

Dr. Jodi Schorb



Image Source: Lithub.com

This course meets M, W, F during period 6 (12:50-1:40) in Turlington 2334.

Instructor Contact info:

Office: Turlington Hall 4334

Email: Students will email me through our Course Canvas page using the mail feature. This keeps all student queries for students in this course in one central place, streamlining my response time and ensuring all messages receive a response. I will be alerted when you message me in Canvas and Canvas will alert you when I respond. If for any reason you cannot message me through the Canvas course page, my work email is jschorb@ufl.edu

Office Hours:

Mondays and Wednesdays 4-5:30 pm: In person, Tur 4334, or by office phone (352) 294-2875, or by Zoom

<https://ufl.zoom.us/j/3640860456> You are welcome to let me know you are planning to come to office hours, but feel free to drop in. There are no sign-up sheets and drop-ins are welcome.

You can also request a Zoom appointment at another time during the week, or a face-to-face meeting after class, subject to availability. You can request a meeting in class or by emailing me on the Canvas Course Page.

Course Description & Objectives:

Beginning in the 1780s, American prison reformers participated in a transatlantic debate about the value and promise of reformatory incarceration. These debates and reforms birthed the modern prison and its long historical, cultural, and literary legacy.

This course is designed to familiarize students with US prison literature across. Readings are drawn from three areas: historical accounts of the US prison, select readings from the interdisciplinary field of prison studies, and imaginative literature that spans genres and US history.

Students who complete this course can expect to gain a substantial understanding of how the first “modern” US prisons were envisioned: by whom, and for what purposes. They will gain familiarity with influential arguments about the history of US prison literature, and scholarly claims and also make their own original arguments as to how the prison (as material space, as cultural icon, as theoretical idea) influenced the development of American literature.

For a detailed schedule of readings,

Please refer to the Digital Syllabus (on Canvas) for each day’s assigned readings and assignment deadlines. A sample of this is at the end of this document.

The required textbooks are as follows; eBooks of these titles are allowed.

Leonard Peltier, *Prison Writings: My Life is My Sun Dance*: ISBN 9780312263805

Reginald Dwayne Betts, *Felon: Poems*, ISBN 9780393542035

Wally Lamb & *Women of York Correctional Institution, Couldn’t Keep it To Myself*, ISBN 9780060595371

The vast majority of readings will be linked via on the Course Canvas site ([ELS](#)) as pdfs or hyperlinked to web sources.

On days where we are not reading from physical books (i.e. most days), students are expected to bring a tablet or a laptop to class and to have the readings open and handy. Students should also have an e-book reader or pdf reader that allows them to annotate and mark up their electronic readings.

To successfully complete all readings and assignments, students are expected to meet [UF’s requirements for Student Computing](#) for computing and internet access; see IT Policies for definitions and resources.

For help with reading technology needed for pdf and online annotation, contact the UF Computing Help Desk: Web: <http://helpdesk.ufl.edu> (Links to an external site.) Phone: (352) 392-HELP (4357) Email: helpdesk@ufl.edu Walk-in: HUB 132

Attendance Expectations:

- You are expected to attend class regularly with the following caveats:
- It is rare for a student to miss more than four classes a semester since we have 39 meetings; if you miss more than four classes (and most students will not miss any), you should be in communication with me on the reasons, seeking extensions where possible.
- Do not write to an instructor asking, “if you missed anything” or asking for info on “what you missed.” If you must miss a session, you must also plan with a student to get notes before you return.
- Do write to an instructor to briefly explain your absence and to ask, “were there any announcements or changes to the schedule of readings for next class?”
- Please reach out to me if something is substantially impacting your performance and you wish for any flexibility in a certain area or any added help.

- Students with more than four unexplained absences should expect the attendance portion of the grade to be less than peers.
- Students are expected to contact the instructor if they anticipate extended medical absences so that we can work on a plan to keep up with the class, demonstrate ongoing engagement, and provide relevant documentation sufficient to adjust course deadlines or other obligations.
- Students who become ill are expected to be considerate of others and mitigate the risk of spreading illness in the tight quarters of our classroom when likely contagious. If you risk running afoul of attendance requirements due to serious illness, reach out to me for accommodation.
- University policy requires that absences be accepted with prior notice for university sponsored events (e.g., athletics) and religious holidays.
- Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. [Click here to read the university attendance policies.](#)

Instructor Pedagogy:

A strong class doesn't just happen by chance: it involves each of us committing to creating a learning community attentive to each other's ideas, staying open to listening to or learning from perspectives.

The material and content can be challenging: we are being taken inside the secretive and often violent and graphic words of prisoners, guards, and the prison administrators that oversee carceral spaces; some texts or authors may make claims you find offensive or challenging; indeed, convict writing is often designed to provoke a visceral response, mobilize distant readers to action, redress wrongs, protest; other writing will offer a forceful defense of punishment and policing, and may speak in degrading terms about incarcerated populations and individuals. The material is often blunt. So a strong visceral response is understandable.

You are not under any pressure to embrace the perspectives and claims of the authors, whether theorists, inmate authors, or prison reformers and strong supporters. When a text provokes a reaction, in those moments, it may help to step back and analyze: to think about when, how, why, out of what historical moment, and for what purpose (explicit or implied) the author is making such a claim. And by all means, your critical faculties and personal experiences, including your personal, familial, and communal relationship to incarceration, criminal justice, the law, is often one of your most valuable tools of knowledge this and other relevant courses, and I look forward to how you bring your knowledge fields to bear on course materials and course discussion. If you know very little on the subject, you are in the right place, too. All students who come to learn and to share perspectives in good faith are welcome here, and I hope to cultivate a classroom climate that facilitates a sufficient trust, respect, and transparency.

If something I am doing or if the behavior of another student or group of students is impacting your ability to learn or to concentrate, or impacting your ability to participate thoughtfully, please talk to me directly, in office hour preferably, without fear of penalty or retribution. I strive to help all students find their own way in and through the material, and to make the learning environment a positive experience.

My classroom role, in general, is to maintain a respectful atmosphere where students can think their way through material and the questions the works pose, providing sufficient guidance and useful scaffolding, in order for you to develop and articulate your *own* ideas about the main course goals and objectives, and your *own* interpretation and analysis/thesis about the readings. I have no expectation that my reading of a text will be your reading. Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining to what extent or whether they agree with their classmates and/or their instructor. No *lesson* on my part is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief. Rather I strive to uphold an environment conducive to the respectful exchange of ideas, based in active listening and engaged questioning. Long-form lecturing and expecting rote memorization are therefore not my pedagogy. Let us engage and grow together.

Student evaluation and grading:

Note: All students are welcome to bring a brainstorm or a draft of their written work to my office (or to the campus writing center) for any assignment. Students are encouraged to consult with me on your topic or your outline, especially if you struggle with thesis construction or maintaining an organized focus.

The course grade will be calculated as follows:

UNIT A: An Exploratory Paper where you respond to a prompt. The 3–4-page paper gives students a chance to spend more time with an early crime subgenre of interest, demonstrate understanding of its purpose, and locate interesting interpretive moments.	15%
Unit B: A Literary Analysis Essay of 5-6 pages.	20%
Regular attendance (see policy)	10%
Unit C: A 3–4-page Exploratory Paper where you explore the relation between incarceration and worldmaking and reflect on your most important questions and takeaways this unit.	15%
Unit D: Propose an inmate writer or artist whose work enhances our understanding of “carceral aesthetics” and explain and illustrate what you mean in four pages.	20%
In-Class Engagement & Participation (Class wide discussion, small group exchanges, in-class activities) See participation grading standards below.	12%
Canvas Homework (mostly Board Posts and Board Responses: Posting generative ideas and responding to care with others.)	<u>8%</u>
TOTAL	100%

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Grading Expectations for Essays & Written Projects*:

“A” assignments are thoughtful, carefully developed, and clearly presented. They demonstrate strong comprehension of the materials under discussion, clear engagement with course themes and contexts, and offer sustained analysis and arguments that illuminate the chosen text and questions posed by the assignment. A-papers are well-organized (from the macro level to the paragraph level), well-supported (in both the major claims as well as the supplemental support, including source documentation), well-developed (sitting with the implications of their discoveries and ideas), and written in an engaging, polished, and clear prose style. (A+ fully meets this criterion, A- means the submission hovered between the A and B descriptions, but this description captured the submission better than the next description down.)

“B” assignments are solid, competent, and capable, but would **clearly** benefit from **either** more complex development and risk-taking (including subtler or more original examples), more consistent explanation or examples, better organization for flow and logic, **OR** clearer presentation (structure, prose style, grammar, sentence-level mechanics). (B+ papers contain some of the qualities of A-level submissions, but this description captured the submission better than the above; B- submissions hovered between this and the lower description, but this description captured the overall submission a bit better.)

C assignments are passable and often promising, but have **multiple** key areas that require **considerable** improvement: a more rigorous topic, a stronger thesis or central concept, much fuller development of ideas, significantly improved focus (guiding the reader through your core point and how you get from A to B), much fuller support or far more examples and with clear citations (including subtler examples or more impactful examples), or needing much clearer presentation (paragraph structure, prose style, grammar, sentence-level mechanics)

D assignments are not yet adequate; they may struggle to narrow down a viable topic or organize and sustain a persuasive reading in readable prose, or they may be quite difficult to follow, meander off track, lack basic citation, or present a superficial response to the assignment.

F assignments fail to meet the basic criteria of the five core aspects of writing: argument, organization, development, style, and mechanics, or they fail to respond in any meaningful way to the assignment, **or they contain ANY passages (even at the sentence level) that are plagiarized.**

Grading expectations for Course Participation & Preparation:

To earn a solid “A” for regular participation and preparation, the A level student is **regularly** prepared and engaged. They have their materials handy and are able to refer to specifics in their materials during class. They are able to **make connections** from the readings and/or **build productive discussion from others** - student or instructor ideas. They contribute to the ongoing discussion (large or small) by responding thoughtfully to others and/or by asking questions that help build useful group understanding. They contribute regularly and are active listeners in group work.

B-range participants **mostly** meet the above criteria, C range participants **occasionally** meet the above criteria, D range participants **rarely** meet the above, F range participants **fail** to meet the above criteria.

Holistic Grading of Written Assignments (Numeric Percent to Letter Conversion):

When I grade, I grade holistically by placing what you turned in alongside the grading standards above, then determining which description *most closely matches*. Two students may earn an A, but one may see on Canvas they received 96% and another 93%; the higher percent aligned closely with the criteria, the lower percent means that the student was somewhere in between the A and the A-, and this captures that. . So, this chart = lets you see what letter grade an 86% assignment earns. This chart is also used to determine your grade in the course.

A+	98-100
A	93-97
A-	90-92
B+	88-89
B	83-87
B-	80-82
C+	78-79
C	73-77
C-	70-72
D+	68-69
D	63-67
F	62 or under

Disability Accommodation:

Students who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here](#) to get started with the Disability Resource Center. It is important for students to share their accommodation letter with me early (ideally in the first three weeks) to discuss aspects of a positive, accessible, and accommodating learning and work environment.

Plagiarism:

Plagiarism is intellectual theft and fraud. It means passing off some other entity's work (including borrowed words and phrases) as one's own. It occurs when one fails to acknowledge the source(s) of phrases, ideas, quotations, or information. It also occurs when another person or entity supplies the language used in any part of one's paper, even if the entity is unknown (i.e., paper bank, public online sources, study website, Wikipedia, a scholarly webpage, AI, ChatGPT). When in doubt, cite. If you have concerns or questions about documenting sources, consult with me in office hour. If UF issues overriding policies on AI use, these policies will be modified accordingly. For now, all ideas and all language on all assignments should be your own.

Plagiarism does not include incorporating peer or writing lab feedback from classroom workshops into your essays, as long as you do not allow another entity to substantially shape or change your wording or intent. The same applies to consultations with writing center staff.

UF students are bound by The Honor Pledge which states “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. *See the UF Conduct Code website for more information.* If you have any questions or concerns, please consult with the instructor or TAs in this class. [Click here to read the Conduct Code.](#)

Grade appeals:

In the unlikely event that a student wishes to appeal their final grade, the student should reach out to Prof. John Murchek, Undergraduate Coordinator, Department of English.

Course evaluations:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Additional UF syllabus policies & recommended resources:

Recording policy:

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal education use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by an instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentation such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session. Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless, of format or medium, to another person (or persons), including but not limited to another student within the same class section.

Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Health and Wellness Resources:

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies). (JS adds: Note that UFPD also houses the [Office of Victim's Services](#), which can be reached at 352-392-5648 during business hours; you can also request Victim's Services staff via UFPD dispatch after hours via the UFPD dispatch at the main UFPD phone line. This unit is distinct from UFPD and assists a range of campus members: those who are victims of a crime, those who suspect they might be victims of a crime, and those in difficult situations that may not arise to the level of a crime; for example, Victim's Services staff can offer steps and guidance to students who feel unsafe, who are experiencing conflicts on campus, or who are experiencing unwanted behavior from students on campus, etc. These Victim Services advocates provide confidential advice and talk you through your options.)

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources. Various ways to receive assistance with respect to using the libraries or finding resources. Call 866-281-6309 or email ask@ufl.libanswers.com for more information.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: Daytime (9:30am-3:30pm): 2215 Turlington Hall, 352-846-1138 | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.

Academic Complaints On-Campus: Office of the Ombuds; [Visit the Complaint Portal webpage for more information.](#)

Enrollment Management Complaints (Registrar, Financial Aid, Admissions): View the [Student Complaint Procedure webpage](#) for more information.

Academic Resources

E-learning technical support: [Contact the UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

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Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

On-Line Students Complaints: : [View the Distance Learning Student Complaint Process.](#)

Weekly Course Schedule of Topics and Assignments:

Registered students should refer to the Course Page Canvas Syllabus page for deadlines, assignment instructions, and assigned readings, activities, and homework.

Daily Schedule of Readings

All readings except assigned textbooks are on the Canvas site as downloadable pdfs, or links to UF library holdings, or weblinked directly. Use the Canvas syllabus each day for links and guidance.

F 8/23

Course Introduction; no material needed, but your laptop/tablet is something you will need to bring regularly, given our reliance on pdfs/weblinks/Canvas Pages.

UNIT 1: THE BIRTH OF THE “PENITENTIARY” & THE EARLIEST FORMS OF “PRISON LITERATURE”

M 8/26. On the purpose of “premodern” capital punishment. Read prior to class: Michel Foucault, excerpt from *Discipline and Punish* [Links to an external site.](#)

W 8.28 Colonial American Crime Writing: New England Execution Narratives. Read prior to class: *The Declaration and Confession of Esther Rodgers* (1701) ; Excerpt from Karen Haltunnen, from *Murder Most Foul: The Killer and the American Gothic Imagination* (1998)
The Declaration and Confession of Esther Rodgers is an illustrative example of the first kind of crime writing to emerge in colonial British America.

Due: Canvas Assignment: Introduce yourself.

F 8.30. Unit 1 Assignment Released (Due 9/13)

Early National Crime Writing: Incomprehension, Horror, and the Inhuman. Read *The Confession and Dying Words of Samuel Frost* (1793). Consult these digitized examples of the original document [Links to an external site](#) housed at Princeton University Libraries.

(Literary-Historical terms: This mode of publication we see in Frost is called a *broadside*, i.e. a single-page publication that was sold for pennies. Because printing was labor-intensive and expensive, broadsides provided a faster and cheaper means to publish literature, announcements, news, poetry, or short tracts of religious education in early America. Broadsides might be posted around towns or sold by print shops; they were also hawked at public executions, and often hastily produced in the week's following a buzzworthy execution.)

M 9.2, LABOR DAY, NO CLASS

W 9.4, The Birth of the Penitentiary. Read: Benjamin Rush, “An Enquiry into the Effects of Public Punishments On Prisoners, and Upon Society” (1797), a foundational essay on the purpose of the prison by a leading physician and one of the most prominent social reformers in the early American republic. This will be referred to many times by subsequent scholars and historians in the course, along with Norman Johnson, “The World’s Most Successful Prison: Success or Failure?” (2004).

F 9.6, The Birth of the Penitentiary, cont’d.

Rush and Johnson, cont’d. Read Foucault, additional excerpts from *Discipline and Punish* , “Complete and Austere Institutions; the Panopticon”). Continued discussion of assigned readings and student ideas about “the criminal” as a concept and a literary type, and differing interpretations (Johnson, Foucault) over the function, purpose, and effectiveness of the modern penitentiaries of the nineteenth century.

M 9.9, The Prisoner as Witness:

Anon., [W. A. Coffey.] *Inside Out, Or, an Interior View of the New-York State Prison: Together With Biographical Sketches of the Lives of Several of the Convicts.*

This is one of the earliest examples of a prison exposé, whereby the prisoner positions themselves as valuable voice of witness. During the nineteenth century, consistent with the emergence of literary realism and the gothic, numerous works, both fiction and nonfiction, promised to take readers inside the “underbelly” of supposedly benevolent reform institutions (convents, poorhouses, prisons). Bring homework notes to class for a small group exchange.

W 9.11 Assignment 1: Small Group work. Working off the list of texts on the "Assignment" page (left sidebar), commence working on your fuller and deeper reading of one early prisoner account from one of these early periods of prisoner "literature": a colonial American execution account (pre 1770), a later eighteenth-century mass-audience account (1770-1820, generally), or an inmate-penned penitentiary expose (1820-). Prepare to discuss in small groups, in preparation for Friday's deadline.

F 9.13, Unit Wrap. A student-led discussion on key observations and takeaways this unit. I will review how to prep during Wednesday's session.

Assignment 1 Due Friday (upload to Canvas, following the prompt)

UNIT TWO: THE PRISON AS LITERARY MOTIF: TRANSCENDENT PRISONS/GOTHIC PRISONS

This chapter gives you tools for thinking about the formative role of the prison in the literary imagination, drawing from some of the most influential authors of American literature in the Romantic era.

M 9.16, Lecture, “The Happy Prison”: “Prison, for [many] fictional protagonists, becomes a place of refuge from the outside world, a haven of peace and quiet that is optimally conducive to creative productivity” (Fludernick 144).

Upcoming Homework: either Wednesday, Friday, or Monday, contribute a discussion post to Canvas about today’s reading. The post is due two hours before class begins. (See Canvas for more information on posting.)

W 9.18, Read Lord Byron, “The Prisoner of Chillon” (1816), poem; Walt Whitman, “The Singer in Prison” (1869)

F 9.20, The Gothic Prison. Read: Charles Dickens, from *American Notes* (1842). Dickens was one of the most popular and famous writers in both England and America and his travelogue across America was much-anticipated by American audiences, who couldn't wait to see what this famous British writer would make of America. Needless to say: this caused a scandal and a backlash. Assignment 2 released (Essay)

M 9.23, The Gothic Prison, cont'd. Read: Edgar Allen Poe, "The Pit and the Pendulum" (1842)

W 9.25, The Living Dead. Read: Herman Melville, "Bartleby, the Scrivener; A Story of Wall Street" (1853)

F 9.27, Lecture: The Paradox of the Penitentiary: Symbolic Rebirth/Buried Alive
Excerpt, from Caleb Smith, *The Prison and the American Imagination*

M 9.30, Student-led discussion of this week's readings.

W 10.2, Reading TBA

F 10.4 Begin Leonard Peltier, *My Life is My Sun Dance* (paperback)

M 10.7 Continue *My Life is My Sun Dance*

W 10.9 Wrap *My Life is My Sun Dance*. Begin Malcolm X, excerpt from *Autobiography of Malcolm X* (1965)

F 10.11 Continue excerpts from *Autobiography of Malcolm X* (1965)
Small group discussions of Assignment 2 (Essay)

M 10.14

PEER WORKSHOP. BRING 2 COPIES OF YOUR ESSAY TO CLASS

Assignment 2 (Essay) Due Tuesday by 10pm

W 10.16. Lecture: The "Progressivist" Era of Prison Reform. Rea: Donald Lowrie, from *My Life in Prison* (1911); Agnes Smedley, "Cell Mates" (1914) Recommended: Edgardo Rotman: "The Failure of Reform, United States, 1865-1955," *Oxford History of the Prison*.

F 10.18 NO CLASS, HOMECOMING

UNIT 3: THE PRISON AS A SITE OF WORLDMAKING

M 10.21

Henry David Thoreau, "On the Duty of Civil Disobedience" (1849)

W 10.23 Nathaniel Hawthorne, brief excerpt, *The Scarlet Letter* (1850), Julian Hawthorne, "If Not Prisons, What?" from *The Subterranean Brotherhood* (1914)

F 10.25, Martin Luther King, "Letter from a Birmingham Jail" (1963)

M 10.28, (Flexible day/syllabus adjustment day; will update)

W 10.30

Jimmy Santiago Baca, "The New Warden," "I am Sure of It," and other writing.

F 11.1

Mariame Kaba, "Justice" (2015) Kaba's short story, a work of speculative fiction, is a rare example of "abolitionist" fiction.

M 11.4

TBA

11.6

UNIT 3 ASSIGNMENT DUE: Reflection on Prisons as Spaces for Imagining Other Worlds/Possibilities

UNIT 4: IS THERE SUCH A THING AS A "CARCERAL AESTHETICS"?

F 11.8

Fleetwood, excerpt from *Marking Time: Art in the Age of Mass Incarceration*(pdf); focus especially on the final chapter of the pdf titled "Carceral Aesthetics," and take especial note of her exploration of penal space, penal matter, penal time.

M 11.11 NO CLASS, HOLIDAY

W 11.13

Reginald Dwayne Betts, *Felon* (Required book), select poems (TBA)

F 11.15

Betts and penal space, matter, time: group work on Betts and Fleetwood.

M 11.18

Betts, *Felon*, continued. Featured archive: The American Prison Writing Archive

W 11.20

Begin *Women at Bedford Correctional Facility*, ed. by Wally Lamb, *Couldn't Keep it to Myself*, required book. Further discussion: Working with Inmate Writing Archives.

F 11.22 Continue *Couldn't Keep it to Myself*

M 11.25 NO CLASS, TG

W 11.27 NO CLASS, TG

F 11.28 NO CLASS, TG

M 12.2

Hands on work: First person testimonies, American Prison Writing Archive.

W 12.4

Small group work on final projects.

FINAL PROJECT DUE MONDAY 12/9: Propose an inmate writer or artist whose work may or may not be useful for defining “carceral aesthetics” and explain and illustrate what you mean with evidence, analysis, links to course readings, and links to resources you have found through your own research. (See assignment).