as well as a copy of our course syllabus. You will also find all course assignment sheets there.

**Zoom:**

You can find our class Zoom call info via our course Blackboard site. We will use this Zoom call link and password for all class sessions. We will use a separate Zoom session link for office hours.

To join our class Zoom or access recordings of class sessions (via Blackboard):

1. Select "Class Meeting Zoom" from the left-hand menu on our Blackboard site.
2. You will be taken to a screen with a link to our class Zoom meeting. Clicking "Join" will sign you into the meeting. This is how you will access this link throughout the semester.
3. To view a recording of a class session, select "Cloud Recordings". There, you will see a list of all of the class session recordings from the past 30 days. This is also how you access the class chat from each session. A class session recording is automatically deleted after 30 days.

To meet with Prof Thomas during office hours:

1. Go to our Blackboard site landing page, and click on the Zoom link under "Professor Thomas Spring 2021 Office Hours Zoom." This is the Zoom link we will use throughout the semester for one-on-one meetings.
2. These meetings will not be recorded. I have also enabled a waiting room for office hours, which you will enter first when signing on. I will then let you into the office hours Zoom room.

**Google drive:**

We will have a class Google drive folder, and at the beginning of the semester I will share you into this folder. We will use this folder to store slides and other materials from our class sessions. We will also use the class Google drive folder to distribute course readings. To protect your privacy, you will need to sign in to Google drive using your UM CaneID and password, and to use this account when working on materials related to this class. You will be shared into our class Gdrive folder via your UM email address.

**Blackboard:**

You will submit your assignments via Blackboard. I will also use Grade Center to record your grades on course assignments, and you will also be able to access recordings of class sessions and chats via Blackboard.

**Class Participation**

Participation makes up 20% of your grade in this class. It is assessed on the following metrics:

1. **Attendance.** This is a discussion-based class whose success depends on your consistent presence. When you're not here, it disrupts our collective work. This is only more important under the current circumstances, when we all need to rely on each other more than ever. Attendance includes completing asynchronous class activities. You may miss up to 4 class sessions/asynchronous activities for any reason without penalty, and you don't need to inform me of these absences in advance. Barring extended illness or emergency, any absence beyond this will lead to a drop not only in your participation grade, but also in your overall grade for the course. I will take attendance every day. If you would like to check on your attendance record, just ask. In general, if something comes up and you will need to be absent from class for an extended period, just communicate with me. We will work it out. Finally, I realize that wifi connection issues may occasionally interfere with your ability to attend class on a particular day.

If this happens to you, you may attend the course asynchronously that day by viewing the synchronous class session and completing the asynchronous class activities for that day. You may also simply elect to miss class that day, and use it as one of your 4 allowed absences.

2. **Preparedness.** Sign in to class having completed the reading and ready to discuss it. Conducting classes over Zoom requires that I call on people during class discussion. Therefore, you should come to class expecting to be called on and ready to contribute.
3. **Contributions to class discussion.** These contributions can take multiple forms, including participation in small-group discussions, contributions to whole-class discussions, contributions to the class chat during class, and meeting with me in virtual office hours. It's perfectly fine to be shy (I am also very shy!), and I understand that Zoom often rewards the gregarious (this is also why I will call on people during discussion). But if you are shy, make sure to take full advantage of the many written and asynchronous forms of participation available to you in this class.
4. **Thoughtful and respectful engagement with all members of the class community.** This means giving the class your full attention while it is happening, and setting aside distractions, especially online distractions. I realize this is hard to do while you are attending a class online, but it is an important way of showing respect for others. This also means listening actively to everyone, acknowledging and interacting with the ideas of others, and speaking to others with respect and dignity. It means refraining from interfering with or dominating class conversation. Finally, it means refraining from posting confidential recordings or transcripts of class sessions on public forums (see below for more on that).

This semester is going to be hard and taxing for all of us. I recognize that many of you simply want things to go back to normal. I do, too -- desperately. Unfortunately, this is not possible right now. If there is something happening in your life that is affecting your work in this class and you feel comfortable talking to me about it, please do so. I am on your side and I want to work with you, not against you. I will extend the benefit of the doubt to you, and I ask that you please extend it to others in the class in turn.

## Zoom Etiquette

Our class sessions will be conducted over Zoom. During class sessions, I ask that you please mute your microphone unless you are speaking. The university recommends that I require you to turn on your video during class, but I find that requirement distasteful. While I strongly encourage you to turn your video on if possible because I would like to be able to see your face, I do not feel it is my place to require it, and wifi connection issues can sometimes make it impossible.

Please do not attend class sessions while you are laying down in bed or on the couch.

I encourage you to participate in discussion via Zoom's chat feature during class. You should feel free to ask and answer questions about the class or what we are discussing there. You should also use the chat feature to place yourself on stack if you would like to speak during class discussion. Please remember that the class Zoom chat will be automatically saved after every class session for future reference, so do not post anything there that you are not comfortable with everyone being able to read after the fact.

Finally, I ask that you refrain from using Zoom's private message feature to try to message me during class. Because I'll be busy leading discussion, it is unlikely that I will see your message. Instead, email me. (In general, just be careful with Zoom's private message feature. When Zoom chats are active, I

find it can be difficult to tell which messages are private and which are public. Please be careful and respectful.)

### **Discussion Guidelines: On trust, on difficulty and on being wrong**

Class discussion is a process of creating knowledge together. This is not a lecture course, and the success of this class does not depend on me delivering information to you as you sit there passively. Rather, it depends on your continual engagement and participation in a collective project of knowledge making. This is why your participation in class is so vital. This is hard work -- especially online -- and it *only* works if we all commit to respecting each member of this class through our words and our actions. This doesn't mean that you agree with everyone else, or with me, or with the author of the piece we are reading. It does mean that we all commit to supporting and trusting one another.

As you know, synchronous class discussion will be recorded for viewing by those who will be taking this class asynchronously. You will break our collective trust if you share recordings of class conversations with people outside of this class, or on public forums. Doing so will result in a failing grade in this class. Do not do this.

The things we read in this class will sometimes be difficult or boring or unfamiliar. It's ok to not understand them when you first read them! It's ok that you've never taken a class like this before, and/or that you feel frustrated by the reading. Figuring difficult things out together as a group is what class discussion is for. We will all be entering into uncharted territory in this class, and some of the ideas we discuss may confuse you, or make you uncomfortable and angry, or both. We will all experience moments of panic, of flailing, and of error. I ask that you accept this chance to make mistakes, and that you extend this acceptance to your classmates as well.

### **Language, Power, and History**

This class takes seriously the need to examine rather than censor or look away from the messiness, complexity, and -- often -- ugliness of history. At the same time, our classroom is a contingent community and I treat it as such: we must be accountable to and respectful of each other as we collectively create a space for discussing difficult, and at times uncomfortable, issues.

In that spirit, I want to make explicit that some of the texts we will study this semester use the n-word and other racial slurs. We will not repeat these words aloud in class.

While, like many derogatory expressions, these words have a complex history of reclamation and resignification, they are not appropriate for casual classroom use. In each elision -- in each unsaid syllable of this word -- exists a moment to reflect on this country's ongoing legacy of racial violence.

### **Reading Expectations for This Class**

The reading in this class will require your time and attention. One of the most common comments I receive on my teaching evaluations at the end of every semester is that I assign "a lot" of reading (but students also generally say that doing all of the reading is "worth it"). You'll be expected to do somewhere in the neighborhood of 45 minutes of reading a night (including the weekend!) for this class. (The estimated reading speed for this calculation is 138 words a minute, based on some research which I'm glad to discuss with you!) Sometimes, you'll be asked to read a little more than this; sometimes, you'll be asked to read a little less. When readings are more difficult to read or understand, I assign fewer pages. When we read novels, I assign more pages.

A few tips for staying on top of the reading: (1) Read every day. Make some leisure time for this, and don't try to cram all the pages into the night or morning before class. (2) Read at odd hours. Read between classes. Read before you fall asleep. Read instead of endlessly scrolling your social media of choice. (3) Read ahead. If you ever find yourself with some extra prep time, do your future self a favor.

## **Late Work**

All assignments should be submitted on the due date and in the format indicated in the assignment sheet. Due dates are important because they allow me to organize the work of responding to your assignments in ways that best contribute to your learning. However, life also sometimes gets in the way (especially this year). If you find that you need an extension on a particular assignment, please contact me as soon as possible to arrange an alternative due date (please try to contact me at least 24 hours before the assignment is due, but the sooner the better).

On a personal level, like everyone else, I dislike being lied to. I am not here to judge you; rather, I want to work with you, and I actually do want you to learn. I would much rather that you take a few extra days to complete an assignment to the best of your ability than you turn in something thrown together because you did not have the time you needed to devote to it. But I do ask that you communicate this with me. You do not need to concoct elaborate stories if requesting an extension on an assignment, or if your work will be late. Simply be honest with me about needing more time and we will work it out.

## **Email**

All students are required to check their official UM email accounts regularly. I will send course information and announcements through email, and we will all be relying even more than usual on email this semester. I endeavor to respond to all emails that you send me within 24 hours during the week and within 48 hours over the weekend, but please do not send me urgent emails regarding your assignments in the hours before they are due and expect a reply.

If you have more involved questions about course material, assignments, or policies, the best thing to do is to talk to me in a one-on-one appointment over Zoom. In fact, the best thing to do in almost any situation that affects your class work is simply to talk to me about it. I am happy to answer questions about the course via email, but I recommend that more involved questions and conversations be conducted over Zoom. I am also happy to read and discuss advance drafts of your assignments with you over Zoom, but I will not read and comment on drafts of assignments via email before they are due.

## **Technological Failures Are Not Emergencies**

Technological failures and mishaps – file corruption, computer crashes, wifi connection problems, uploading the wrong file to Blackboard – are predictable facts of twenty-first century life. They happen all of the time and are thus NOT emergencies. For this course, for all of your courses, for your career, for the rest of your life on this earth, and especially now that most everything has moved online for the time being, you need to develop strategies that take such failures into account. Start your work early, save it often, and save backup copies of important documents off-site on an external hard drive or in the cloud using services like Dropbox and Google drive. Technological failure or mishap – including uploading the wrong file to Blackboard – is not an excuse for late or unfinished work (although it may very well make it difficult for you to attend class on a given day – I understand this).

Please note that I will grade whatever you upload to Blackboard for grading. It is your responsibility to turn in the correct version of your assignment for grading.

## Plagiarism

The principle of academic integrity is taken very seriously and violations, especially plagiarism, are treated gravely. In terms of this course, academic integrity means that when you are responsible for a task, you – and no one else – will perform that task. When you rely on someone else's work in performing an aspect of that work, you will give full credit in the proper, accepted form. Turning in work for this class that you have not done yourself or that you have previously completed for other courses is a violation of academic integrity. The University of Miami's honor code can be found here: <https://doso.studentaffairs.miami.edu/honor-council/honor-code/index.html>. Ignorance of what constitutes academic dishonesty is not an acceptable excuse for academic dishonesty.

Violations of academic integrity constitute grounds for failure of the course and possible expulsion from the university. If you have questions about what constitutes plagiarism, please contact me.

## Writing and Tutoring Resources

The Writing Center offers **free**, one-on-one assistance with any aspect of the writing process. I strongly suggest you take advantage of this resource. You can schedule a consultation via their website at <https://english.as.miami.edu/writing-center/index.html>.

The Camner Center for Academic Resources also offers **free** tutoring for UM students. You can learn more and schedule an appointment here: <https://camnercenter.miami.edu/tutoring-services/index.html>.

## Counseling Resources

UM offers counseling **free of charge** to students who have already paid the Health and Counseling Center fee. The Counseling Center website is <https://counseling.studentaffairs.miami.edu/index.html>, and you can make an appointment by following the steps outlined here: <https://counseling.studentaffairs.miami.edu/appointments/make-an-appointment/index.html>.

## Resources for Students with Disabilities

It is important to me that all learning experiences be as accessible as possible. If you anticipate or experience academic barriers due to your disability (including mental health, learning disorders and chronic medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, you also need to contact the Office of Disability Services, <https://camnercenter.miami.edu/disability-services/index.html>.



## Schedule

Readings are due – meaning they should be completed – on the dates indicated. Readings marked with “(GD)” are available in our class Google drive folder. All other readings are either linked to here or they are novels/TV episodes/films (see “Required Course Materials”).

The most accurate and up-to-date version of this calendar can be found on our course site. Use the online calendar to check on reading assignments, rather than this print version, since the print version of this syllabus will not be updated throughout the semester.

I reserve the right to change the course calendar as needed; adequate advance notice will always be given of any changes.

### Unit 1: 9/11 and its Aftermath

#### Week 1

Monday, January 25

- Introductions

Wednesday, January 27

- “President Bush Addresses the Nation,” September 20, 2001,  
[https://www.washingtonpost.com/wp-srv/nation/specials/attacked/transcripts/bushaddress\\_092001.html](https://www.washingtonpost.com/wp-srv/nation/specials/attacked/transcripts/bushaddress_092001.html)
- “Text of Bush’s Speech at West Point,” June 1, 2002,  
<https://www.nytimes.com/2002/06/01/international/text-of-bushs-speech-at-west-point.html>

#### Week 2

Monday, February 1

- Leti Volpp, “The Citizen and the Terrorist,” *UCLA Law Review*, vol. 49 (June 2002): 1575-1600 (GD)

Wednesday, February 3

- DeLillo, “In the Ruins of the Future: Reflections on Terror and Loss in the Shadow of September,” *Harper’s Magazine* (Dec 2001) (GD)

#### Week 3

Monday, February 8

- Jonathan Safran Foer, *Extremely Loud and Incredibly Close* (2005), pgs 1-85 (What The?; Why I’m Not Where You Are: 5/21/63; Googolplex; My Feelings)

Wednesday, February 10

- Jonathan Safran Foer, *Extremely Loud and Incredibly Close* (2005), pgs 86-173 (The Only Animal; Why I’m Not Where You Are: 5/21/63; ~~Heavy Boots~~ Heavier Boots)

Friday, February 12

- **Response paper 1 due**

**Week 4**

Monday, February 15

- Jonathan Safran Foer, *Extremely Loud and Incredibly Close* (2005), pgs 174-261 (My Feelings; Happiness, Happiness; Why I'm Not Where You Are: 4/12/78; The Sixth Borough; My Feelings; Alive and Alone)

Wednesday, February 17

- Jonathan Safran Foer, *Extremely Loud and Incredibly Close* (2005), pgs 262-end (Why I'm Not Where You Are: 9/11/03; A Simple Solution to an Impossible Problem; My Feelings)

Friday, February 19

- **Response paper 2 due**

**Week 5**

Monday, February 22

- Salon Staff, "Introduction: The Abu Ghraib Files," *Salon*, March 14, 2006, [https://www.salon.com/2006/03/14/introduction\\_2/](https://www.salon.com/2006/03/14/introduction_2/)
  - NOTE: This article is about the torture of prisoners by US Army personnel in Abu Ghraib prison in Iraq in 2003 and 2004. The article linked above includes 1 image of torture, though it is not graphic in of itself (but it may still be upsetting due to context). If you would prefer to read a version of the article without the image, you can find one included in our course readings on Google drive. The "chapters" the introduction above links to **do** include images of torture, and they have all been taken down. However, they are available via the WayBack Machine. You are only required to read the above introduction, NOT any of the chapters it links to.
- Susan Sontag, "Regarding the Torture of Others," *New York Times Magazine*, May 23, 2004 (GD)
  - NOTE: I've included a pdf of this article as it originally appeared in the *New York Times Magazine*. It includes images of torture, but the pdf I've provided has a very low reproduction quality, so the images are fuzzy, black, and difficult to see. This is by design.
- Judith Butler, "Torture and the ethics of photography," *Environment and Planning D: Society and Space* vol. 25 (2007): 951-966 (GD)

Wednesday, February 24

- *Homeland* episodes, "Pilot," Season 1, episode 1 (2011); "Crossfire," Season 1, episode 9 (2011)

**Week 6**

Monday, March 1

- Mohamedou Ould Slahi, ed. Larry Siems, *Guantánamo Diary* (2016), "Note on the Text and Annotations of the Restored Edition" (by Siems); and Ch. One "Jordan-Afghanistan-GTMO: July 2002-February 2003" (by Slahi) (GD)

Wednesday, March 3: "Wellness Wednesday," NO CLASS

Friday, March 5

- **Paper 1 due**

## Unit 2: Citizenship and Belonging post-9/11

### Week 7

Monday, March 8

- Review Volpp
- Ayad Akhtar, *Homeland Elegies: A Novel* (2020), “Overture: To America,” II., “On Autobiography; or, Bin Laden” (GD)

Wednesday, March 10

- Ayad Akhtar, *Homeland Elegies: A Novel* (2020), IV. “God’s Country” (GD)

### Week 8

Monday, March 15

- Mohsin Hamid, *Exit West* (2017), Chapters 1-5 (pgs 3-98)

Wednesday, March 17

- Mohsin Hamid, *Exit West* (2017), Chapters 6-9 (pgs 101-189)

Friday, March 19

- **Response paper 3 due**

### Week 9

Monday, March 22

- Mohsin Hamid, *Exit West* (2017), Chapters 10-12 (pgs 193-231)
- White House, “Executive Order Protecting the Nation from Foreign Terrorist Entry into the United States,” March 6, 2017 (GD)
- Center for Migration Studies of New York, “President Trump’s Executive Orders on Immigration and Refugees,” originally posted in 2017, <https://cmsny.org/trumps-executive-orders-immigration-refugees/>

Wednesday, March 24

- Selections from Select Bipartisan Committee to Investigate the Preparation for and Response to Hurricane Katrina, *A Failure of Initiative* (2006) (GD)
- Nicholas Lemann, “Why Hurricane Katrina was not a Natural Disaster,” *The New Yorker*, Aug 26, 2020 (GD)

### Week 10

Monday, March 29

- Jesmyn Ward, *Salvage the Bones* (2011), pgs 1-107 (The First Day through The Fifth Day)

Wednesday, March 31

- Jesmyn Ward, *Salvage the Bones* (2011), pgs 108-176 (The Sixth Day through The Eighth Day)

Friday, April 2

- **Response paper 4 due**

**Week 11**

Monday, April 5

- Jesmyn Ward, *Salvage the Bones* (2011), pgs 177-262 (The Ninth Day through The Twelfth Day, please also read “Living through a Category Five Hurricane”, pgs 261-262)

Wednesday, April 7

- *Hustlers* (2019), dir. Lorene Scafaria
  - Available to rent on FandangoNow for \$2.99 ([https://www.fandangonow.com/details/movie/MMVCB5FD64A1405448A1E9ECE49BB6A0C19E?cjid=cj\\_13608488\\_8484082\\_29c556c06c844168b82786914785e951&cj\\_event=ee93e0c24caa11eb81420d6b0a24060d](https://www.fandangonow.com/details/movie/MMVCB5FD64A1405448A1E9ECE49BB6A0C19E?cjid=cj_13608488_8484082_29c556c06c844168b82786914785e951&cj_event=ee93e0c24caa11eb81420d6b0a24060d)). Also available on Showtime streaming and DIRECTV. Available for purchase (but not to rent) on Amazon.
- John Lanchester, “After the Fall,” *London Review of Books* 40.13 (July 2018) (GD)

**Week 12**

Monday, April 12

- Ayad Akhtar, *Homeland Elegies: A Novel* (2020), I. “On the Anniversary of Trump’s First Year in Office,” V. “Riaz; or, The Merchant of Debt” (GD)

Wednesday, April 14: “Wellness Wednesday,” NO CLASS

Friday, April 16

- **Paper 2 due**

**Week 13**

Monday, April 19

- Claudia Rankine, *Citizen* (2014), I-V (pgs 1-79)
- Christina Sharpe, *In the Wake* (2016), pgs 13-16 (GD)

Wednesday, April 21

- Claudia Rankine, *Citizen* (2014), VI-VII (pgs 81-end)

**Week 14**

Monday, April 26

- Discussion of final projects and workshop

Wednesday, April 28

- Wrap-up
- **Response paper 5 due: final project abstract**

**Final project due during finals week**