**ENGLISH 200: READING LITERARY FORMS**

THE LITERATURE OF WITCHCRAFT

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Office: Padelford A503 Fall Quarter 2021

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"When all the witches in your town have been set on fire, their smoke will fill your mouth. It will teach you new words. It will tell you what you've done."  
Elizabeth Willis

“Thou shalt not suffer a witch to live.”

Exodus 22:18 (KJV)

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| **COURSE OVERVIEW** |

A fascination with the occult pervades contemporary popular culture. Whether we look to the distinctly Satanic spin of the recent *Sabrina* reboot, the mainstreaming of goth subculture’s aesthetics of the demonic and the heretical, the surging interest in DIY witchcraft, or even Lana Del Rey’s admitted hexing of Donald Trump, occult ideas, symbols, and aesthetics are a ubiquitous feature of our present popular imaginary. However, popular interest in the witchy and the occult is by no means a merely recent phenomenon. The figure of the witch has a long and complex history—a history defined largely by violence and oppression, and one in which literature is deeply implicated. In fact, it’s no exaggeration to suggest that literary and cultural representations of witchcraft not only helped to fuel the witch trials of the Middle Ages but have in many ways shaped the world we live in today. Broadly speaking, this course examines the history of the witch as a literary and cultural phenomenon. We will examine the figure of the witch as she (and occasionally he) emerges and evolves in a range of literary and cultural forms—from novels and short stories to films and music. Throughout this journey, we will consider how the witch has shaped contemporary culture as well as how culture has shaped (and even produced) the witch.

Over the course of the quarter, students will sharpen their analytical, communicative, and argumentative skills through regular writing assignments and weekly discussion groups. Through these assignments and discussions, students will work to understand concepts central to literary studies and to deploy these concepts as optics for engaging literature and culture.

**Learning Objectives:** Successful completion of this course means that:

* Students are acquainted with a range of texts useful to understanding the course topic and doing future work in the area.
* Students have an appreciation for and knowledge of literature’s relationship to related areas or disciplines.
* Students are able to contextualize and analyze the materials covered, historically, politically, and culturally.

**Required Materials:** We will be reading the following texts. I have requested that the University Book Store stock these texts. However, you are welcome to purchase these elsewhere, but please make sure to check the ISBN number and to buy the edition listed below so that our page numbers will be consistent. These texts are *required*:

* **Sylvia Federici, *Caliban and the Witch* (Autonomedia, 2004).** ISBN: 9781570270598
* **Maryse Condé, *I, Tituba: Black Witch of Salem* (University of Virginia Press, 2009).** ISBN: 9780813927671
* **Sylvia Townsend Warner, *Lolly Willowes* (NYRB Classics, 1999**). ISBN: 9780940322165
* **Sabrina Scott, *Witchbody* (Weiser Books, 2019).** ISBN: 9781578636648
* Additional readings will be provided via Canvas.

You will also need the following additional course materials—however, if you’re experiencing difficulty acquiring any of these, please talk to me:

* A computer (or phone) with a webcam for online Zoom meetings (in the event that we must pivot to online meetings).
* A Dropbox, Google Drive, or similar cloud storage account on which you regularly back up your work.
* Money to rent/stream any films unavailable through UW.
* Money to print readings and/or a tablet to read PDFs.

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| **COVID-19 ADDENDUM** |

As we all know, largely due to COVID-19, we are learning in an unprecedented moment. This moment requires, among other things, a degree of flexibility that has not often been demanded of us in the past. To put it somewhat bluntly, it’s possible that on any given day this quarter, we will be asked to change—in either small or large ways—how our classes function. This might mean pivoting to online learning or any number of other things that I can’t really predict. Given the unpredictability of this quarter, I ask that you remain flexible throughout the quarter, and I promise to do the same.

While the trajectory of this course remains, in some ways, uncertain, there are some contingencies for which we *can* prepare. A number of these possibilities are outlined below:

**What do I do if I have symptoms of COVID-19?** While the news about breakthrough infections (which is to say, infections among vaccinated people) has at time been alarming, recent studies have shown that the COVID-19 infection remains rare among vaccinated people. However, classrooms remain areas where the risk of transmission can be a bit higher: These are enclosed spaces where we gather for extended periods of time largely for the purpose of talking—all of which are factors that increase the likelihood of transmission. For this reason, ***if you are experiencing symptoms of COVID-19, please do not come to class without first being tested.***The University of Washington operates multiple testing sites and has insured that testing will be a relatively simple process for UW students.

If you test positive for COVID-19, you should contact the UW’s COVID-19 Response and Prevention Team immediately, either by email (covidehc@uw.edu) or by phone (206-616-3344).

**What happens if someone in our class gets COVID-19?** It is possible that some of you will test positive for COVID-19 over the course of the quarter, and this could have an impact on our class as a whole. Obviously, if any of you contract COVID-19, then all of us are at risk for possible exposure. This might mean pivoting to online learning temporarily so that we can all be tested and isolate for as long as necessary. The university administration has informed us that they are implementing contact tracing and risk-assessment protocols to respond to such situations. Using such protocols, UW’s COVID-19 Response and Prevention Team will inform me if we have to cancel class or move online. Should this happen, I will be flexible regarding due dates and we will work together to make temporary adjustments.

**What happens if the university requires us to go fully online?** While the above instances would require temporary flexibility on the part of all (or some) of us, it’s also possible that the university could pivot to fully-online learning once again. While the university has not provided precise guidelines indicating *when* such a thing might happen, it remains a possibility—after all, it’s something that we’ve already seen other schools be forced to implement. Should become a fully-online course, I will send you a ***new syllabus with new guidelines*** for finishing out the quarter. The reading schedule will remain roughly the same, but the logistics of when and how we meet will change significantly. (Basically, I taught this as an online class last year, so we’ll switch to that version of the course if need be.)

**On mask mandates:** The State of Washington currently requires masks to be worn in all indoor public spaces—and that includes our classroom. This mandate may change over the course of the quarter, and should that happen, we will adjust in accordance with the guidelines provided by either the State of Washington, King County, Seattle, or the University of Washington. *If you do not comply with these guidelines, you will be asked to leave the classroom*.

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| **ASSIGNMENTS & GRADING** |

**DISCUSSIONS, PARTICIPATION, AND INFORMAL WRITING (60% OF FINAL GRADE):**

**Participation (15% of final grade):** You are expected to attend class and discussion group meetings and to participate actively in both. This means, importantly, that you should seek to **contribute to the conversation**, whether you’re leading it or not. I understand that not everyone feels comfortable speaking up in class and, as a result, this class may require you to step outside your comfort zone. That said, if speaking out is something that you truly find difficult or uncomfortable, talk with me and we can strategize some ways to overcome that.

**Weekly Reflections (15% of final grade):** Each week, you will be required to write brief and informal reflections on the content for the week. These are intended to prepare you for your weekly discussion group meetings and will be graded on a complete/incomplete basis. These need not be long or polished: a paragraph or so will generally suffice. Your ultimate goal with these is quite simple: You should come to discussions having already thought about (and roughly sketched out) a thing or two that you might contribute to the discussion. *Note: You are not required to post a weekly reflection on the weeks you are leading discussion—on these weeks, your discussion prompt will count as your weekly reflection.*

**Discussion Prompts & Discussion Leadership (2 x 10% of final grade):** Twice this quarter, you will each be required to lead (with one other person) your discussion group’s meeting to discuss the week’s readings. This will involve two responsibilities: First, you will be required to **write 2-3 discussion prompts to anchor your discussion** and, second, you will be asked to **lead the group’s meeting and discussion** for the week. You will not be required to do this every week but, rather, in your groups, you will develop your own discussion schedule. Each member must lead at least twice.

**Discussion Overview Paper *or* Conference (10% of final grade):** For each discussion group meeting, one member will be responsible for taking detailed notes and writing up **a concise summary of the meeting**. While your summary does not need to cover *everything* your group talked about, you should summarize and explain some of the key moments of insight and inquiry. What ideas did your discussion generate? What questions were raised and how were they answered? What new questions did your discussion generate? Did you answer them? What questions or provocations remain? The purpose of these overview papers is twofold: First, it helps me to see how your conversations are going, what interests you, and what you are learning. Second, these papers will serve as a shared set of notes for your whole group (which is not to say that you can’t or shouldn’t take your own notes). When it comes time write your essays and term paper, these will likely be valuable resources. Each of you will be responsible for writing **one overview paper** over the course of the quarter. [*Note:* I am currently exploring the idea of replacing this writing requirement with a conference or meeting, in which representatives from each group meet with me after class to continue these discussions in lieu of writing an overview paper. However, given mask mandates, conflicting schedules, and the general volatility of this quarter, I’m still figuring out how we might best implement this. It is likely that, once I figure out the logistics, you will have the option of *either* attending a conference *or* writing a short paper.]

**FORMAL WRITING (40% OF FINAL GRADE):**

**Midterm Exam (10% of final grade):** The midterm exam will consist of short essay questions. The exam will be open book and open note, but will be timed, so you should study and organize your notes in advance.

**Final Exam (15% of final grade):** The final exam will follow the same format as the midterm, but you should expect it to be slightly longer. Like the midterm, this exam will be open book and open note, but will be timed, so you should study and organize your notes in advance.

**Final Reflection Essay (15% of final grade):** At the end of the quarter,you will be asked to write a 3-4 page “reflection essay” on a topic of your choosing. The primary goal of this paper should be to raise, to explain, and to articulate the importance of **one question (or set of questions) that has arisen from your readings and discussions in this course**. While you might posit potential answers to your question, your aim with this paper is not to *answer* your questions so much as to think through them *as* questions. In other words, I’m interested in what lines of questioning this course has provoked for you and how you might go about thinking through these questions.

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| **COURSE POLICIES** |

**Reading:** You are responsible for completing *all* of the assigned readings for this course. Whether we closely examine a text in class or not, my lectures and our course discussions will proceed under the assumption that you *have* read and grappled with the assigned reading. That said, some of these readings are difficult and complex. For this reason, I strongly encourage you to ask questions—in class, during my office hours, or through your Canvas responses—about any aspect of any reading that you find difficult, confusing, strange, troubling, problematic, or even just intriguing. When grappling with complex ideas, there is absolutely no such thing as a dumb question.

You should also **bring the assigned reading to class** each day. I ask that you don’t bring laptops, so if the reading has been provided via PDF, you should either print it or, if you have a tablet with a PDF reader, you’re welcome to bring that. (I realize that the distinction between a tablet and a laptop may seem overly specific, but I’ve found that there is a big difference in how the two forms of technology affect the overall atmosphere of the classroom. A classroom full of students sitting behind computers is very different than a classroom where students have tablets on their desks.)

**Cell Phones:** I understand that sometimes people have legitimate reasons for using cellphones in the classroom. For instance, I often use a dictionary app on my own and I encourage you to do the same. That said, you should not be using your phone to scroll through Instagram, or shop for things, or text your friends. If I see you covertly using your phone under your desk or otherwise hiding it, I will assume that your phone usage is *not* class-related. Any time I catch you misusing your phone, you will be docked participation points. I will probably not call you out in class or even notify you about the deduction (because I have better uses for my time and because it disrupts everyone’s learning)—I will simply make a note to myself and deduct the points. In the unlikely event that we have serious problems regarding cell phone use in class, I reserve the right to ban them entirely.

**Laptops:** I ask that you do not use laptops in class unless you have a medical condition that requires it—and if that is the case, please talk with me. Unfortunately, in my experience, laptops have proven to be too much of a distraction in class. Studies have also suggested that taking notes by hand increases retention of information. That said, there may be occasions in which I ask you to bring a laptop or tablet to class for a specific activity.

**Attendance:** As this is a very fast-paced college course, you are expected to attend class every day. At the same time, I understand that emergencies do arise which may make it impossible for you to attend class. It’s also possible that you might develop COVID-19 symptoms and need to stay home. If you need to miss class for any of these reasons, please *contact me* *via email* (rather than Canvas messages) to let me know that you will not be in attendance. Please do not come to class if you are sick. Rest and get better.

If you miss a class, *do not* email me asking for “the notes” or a general summary of what we went over. Because this course involves a great deal of participation and discussion, it is highly unlikely that the day’s class can simply be summarized in an email. Instead, you should talk with your peers and your discussion groups, who may be able to provide you with a more robust overview of the topics and activities covered in class. You should also feel free to swing by my office hours—I’m always happy to meet in person or via Zoom to discuss the course content in more detail.

**Missed or Late Work:** Because this timing is important to the success of the class, you must submit your work on time. **Late work will be counted as missed work.** However, if something comes up, please get in touch with me. I understand that extenuating circumstances will likely happen for some of us, and I’m happy to try and accommodate those as best I can.

**Turning in Work:** Aside from presentations and other activity-based work, all assignments will be submitted via Canvas—though I may at times ask for a physical copy as well.

* Any time you submit an assignment on Canvas (or any online form, for that matter), you should **double check to make sure your submission has gone through**. This is your responsibility as a student, not mine. Claiming that you submitted your work and that (for some reason or another) it simply did not go through *does not* constitute an acceptable excuse for late or missing work. Always double check. If Canvas isn’t working, email me.
* Any documents that you submit must either be saved as Word or PDF files. **Do not submit Pages files because Canvas cannot process them.**

**Classroom Behavior:** Ultimately, there is only one rule in this class: *Act only in ways that will benefit the learning of those around you.*This means that you should be respectful and attentive. You should ask questions. You should challenge your peers’ ideas and arguments, but you should do so in constructive (rather than hostile) ways. You should come to class. You should come to class *on time*. You should refrain from racist, sexist, homophobic, or otherwise disparaging language. *You should grant your classmates the benefit of the doubt.* I could go on, but you get the point. Our collective goal should be to foster an environment of inquiry, critique, openness, and mutual support—actions that run counter to these aims will not be tolerated.

**Academic Integrity**: Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing—*but you must clearly acknowledge where these ideas are coming from*. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

**Complaints:** If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Candice Rai, (206) 543-2190 or crai@uw.edu; CIC Director Kimberly Gillis-Bridges, kgb@uw.edu; or CIC Assistant Director Brittney Frantece, britfran@uw.edu. If, after speaking with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Brian Reed, (206) 543-2690.

**Changes to Course Policy and Syllabus:** This document issubject to change. Any changes to the syllabus or course policy will be discussed and agreed upon in class. Minor changes to the course calendar are possible (and even likely), but I will never make a formal assignment or exam due *earlier* than initially scheduled.

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| **UNIVERSITY RESOURCES** |

**Writing Centers:** Whether you are working on developing a topic, structuring an argument, or revising a paper, the UW’s writing centers can be a big help. The staff at these writing centers are happy to help you at any stage in the writing process. I highly recommend scheduling a visit. See their web pages for more:

* Odegaard Writing and Research Center: <https://depts.washington.edu/owrc/>
* CLUE Study Center: <http://depts.washington.edu/aspuw/clue/home/>

**Accommodations:** If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources (DRS) to provide what you require. More information may be found at <http://www.washington.edu/students/drs/>.

**Religious Accommodations:** Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW’s policy, including more information about how to request an accommodation, is available at Faculty Syllabus Guidelines and Resources. Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form available at <https://registrar.washington.edu/students/religious-accommodations-request/>.

**Counseling Center:** UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more. Visiting the Counseling Center can have an extremely positive impact on your success and well-being at the University of Washington. Check out available resources and workshops at: <http://depts.washington.edu/counsels/>.

**Q Center:** The University of Washington Q Center builds and facilitates queer (gay, lesbian, bisexual, two-spirit, trans, intersex, questioning, same-gender-loving, allies) academic and social community through education, advocacy, and support services to achieve a socially-just campus in which all people are valued. For more information, visit <http://depts.washington.edu/qcenter/>.

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| **CLASS CALENDAR** |

A couple notes: [1] This calendar is subject to change. Any changes made will be announced and explained in class. [2] The brackets at the right contain *rough* page counts for each reading to help you plan out your reading time. (I say *rough* because some page counts come from different editions of the text than we will read in class and others are page estimates for online resources that do not actually have pages.) Keep in mind that page lengths will vary—some pieces will use smaller text and smaller spacing (thus more words per page) while other texts are more spaced out and thus shorter than they appear. It’s also worth noting that the fictional texts will probably be quicker, easier reads than the more dense theoretical ones. Just make sure to look ahead and plan your time accordingly.

All readings and assignments should be completed *before* class on the due date.

**WEEK 1: INTRO TO THE COURSE**

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| **Date** | **Readings Due** | **Assignments Due** | **Class Topics** |
| W 9/29 | Syllabus |  | Brief introductions.  Syllabus.  Fill out questionnaire. |
| Th 9/30 | Namwali Serpell – “The Banality of Empathy” [10] |  | Discussion group introductions and first discussions.  Discussion group schedules. |

**WEEK 2: READING AND INTERPRETING LITERATURE**

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| **Date** | **Readings Due** | **Assignments Due** | **Class Topics** |
| M 10/4 | Jeffrey Nealon & Susan Giroux – “Why Theory” [8] |  | What is literary theory? What is cultural theory? Why does theory matter? |
| T 10/5 | Catherine Belsey – “Traditional Criticism and Common Sense” [6]  Nealon & Giroux – “Author/ity” [12] |  | Expressive realism and “commonsense” theory. |
| W 10/6 | Catherine Belsey – “Criticism and Meaning” [13]  RadioLab – “Why Isn’t the Sky Blue?” [21 minutes] |  | Post-Saussurean theory. |
| Th 10/7 |  | Post weekly reflection to Canvas before class. | Discussion group meetings. |

**WEEK 3: THE HISTORY OF WITCH PERSECUTIONS**

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| **Date** | **Readings Due** | **Assignments Due** | **Class Topics** |
| M 10/11 | Jefrey Nealon & Susan Giroux – “History” [14]  Federici – *Caliban and the Witch*: “Introduction” [9] |  | History, historiography, and representation.  Federici: Feminism, Marxism, and Foucauldianism. |
| T 10/12 | Sylvia Federici – *Caliban and the Witch*: “All the World Needs a Jolt” [38] |  | Feudalism, heretic movements, and labor crises. |
| W 10/13 | Benjamin Christensen – *Häxan* (film) [76 min] |  | Historical representations and literary representations.  History and narrative. |
| T 10/14 |  | Post weekly reflection to Canvas before class. | Discussion group meetings. |

**WEEK 4: PRIMITIVE ACCUMULATION AND SOCIAL REPRODUCTION**

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| **Date** | **Readings Due** | **Assignments Due** | **Class Topics** |
| M 10/18 | Jeffrey Nealon & Susan Giroux – “Subjectivity” [16]  Judith Butler & Jules Gleeson – “We Need to Rethink the Category of Woman” [5] |  | Gender, subjectivity, and selfhood. |
| T 10/19 | Sylvia Federici – *Caliban and the Witch*: “The Accumulation of Labor and the Degradation of Women” (p. 61-85) [24] |  | Primitive accumulation and the consolidation of capital. |
| W 10/20 | Sylvia Federici – *Caliban and the Witch*: “The Accumulation of Labor and the Degradation of Women” (p. 85-115) [30]  Elizabeth Willis – “The Witch” [3] |  | Industrial production, social reproduction, and subject formation. |
| Th 10/21 |  | Post weekly reflection to Canvas before class. | Discussion group meetings. |

**WEEK 5: THE EUROPEAN WITCH HUNT AND ITS REVERBERATIONS**

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| **Date** | **Readings Due** | **Assignments Due** | **Class Topics** |
| M 10/25 | Sylvia Federici – *Caliban and the Witch*: “The Great Witch-Hunt in Europe” (p. 163-198) [35] |  | The political origins of witch lore.  Witchcraft and terrorism. |
| T 10/26 | Sylvia Federici – *Caliban and the Witch*: “The Great Witch-Hunt in Europe” (p. 198-206) [8]  Heinrich Kramer & Jacob Sprenger – *Malleus Maleficarum* (excerpts) [20] |  | The rationalization of the natural world.  The witch hunt in the Americas. |
| W 10/27 | Nathaniel Hawthorne – “Young Goodman Brown” [13] |  | Nathaniel Hawthorne, John Hathorne, & the Salem Witch Trials. |
| Th 10/28 | [Start reading Condé’s *I, Tituba* for next week.] | Post weekly reflection to Canvas before class. | Discussion group meetings. |

**WEEK 6: THE LEGACY OF SALEM**

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| **Date** | **Readings Due** | **Assignments Due** | **Class Topics** |
| M 11/1 | Maryse Condé – *I, Tituba: Black Witch of Salem* (“Foreword” by Angela Davis and Part I) [89] |  | The genre of the historical novel.  The Salem Witch Trials. |
| T 11/2 | Maryse Condé – *I, Tituba: Black Witch of Salem* (Part II) [90] |  | Intersectional analysis.  History, narrative, and fiction. |
| W 11/3 |  | Post weekly reflection to Canvas before class. | Discussion group meetings. |
| Th 11/4 |  | **Midterm Exam** will be made available on Canvas at 9:30 am and must be completed and submitted by the end of the day. | *No in-person class: Midterm should be completed at home and submitted by the end of the day via Canvas.* |

**WEEK 7: SATANIC FEMINISM**

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| **Date** | **Readings Due** | **Assignments Due** | **Class Topics** |
| M 11/8 | Per Faxneld – *Satanic Feminism* (excerpts) [40] |  | Satanic feminism and demonized feminism. |
| T 11/9 | The Bible (Genesis 3; Exodus 22:18; Deuteronomy 18:9-14) [3]  Elizabeth Cady Stanton – *The Woman’s Bible* (excerpt) [4] |  | Protest exegesis and counter-myth. |
| W 11/10 | [Start reading Warner’s *Lolly Willowes* for next week.] | Post weekly reflection to Canvas before class. | Discussion group meetings. |
| Th 11/11 |  |  | *No Class: Veteran’s Day* |

**WEEK 8: THE LIBERATED WITCH**

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| **Date** | **Readings Due** | **Assignments** | **Class Topics** |
| M 11/15 | Sylvia Townsend Warner – *Lolly Willowes* (Part 1) [62] |  | Sylvia Townsend Warner and *Lolly Willowes*. |
| T 11/16 | Sylvia Townsend Warner – *Lolly Willowes* (Part 2) [67] |  | Sylvia Townsend Warner and *Lolly Willowes* (continued). |
| W 11/17 | Sylvia Townsend Warner – *Lolly Willowes* (Part 3) [81] |  | *Lolly Willowes* as queer text; *Lolly Willowes* as feminist text. |
| Th 11/18 |  | Post weekly reflection to Canvas before class. | Discussion group meetings. |

**WEEK 9: WITCH FEMINISM**

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| **Date** | **Readings Due** | **Assignments** | **Class Topics** |
| M 11/22 | W.I.T.C.H. Manifesto [1]  DigPodcast on W.I.T.C.H. [40 min]  Sarah Lyons – “Why Using Witches as Pop Culture Shorthand for ‘Feminism’ is Problematic” [6] |  | Witch feminism and its discontents. |
| T 11/23 | Anya Prusa, Beatriz Garcia Nice, and Olivia Soledad – “Not One Women Less, Not One More Death” [6]  Mariana Enríquez – “Things We Lost in the Fire” [20] |  | Mariana Enríquez and #NiUnaMenos. |
| W 11/24 |  | Post weekly reflection to Canvas before class. | Discussion group meetings. |
| Th 11/25 |  |  | *No Class: Thanksgiving Break* |

**WEEK 10: CONTEMPORARY CINEMATIC WITCHCRAFT**

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| **Date** | **Readings Due** | **Assignments** | **Class Topics** |
| M 11/29 | Robert Eggers – *The Witch* (film) [93 min] |  | Eggers’ *The Witch.* |
| T 11/30 | Roberta Sassatelli – “Gender, Gaze and Technology in Film Culture” [21] |  | The male gaze. |
| W 12/1 | Anna Biller – *The Love Witch* (film) [120 min] |  | Biller’s *The Love Witch*. |
| Th 12/2 |  | Post weekly reflection to Canvas before class. | Discussion group meetings. |

**WEEK 11: WITCH THEORY & ENVIRONMENTALISM**

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| **Date** | **Readings Due** | **Assignments** | **Class Topics** |
| M 12/6 | Sabrina Scott – *Witchbody* (“Forward” and “Introduction”) [6] |  | Genre.  Object-oriented ontology. |
| T 12/7 | Sabrina Scott – *Witchbody* (Graphic Portion and “Acknowledgements”) [52] |  | Scott’s *Witchbody*.  Environmentalism. |
| W 12/8 | Tom Sexton – “Mr. Ouija and Mrs. Gail” [18] |  |  |
| Th 12/9 |  | Post weekly reflection to Canvas before class. | Discussion group meetings. |

**FINALS WEEK**

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| **Date** | **Final Exam** |
| W 12/15 | The **Final Exam** will be made available on Canvas at 8:30 am and is due by the end of the day.  Your **Final Reflection Essay** is also due at this time. |