

Introduction to Textual Analysis and Criticism

Hartwick College
ENGL 190-3
(3 Credits, WD, GEO 1, 2, 3, 4, 6, 7)
Spring 2021

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Office: 226 Clark Hall, ext. 4921
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MWF 10:50–11:45 a.m., Clark 346
Zoom link for class: by request
Office Hours: by appointment via Zoom
Office Hours link: <https://hartwick.zoom.us/j/2723931441>

Required Texts

Conrad, Joseph. *Heart of Darkness*. Edited by Paul B. Armstrong, Norton Critical Edition, 5th ed., W. W. Norton, 2017.

Modern Language Association of America. *MLA Handbook*. 8th ed., Modern Language Association of America, 2016.

Rankine, Claudia. *The White Card: A Play in One Act*. Graywolf, 2019.

Whitman, Walt. *Leaves of Grass and Other Writings*. Edited by Michael Moon, Norton Critical Edition, expanded and rev. ed., W. W. Norton, 2002.

Additional texts to be covered can be found on the calendar below. These will be available on D2L under “Content” and then the “Readings” folder. See endnotes for bibliographic citations.

Required Software

Zoom. If you are coming to class remotely, make sure to install Zoom on your computer.

Microsoft Office. Students are required to use Microsoft Word for this class. Please go to <https://portal.office.com>, log in using your Hartwick credentials (email and password), and install the full version of MS Office. The program is free for Hartwick students.

Prerequisites

The successful completion of ENGL 110 College Writing is highly recommended.

Note on Class Meetings

Participants will wear face coverings in the classroom. See below for further policies.

Catalog Description

The course is designed to teach students ways to explore, interpret, and appreciate texts by reading closely, writing critical essays, and applying critical approaches deliberately. In addition to poetry, fiction, and drama, texts may include film, television, and digital media. Class discussions will familiarize students with critical terms relevant to each genre. English, Creative Writing majors and minors, as well as English with an Emphasis in Writing majors, must take this course within one semester of declaring their major, and thus have priority. Non-majors are, however, welcome. (WD, GEO 1, 2, 3, 4, 6, 7)

Course Description and Purpose

Digital technologies have given us unprecedented access to texts. With this textual proliferation, it has become more important than ever to develop rigorous critical abilities to navigate the complex cultural landscape of the twenty-first century. This course will introduce students to the tools with which to begin the work of critical reading by familiarizing them with literary criticism, by asking them to read closely and carefully three works of literature, and by training them to write effective arguments interpreting those works. Though students may take this course to fulfill a general education requirement, its primary role is to serve as an introduction to students studying English and creative writing. As such, this course begins from a fairly basic set of questions: What does it mean to read something critically? How do we go about the work of close reading? Why is it important to understand cultural artifacts in terms of their social, political, and historical contexts? Why *read* literature? To help us begin to answer these questions, we will spend a significant amount of time carefully reading a novel, a play, and a work of poetry; students will write short papers and essays about each work; and we will also read critical, theoretical, and philosophical texts. Our investigations are intended to not only introduce students to the practice of textual analysis, but also to provide significant, substantial tools to look more closely at the world, to take a critical stance, and to make arguments about the cultural production that surrounds us.

Learning Outcomes

By semester's end, students in this course should be able to: 1) produce a persuasive interpretive argument grounded in close reading; 2) demonstrate familiarity with the conventions of specific genres and attendant literary or theoretical terminology; 3) situate texts within their cultural, political, social, and literary context; 4) draw upon the work of others to support their analyses.

Other Course Requirements and Assignments

Texts—Students will be required to have read and be prepared to discuss the assigned texts for each class meeting. This also entails that you bring the texts and assigned books to class, including making sure you can easily access .pdfs from D2L (either digitally or printed out). Additional readings for the course (see below) can be found under the “Content” then the “Readings” section of D2L and then under a folder corresponding to the date by which given texts should be read. This course asks students to read *quite* a bit and *very* carefully. Our meetings and discussions will depend upon the rigorous, intelligent, and frequent involvement of every participant of the class, and this involvement is not possible if students do not come to class prepared. All students must obtain the *print* edition of the texts specified above (note: not electronic versions). Students should expect to read between 75 and 150 pages per week.

Papers—Students will be asked to write two essays of 4–6 pages and a final paper of 7–10 pages during the course of the semester, along with seven short papers of around 2 pages each. These papers are designed to build upon one another in preparation for your final paper. Their percentage of your grade will reflect this process. All papers should be proofread and polished. They should be typed, double-spaced, in 12-point Times New Roman font, with one-inch margins, and should accord to MLA guidelines for citation and format.¹ Students who do not

¹ I urge students to consult their *MLA Handbook* (2016) when formatting their works cited pages, as EndNote, Microsoft Word, or other citation software is often incorrect. Students should also note that this syllabus correctly cites each course text in MLA format either above or below.

follow directions or fail to meet the basic requirements of an assignment—e.g., not meeting the page requirement,² failing to format a paper correctly, or failing to upload a paper to D2L—will automatically cost that student a *minimum* of 5% of their grade (so B+ to B-, B to C+/B-, et cetera). I will primarily assess papers on the *strength of their argument*, *the quality of their idea*, and *the rigor of their analysis*. Due dates for these papers are below. The assignments with rubrics will follow. All papers must be handed in as hard copies in class *and* submitted on D2L. There will be a link under “Assignments” to electronically upload your papers.

Participation—As we will be engaged with critically reading texts and exploring them together in class, student participation is crucial to our work. Though I will occasionally lecture, the class is a collective inquiry into the subject matter and class time will primarily consist of discussions that privilege students’ thinking, reading, and writing. As such, the course requires the input of all its participants and your attendance is a necessity. *More than three absences will negatively affect your grade and can be grounds for failure, in which case you may want to consider withdrawing from the course and taking it again under better circumstances.*

As all course sessions will be held synchronously, students attending class online will be treated as “present” or “absent” in a fashion similar to those attending class face to face (see more below on attendance). Students are responsible for communicating with me regarding any issues they might have attending class, whether online or in person.

Grading

Participation: 15%

Short Papers 20% (SP 1 is worth 2%; all the others are worth 3% each)

Essay 1: 15%

Essay 2: 20%

Final: 30%

² 4–6 pages means that the paper must be *at least 4 full pages* (i.e., not 3 ½ or 3 ¾ pages). Students will not be penalized for going over the page requirement (within reason).

Expectations

This semester, we again take up our scholastic work under the emergency conditions created by the COVID-19 pandemic. I therefore want to share what you can expect from me and what I expect from you to ensure we can meet our course objectives. Let us expect each other to be:

Flexible—I understand that challenges related to health, technology, family, and more are likely to come up this term, so I plan to be accommodating. I am also sensitive to the heightened levels of anxiety and stress the pandemic produces. If anything comes up, get in touch with me right away so we can work together. I must also ask you to be flexible with me and your peers as we adapt to the changing conditions at Hartwick and in our larger community.

Responsive—I check email regularly and usually answer quickly. I will communicate with you via your Hartwick email account. I ask you to check email daily, read all messages I send, and get back to me as soon as you can when a response is required.

Present—Usually, we build relationships and community in the classroom. This semester, some of us might be doing so from a distance. I want you to feel that I am available and engaged with you and with our collective work. I also want you to find support from friends and peers in our class. I am hoping our meetings will help us achieve this. In addition, I will offer feedback on assignments, answer questions, and be eager to see you online if you schedule a meeting with me. I ask you to be present not only for me, but for each other too. Especially for those online: Take group conversation seriously. Contribute to class discussion. Ask questions and share thoughts and support each other in the chat, just as you would in class. Turn on cameras as often as you can. Do not browse other unrelated windows during our meetings (more below).

Classroom Etiquette: In Person

There continue to be many complex issues facing our community this semester. To make life a little easier for everyone and to create a solid logistical foundation that will ensure a positive learning environment for each participant, students should adhere to the following guidelines for classroom etiquette. Failure to do so may result in being marked absent or in penalties applied to a student's participation grade.

Texts—Students who do not have their text in class will be marked absent (whether I draw attention to it or not). For PDFs posted to D2L, students can use a laptop or tablet to access those texts in class; students are also heavily encouraged to print out their own copies of texts and bring them to class. Using your phone to access course texts, however, will not be permitted.

Lateness—I give crucial information and reminders about the course at the beginning of class, so being late is not only disruptive but means that students may miss information that is important to their success. Students who are frequently more than five minutes late will be marked absent.

Notes—Students should take notes during class meetings and should have the materials to do so.

Laptops, Phones, Tablets—Students are permitted to use a laptop or tablet during class, but students observed using their mobile phones will be marked absent (whether I draw attention to

it or not). Limit the use of your laptop or tablet to class materials only. Doing otherwise will result in being marked absent.

Leaving Class—Ideally, students will not have to leave class. But students should feel free to get up without my permission if they do so unobtrusively. If individual students make a habit of leaving, however, I will have a conversation with that student about disrupting class. If a student continues leaving frequently after this conversation, they will be marked absent each time they leave regardless of circumstance. If a student has any issue that would cause them to need to get up frequently, please talk with me in the first weeks of class or at any time during the semester.

Preparation—A key part of this class involves reading the assigned texts prior to class. If it is clear that you have not done the assigned reading, you will be marked absent.

Participation—Because of the concurrent mode of instruction for this course, all students should be prepared to participate throughout the class. This also means that I will frequently call on students, whether they are online or in person, even if they have not raised their hand.

Seating—Wherever you are sitting today is your assigned seat for the remainder of the semester.

Classroom Etiquette: Online

Some students may be attending class online, so the guidelines below are intended to help them understand my expectations. If the class moves fully online at any point during the semester, all class meetings will be held synchronously via Zoom at our normal meeting time and, unless otherwise informed, all assignments, course policies, and due dates will remain the same.

Camera—Though not a requirement, students are *highly encouraged* to turn their cameras on. In my experience, Zoom participants tend to be more engaged this way, and, as participation is part of your grade, having your camera turned on is a good way of showing that you are participating.

Microphone—Unless you are speaking or desire to speak, please mute your microphone.

Raising Hands—If possible, please try to visually indicate that you would like to speak by: physically raising your hand, using the “raise hand” button under “Participants,” or using the “clap” emoji on Zoom (or, if we are fully online, indicate that you would like to speak in chat).

Stepping Away—If you have to step away from the computer, please indicate that you are doing so (and when you are back) in the chat channel. (This can be as simple as typing: “brb.”)

Cold Calling—Students who are online should expect me to call on them at least once per class (even if they have not raised their hands). If a student is unavailable to answer my question—say, because they have stepped away from the computer without indicating they have done so in the chat—they will be marked absent for the day.

Chat—Students are encouraged to use the chat channel and to do so somewhat informally. That said, during in-person classes, it is difficult for me to look at the chat, so please visually indicate that you have a question or comment.

Content Warnings

Everything we read in this class will be concerned, in one way or another, with what it means to be human. This can mean joy, humor, healing, and hope. But it also means that we will be reading books that depict violence, conflict, pain, isolation, injustice, and loss. If you have serious concerns about encountering a particular type of content or are struggling with assigned material for any reason, please let me know.

College Policy on Social Distancing, Personal Protective Equipment, and Personal Hygiene

Hartwick College's policies in adapting to the COVID-19 pandemic are covered in detail in the Reopening Plan, which describes our Social Compact (<https://www.hartwick.edu/about-us/reopening-our-campus/>). Some specifics of the plan that are relevant to instruction include: 1) Face coverings must be worn while in any campus building and/or public space, even when a six-foot distance is thought to be possible [and they must cover your mouth *and* nose]. 2) Whenever possible, maintain social-distancing of six-feet in all instructional spaces. 3) Students who cannot attend class in person will have the opportunity to continue their education through distance learning methods. 4) Instructional spaces will have assigned seating. [Note: If a student is not abiding by these policies, they will be asked to leave the classroom immediately.]

College Policies and Guidance on Distance Learning

From time to time, the College teaches courses by distance learning, or in hybrid (online/distance learning and face-to-face mixed) formats. This may be due to the original class design, to control classroom capacity, or because students are unable to attend classes for reasons beyond their control. Situations may force the course to change from one mode to another during the semester. If this happens, you will need to be prepared for online distance learning with access to a reliable internet connection, an adequate computing device (typically a PC or tablet), and access to D2L and Zoom videoconferencing software (both available at no charge). We will also be using the College's learning management system, BrightSpace D2L, for which online training is available and for which we can provide support. Different formats will have different time requirements and expectations. College policies on credit hours for courses can be found [by clicking here](#). In addition to these policies, your faculty will:

- Account for course time: Whether teaching in one, or when transitioning between, different types of instruction the amount of instructional time across the entire term is critical. If there are some weeks when class activities are suspended, we will help you make them up within the term.
- Take attendance and record participation: Attendance in synchronous sessions (learning at fixed times online), or participation in asynchronous (learning anytime) activities such as discussion boards and taking quizzes, will be recorded as attendance or participation for distance learning courses.
- Schedule synchronous sessions at the time classes are scheduled for in WebAdvisor: If synchronous online sessions are used, they will be held at the same time the face-to-face course is scheduled to allow you to integrate your time for academics with other obligations.

Plagiarism and Academic Dishonesty

Plagiarism will not be tolerated. It will result in a zero for the assignment and a formal charge will be filed with the Office of Academic Affairs. Plagiarism could also result in more serious action, including a student failing the class and being suspended from the College. *Plagiarism includes: lack of proper citations when quoting from someone else's work, representing someone else's work as your own, and knowingly allowing one's work to be submitted by someone else.* Violations of Hartwick's Academic Honesty policy are not limited to plagiarism, so students should familiarize themselves with it at: <https://www.hartwick.edu/academics/student-services/academic-affairs/academic-policies/>.

Academic Adjustments and/or Modifications

Students must present me with an updated Academic Plan Letter for the Spring 2021 semester in order to be eligible for academic adjustments. Hartwick College is committed to upholding and maintaining all aspects of the Federal Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Rehabilitation Act of 1973. If a student with a disability wishes to request academic adjustments, they should contact Lara Sanford, Director of AccessAbility Services, at sanfordl@hartwick.edu or AccessAbilityServices@hartwick.edu. AccessAbility Services is located on the fifth floor of Yager Library in the Center for Student Success. Any information regarding a student's disability will remain confidential. Requests for academic adjustments should be made as early as possible. Please reach out to the instructor with any other concerns you might have about the course, including accessing course texts.

The Writing Center

Located in Clark Hall 230, the Writing Center offers events, courses, and one-on-one tutorials for students. Tutors can help you with your writing for classes or any writing project, and can teach you strategies for organizing, editing, and revising your writing. You can meet with a tutor once or regularly over the course of the semester; the Writing Center will also respond to queries via email. In some cases, I may send you to the Writing Center for help on a particular problem; otherwise, you can seek assistance on your own. Their services are free. You can browse the services at <https://www.hartwick.edu/academics/student-services/writing-center/>, or make an appointment by emailing wcenter@hartwick.edu or calling (607) 431-4910.

E-mail Communication Policy

Each student is issued a college email address (username@hartwick.edu) upon admittance. This email address may be used by the college for official communication with students. I will also communicate with students via their hartwick.edu address. Students are expected to regularly read email sent to this account. Failure to read and react to communications from either the College or from me in a timely manner does not absolve the student from knowing and complying with the content of the communications. If email is lost as a result of forwarding, it does not absolve the student from responding to communications sent to their Hartwick email address.

Special Assistance

Hartwick offers free counseling for students who are experiencing personal or emotional difficulties. The Counseling Center is located in the Perrella Health Center and offers psychological services and sexual assault services. Appointments can be made Monday to Friday, 9:00 a.m.–5:00 p.m., by calling (607) 431-4420 or emailing counselingcenter@hartwick.edu.

Sexual Misconduct and Title IX Reporting

Hartwick College is committed to equal opportunity and providing a safe community free from all forms of sexual misconduct including sexual-/gender-based harassment, discrimination, dating or domestic violence, stalking, sexual exploitation, and sexual assault. If you wish to make an official report to the College or have questions about the College policy and procedures regarding sexual misconduct, please contact the Title IX Coordinator, Michael Arno, at titleix@hartwick.edu or (607) 431-4293. Online reporting and policy information is available at <http://www.hartwick.edu/titleix>. If you wish to speak confidentially about an incident of sexual misconduct, please contact one of the following resources: Perrella Wellness Center, Health or Counseling: (607) 431-4120; or Opportunities for Otsego's Violence Intervention Program: (607) 432-4855. All other employees of the College are required to report incidents of sexual misconduct to the Title IX Coordinator so that support and resources can be provided for all parties.

Statement on Classroom Recording

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion, or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Calendar³

- 2.15 Syllabus
Introductions
- 2.17 **Short Paper 1 Due**
Terry Eagleton, “What Is Literature?” and excerpt from “The Rise of English”¹
Ezra Pound, “In a Station of the Metro”²
- 2.19 Plato, from *The Republic*³
- 2.22 Aristotle, *Poetics*⁴
- 2.24 Joseph Conrad, *Heart of Darkness* (pp. 3–15)
- 2.26 Abrams, M. H. “Orientation of Critical Theories”⁵
- 3.1 **Short Paper 2 Due**
Re-read Joseph Conrad, *Heart of Darkness* (pp. 3–15)
- 3.3 Cleanth Brooks, “The Language of Paradox” and “What Does Poetry Communicate?”⁶
- 3.5 Modern Language Association, *MLA Handbook* (pp. vii–20, 32–36)
Bring *MLA Handbook* to class
Go over Microsoft Word and Workshop Short Paper 2
- 3.8 **Short Paper 3 Due**
Joseph Conrad, *Heart of Darkness* (pp. 15–31)
- 3.10 Friedrich Nietzsche, “On Truth and Lying in a Non-Moral Sense”⁷
- 3.12 Bring *MLA Handbook* to class
Workshop Short Paper 3
- 3.15 No Class, Break Day
- 3.17 Joseph Conrad, *Heart of Darkness* (pp. 31–46)
- 3.19 Joseph Conrad, *Heart of Darkness* (pp. 46–61)
- 3.22 **Short Paper 4 Due**
Joseph Conrad, *Heart of Darkness* (pp. 61–77)
- 3.24 Re-Read Joseph Conrad, *Heart of Darkness* (pp. 3–31)
- 3.26 Re-Read Joseph Conrad, *Heart of Darkness* (pp. 31–54)
Bring *MLA Handbook* to class
Workshop Short Paper 4
- 3.29 **Short Paper 5 Due**
Essay 1 Workshop
- 3.31 Chinua Achebe, “An Image of Africa: Racism in *Heart of Darkness*” (*HoD*, pp. 306–19)
Re-Read Joseph Conrad, *Heart of Darkness* (pp. 54–77)
- 4.2 No Class, Break Day

³ Please note that additional readings or handouts may be assigned when appropriate and that the schedule is subject to change. For ease with citation, bibliographic endnotes to the readings available on D2L (anything with an endnote) have been provided below in MLA style.

- 4.5 Edward W. Said, “Two Visions in *Heart of Darkness*” (*HoD*, pp. 361–68)
J. Hillis Miller, “Should We Read ‘Heart of Darkness’?” *HoD*, pp. 369–80)
Nidesh Lawtoo, “*Heart of Darkness* and the Horror of Mimesis” (*HoD*, pp. 434–45)
- 4.7 Benita Parry, “The Moment and Afterlife of *Heart of Darkness*” (*HoD*, pp. 380–89)
Susan Jones, “[Physical and Narrative Movement in *Heart of Darkness*]” (*HoD*, pp. 389–98)
Jeffrey Mathes McCarthy, “[The Ecology of *Heart of Darkness*]” (*HoD*, pp. 414–24)
- 4.9 Prior to class, watch *Apocalypse Now*,⁴
<https://www.amazon.com/Apocalypse-Now-Marlon-Brando/dp/B0045INOCO>.⁸
Seymour Chatman, “2 ½ Film Versions of *Heart of Darkness*” (pp. 453–61)
- 4.12 **Essay 1 Due**
Claudia Rankine, *The White Card* (pp. vii–30)
- 4.14 Claudia Rankine, *The White Card* (pp. 31–62)
- 4.16 Claudia Rankine, *The White Card* (pp. 63–89)
- 4.19 Prior to class, watch *Kony 2012*, <https://vimeo.com/37119711>.⁹
Dinaw Mengestu, “Not a Click Away: Joseph Kony in the Real World”¹⁰
Teju Cole, “The White Savior Industrial Complex”¹¹
- 4.21 Ta-Nehisi Coates, *Between the World and Me* (pp. 1–35)¹²
- 4.23 Ta-Nehisi Coates, *Between the World and Me* (pp. 36–71)¹³
- 4.26 Robin DiAngelo, “White Fragility”¹⁴
Jonathan Chait, “Is the Anti-Racism Training Industry Just Peddling White Supremacy?”¹⁵
- 4.28 Jillian Steinhauer, “Kenneth Goldsmith Remixes Michael Brown Autopsy Report as Poetry”¹⁶
Michael Leong, “Conceptualisms in Crisis”¹⁷
- 4.30 Claudia Rankine, essay on Serena Williams from *Citizen*¹⁸
Claudia Rankine, “The Condition of Black Life Is One of Mourning”¹⁹
- 5.3 **Essay 2 Due**
Ralph Waldo Emerson, “The Poet”²⁰
Walt Whitman, preface to *Leaves of Grass* (pp. 616–36)
- 5.5 Walt Whitman, *Leaves of Grass* (pp. 662–695)
- 5.7 Walt Whitman, *Leaves of Grass* (pp. 695–710)
- 5.10 Re-read Walt Whitman, *Leaves of Grass* (pp. 662–710)
- 5.12 No Class, Break Day
- 5.14 **Short Paper 6 Due**

⁴ I might instead recommend watching either *Apocalypse Now Final Cut* (2019) or *Apocalypse Now Redux* (2001), two other versions of the film. That said, bear in mind *Final Cut* is twenty-nine minutes longer than the original 1979 version and *Redux* is an entire *forty-nine minutes longer*. See *Apocalypse Now Redux*. Directed by Francis Ford Coppola, Miramax Films, 2001, <https://www.amazon.com/Apocalypse-Now-Redux-Marlon-Brando/dp/B0045INTVA/>; and *Apocalypse Now Final Cut*. Directed by Francis Ford Coppola, Lionsgate, 2019, <https://www.amazon.com/Apocalypse-Now-Final-Cut-Anniversary/dp/B07WXLJ62Q>.

- David S. Reynolds, “To Heal a Nation” (pp. 845–49)
Karen Sanchez-Eppler, “To Stand Between” (pp. 850–55)
Michael Moon, “The Twenty-Ninth Bather” (pp. 855–63)
Allen Grossman, “The Poetics of Union in Whitman and Lincoln” (pp. 872–89)
Betsy Erkkila, “The Poetics of Reconstruction” (pp. 890–900)
- 5.17 Walt Whitman, “Prefatory Letter to Ralph Waldo Emerson—*Leaves of Grass* 1856” (pp. 636–46)
Oscar Wilde, “The Gospel According to Walt Whitman” (pp. 807–10)
William Dean Howells, “Williams in Retrospect” (pp. 810–13)
D. H. Lawrence, “Whitman” (pp. 823–30)
William Carlos Williams, “An Essay on *Leaves of Grass*” (pp. 836–44)
OPTIONAL/RECOMMENDED: Walt Whitman, *Leaves of Grass* (pp. 711–51)
- 5.19 **Short Paper 7 Due**
Final Paper Workshop
- 5.21 Jane Bennett, “Prologue: Influx & Efflux” and “Solar Judgment”²¹
- 5.26 **9:00 – 11:00 am**
Final Papers Due
Mini-Conference and/or Class Wrap-Up (TBD)

Endnotes

- ¹ Eagleton, Terry. *Literary Theory: An Introduction*. 1983. 2nd ed., U of Minnesota P, 1996, pp. 1–14, 15–26.
- ² Pound, Ezra. “In a Station of the Metro.” 1913. *The Norton Anthology of Poetry*, edited by Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy, 5th ed., W. W. Norton, 2005, p. 1297.
- ³ Plato. *The Republic*. Translated by Richard W. Sterling and William C. Scott. *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 3rd ed., W. W. Norton, 2018, pp. 43–46, 58–89.
- ⁴ Aristotle. *Poetics*. Translated by Malcolm Heath, Penguin, 1996, pp. 1–48.
- ⁵ Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford UP, 1953, pp. 3–29.
- ⁶ Brooks, Cleanth. *The Well Wrought Urn: Studies in the Structure of Poetry*. 1947. Harcourt, 1975, pp. 3–22, 67–79.
- ⁷ Nietzsche, Friedrich. “On Truth and Lying in a Non-Moral Sense.” 1873. *The Birth of Tragedy and Other Writings*, translated and edited by Ronald Speirs, edited by Raymond Geuss, Cambridge UP, 1999, pp. 139–53.
- ⁸ *Apocalypse Now*. Directed by Francis Ford Coppola, United Artists, 1979, www.amazon.com/Apocalypse-Now-Marlon-Brando/dp/B0045INOCO.
- ⁹ *Kony 2012*. Directed by Jason Russell, Invisible Children Inc., 2012, vimeo.com/37119711.
- ¹⁰ Mengestu, Dinaw. “Not A Click Away: Joseph Kony in the Real World.” *Warscapes*, 12 Mar. 2012, www.warscapes.com/reportage/not-click-away-joseph-kony-real-world.
- ¹¹ Cole, Teju. “The White Savior Industrial Complex.” *Known and Strange Things: Essays*, Random House, 2016, pp. 340–49.
- ¹² Coates, Ta-Nehisi. *Between the World and Me*. Spiegel & Grau, 2015, pp. 1–35.
- ¹³ Coates, Ta-Nehisi. *Between the World and Me*. Spiegel & Grau, 2015, pp. 36–71.
- ¹⁴ DiAngelo, Robin. “White Fragility.” *International Journal of Critical Pedagogy*, vol 3, no. 3, 2011, pp. 54–70.
- ¹⁵ Chait, Jonathan. “Is the Anti-Racism Training Industry Just Peddling White Supremacy?” *New York*, 16 July 2020, <https://nymag.com/intelligencer/2020/07/antiracism-training-white-fragility-robin-diangelo-ibram-kendi.html>.
- ¹⁶ Steinhauer, Jillian. “Kenneth Goldsmith Remixes Michael Brown Autopsy Report as Poetry.” *Hyperallergic*, 16 Mar. 2015, hyperallergic.com/190954/kenneth-goldsmith-remixes-michael-brown-autopsy-report-as-poetry/.
- ¹⁷ Leong, Michael. “Conceptualisms in Crisis: The Fate of Late Conceptual Poetry.” *Journal of Modern Literature*, vol. 41, no. 3, Spring 2018, pp. 109–31.
- ¹⁸ Rankine, Claudia. *Citizen: An American Lyric*. Graywolf, 2014, pp. 23–37.
- ¹⁹ Rankine, Claudia. “‘The Condition of Black Life Is One of Mourning.’” *New York Times*, 22 June 2015, www.nytimes.com/2015/06/22/magazine/the-condition-of-black-life-is-one-of-mourning.html.
- ²⁰ Emerson, Ralph Waldo. “The Poet.” 1844. *The Essential Writings of Ralph Waldo Emerson*, edited by Brooks Atkinson, Modern Library, pp. 287–306.
- ²¹ Bennett, Jane. *Influx & Efflux: Writing Up with Walt Whitman*. Duke UP, 2020, pp. ix–xxv, 45–59.

Acknowledgments

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