

<b>English 258: Popular American Culture</b> <b>MWF 12:30-1:20 ARM D 422</b>	
Instructor: Michael Green	
Email: mogreen@mix.wvu.edu	Office hours: by appointment, location decided by the student(s) and myself upon request.

**REQUIRED TEXTS:**

(All texts NOT included in the list below will be made available as free PDFs and/or audio-books).

HP Lovecraft: *The Whisperer in Darkness: Collected Short Stories Vol 1*

& *The Haunter of the Dark: Collected Short Stories Vol 3*

Stories used: “The Dunwich Horror,” “The Call of Cthulu,” “The Shadow Over Innsmouth,” “The Dreams in the Witch House,” “The Color Out of Space,” & “The Thing on the Doorstep.”

Stephen King: *Night Shift*

Stories used: “Jerusalem’s Lot,” “I Am the Doorway” & “The Children of the Corn.”

Jeff Vandermeer: *Annihilation*

Peter Watts: *Blindsight*

Cullen Bunn & Tyler Crook: *Harrow County, Vol 1: Countless Haints*

Clive Barker: *The Hellbound Heart*

Ann Rice: *The Vampire Lestat*

Victor LaValle: *The Ballad of Black Tom*

Scott Snyder & Greg Capullo: *Batman: The Court of Owls*

Grant Morrison & Dave McKean: *Arkham Asylum*

Alan Moore & Brian Bolland: *The Killing Joke*

Neil Gaiman: *The Sandman, Vol 3: Dream Country*

If you choose to buy hardcopies of the required books for our class, it is okay if the editions you buy or own already are different than the editions offered through the bookstore, with the exception of Peter Watts' *Blindsight*, as we will count on the pagination of the edition available at the bookstore. That said, the same edition is available on Amazon for less money, just so you know. I clearly understand and support your desire to save money by buying cheaper editions online (hard copy or electronic), or simply not having to buy another copy of a book you already own simply because it happens to be a different edition than those offered at the bookstore. While it would be nice for all of us to be on the same page, with the exception, again, of Watts' novel, we can and will work with different paginations

## **INTRODUCTION:**

Do you ever have that nagging feeling that forces from some vast unknown cosmos beyond time and space are closing in, ready to take you over, body and soul? Or have you ever been suspicious of the incantations and wriggling tentacles slithering under the door from the dorm room down the hall? Me neither. But you could be forgiven for entertaining such ideas, given how pervasive an influence weird fiction has had on our culture in recent years. From the "Call of Cthulu" to *True Detective*, this semester we will seek to better understand the ubiquitous presence of the "weird," from its humble pulp magazine beginnings in the 1920s and 30s to its current push for world domination in the twenty-first century and beyond. We will examine its rise to mainstream acceptance through a number of short stories, novels, and graphic/comic narratives, spending time with the likes of H.P. Lovecraft, MR James, Stephen King, Clive Barker, Grant Morrison, Cullen Bunn, Ann Rice, Victor Lavalle, Peter Watts & Jeff Vandermeer, among others.

We will also take a look at a number of films, TV shows and podcast episodes that not only embody many of the genre's core characteristics but have given rise to its many variations and permutations, including John Carpenter's *The Thing*, Stanley Kubrick's *The Shining*, Robert Wise's *The Haunting*, FW Murnau's (or Werner Herzog's) *Nosferatu*, Neil Jordan's *Interview with the Vampire*, Christopher Nolan's *The Dark Knight*, episodes of *The Twilight Zone*, *The Black Tapes*, *Welcome to Night Vale*, and the entirety of *True Detective: Season One*.

## **Class Format:**

The class will be primarily discussion-based. Though it will be somewhat difficult to create an intimate round-table discussion for such a large class, we will nevertheless strive to include everyone in said general discussions by first and foremost including myself *amongst* the class as a contributing member. I eventually want to move from being the "teacher" or "professor" who leads the class discussions to being something more like a facilitator of said discussions as the semester progresses. In an effort to do so, we will begin early having each of you in groups of four or more kick start the discussions with thought-provoking questions about the text read that might lead to other interesting and provocative issues and arguments that need addressing. I will demonstrate how best to do this before handing it over to the class, so don't worry—as long as your opening question is intriguing and thoughtful in some way, you can't go wrong. Even though the class will be, as already stated, mostly focused on close readings of the texts assigned, I will still provide instruction on historical and theoretical contexts that speak to the themes of the class as our discussions deem necessary and/or helpful, which in turn will also help you think through the themes, topics and aspects you might want to discuss and/or write on yourself.

Given the weight it will play in your final overall grade, participation will be a fundamentally important part to doing well in the class. That said, I am more than willing to work with anyone that might be on the quieter side of things, or just simply has a hard time speaking in front of others. Regardless, I don't want

anyone to miss out on our class discussions, or suffer grade-wise, when there's no real reason to. Which bring us to...

### **Grading:**

The following grade breakdown is meant to ease your concerns about grading and your final end-of-semester class assessments. While I do assign numeric-based letter grades for the following course requirements, I take into consideration above all else how much you have improved in these general categories as the semester progresses. In other words, your grade for, say, your third take-home exam, will be determined more on how much clearer, well-thought out and original test three's arguments were than your previous two exams. Above all I look to be charitable and encouraging in the grades I give, hoping in the process to de-emphasize the focus on them as a whole, replacing it with a greater concern for helping me and each of you to come to terms with how the novels, stories and films on the class syllabus address the themes of the class, themes determined in part by me but also by us as a class as we work our way through the semester. The class should be stimulating and, heaven forbid, fun. And I intend to keep it that way.

#### **Three take-home essay tests—(40% total of final course grade)**

You will provide thoughtful and persuasive essay answers (roughly two to three paragraphs each) to three out of four or more questions provided, which will allow you to play to your strengths. Each question will be based on themes, concepts and problems derived from our close-readings and class discussions. You can rest assured that each question will entail those questions, issues and problems discussed most frequently in class, so not to worry about obscure details and odd theories that you've barely heard of before. The point of said tests is to give you a chance to either show how well you've been paying attention and participating in class and/or to offer you the opportunity to take another swing at an issue you felt we could have spent more time on or considered from another angle we didn't cover in our class discussions. The questions will range in focus from single-text questions to comparative questions, covering a theme, concept and/or issue from the texts selected. There will be no attempt to "trick" anyone, mainly because I will not be looking for what one would necessarily call right or wrong answers. I will also not be looking for you to prove that you've finally figured out "what it's all about." I haven't. Hence, why I wanted to teach this class with these texts and films in the first place. Instead, I will be looking for, and grading you on, the thoughtfulness and clarity of your argument. Each test will be a take-home exam, which means you can consult your books (though no need to directly quote from the texts, unless you feel it would help sure-up your answer), and whatever else you feel would be most helpful to your argument (consider the supplemental materials I've provided for you on eCampus). We will discuss in greater depth what I am looking for and how to prepare for the exams as each approaches. For now, don't worry about them—we'll have plenty of opportunities to use a variety of in-class discussions formats and opening-discussion questions, among other things, to practice how best to take them. I will not, by the way, be grading your responses for grammatical correctness and/or organizational issues unless they turn out to be so pervasive as to obscure the meaning of what you meant to say. Look at the tests as three separate opportunities to practice expressing yourself and your ideas as clearly and logically as possible in writing.

#### **The tests will be graded in the following way:**

Excellent (A), Good (B), Average (C) and Unacceptable (F). The latter will be given to tests turned in more than a day late. Tests turned in a day late will be reduced a half-letter grade, i.e., an A will fall to an A- and a B will be reduced to a B-, depending on what you would have received if you had turned the test in on time. While we will go over how I determine the grades for your tests at

greater length in class, suffice it to say that an **Excellent performance (A)** shows you did the reading, and paid attention to our class discussions and debates with a close eye to one or more of the texts' most relevant issues, clearly organizing your response on whatever position and/or argument you felt most relevant to the prompt, in a thoughtful, challenging and reasonably sophisticated and original manner. A **Good performance (B)** shows that you clearly did the reading and did it well, but your tests observations, argument(s) and/or question(s) were somewhat vague in what they were trying to say, oftentimes lacking textual and/or clear logical support for your claims or questions and, in that, lacking the sophistication and/or originality of an A-level test. Nevertheless, a Good test shows significant promise. An **Average performance (C)** is given for a test that in some way is off-subject, lacking clear relevance to the prompt given and/or one that generally suffers from a certain degree of disorganization (i.e., I can't always make heads or tails of what you're saying and/or what it has to do with the prompt, even if I am able to find something to work with after struggling through your response). Average tests do, however, always have something to work with and, as such, are not meant to disparage or discourage; instead, a C performance simply lets you know, along with my marginal criticisms, questions and observations, that your critical thinking needs some work, but it is in no way impossible and/or arduously difficult to significantly improve as the semester goes along.

As mentioned previously, I will not be looking for right or wrong answers: most of the prompts won't readily lend themselves to such definitive responses to begin with. They are instead intended to generate insightful and stimulating responses to your close-readings and class participation, and by doing so, give us more to work with in class. That said, if you truly feel that you have an answer and/or have solved a problem we've been struggling with in class, by all means go for it! You won't be penalized for doing so. I want you to take risks, go out on a limb within reason; I can't encourage you in this and at the same time deduct points for a worthy and interesting attempt. You also might find that your responses sometime consist in more than anything else, questions. The same can be said about our class discussions, given that most of the texts we will be reading and watching generate to this day ongoing critical-interpretive debates with no signs of any definitive resolutions on their respective horizons (in spite of the best efforts of readers and critics who are convinced otherwise about the superiority of their abilities). This is not only alright, but in many cases desired. Don't be afraid to say you don't understand something; just make sure that you *clearly* and *thoughtfully* spell out what it is you don't understand and how it relates to what you do or think you do understand.

### **Creative Mini-Project (30% of final grade) –**

For the final creative mini-project, you can write a short story, part of a script or screenplay, produce a painting, sculpture or graphic design, or, if you are so inclined, a short graphic story/comic. You can storyboard a film script or write the scenario for a video game or even write with your small groups a script to be acted out if you so wish. Whatever you choose to do, you will need to reflect in some way, shape or form one or more of the concepts from our class discussions and integrate them into and express them through your narrative. You could even extend a narrative thread or create a spin-off narrative from a favorite novel, TV series or movie. For example, you could write your own backstory or alternate ending or even comedic spoof of a character, narrative theme or plot point from, say, *Star Wars: The Empire Strikes Back*, *The Lord of the Rings: Fellowship of the Ring*, *Cabin in the Woods*, *The Shining*, *Spirited Away*, *Dune* (the novel or one of the film adaptations), *The Watchmen* (comic or film adaptation), another H.P. Lovecraft short story or a Lovecraft-inspired story from the burgeoning field currently identified as the "new weird," (Laird Barron, Caitlin Kiernan, John Langan, Junji Ito's manga *Uzumaki* or Alan Moore's *Providence* comic series), an episode of "The Twilight Zone," "Buffy the Vampire Slayer" or Japanese anime series, like "Death Note," "Attack on Titan," or "Mushi shi." Whichever you choose, I require that your final project be about 3-4 pages in length, though longer projects are

welcome as well. First and foremost, this exercise is supposed to be fun and interesting, both for you and for me. As with the tests, I'm not going to penalize you for spelling or grammatical issues unless, of course, they become a front-and-center problem. I want you to primarily be focused on coming up with interesting and original ideas and take a stab at making them your own, creatively speaking. As long as I see that a sincere effort has been made to think through and bring to fruition your mini-creative project, I am more than happy to reward said effort with an excellent mark.

### **Participation— (30% total)**

**Participation in class discussions, debates, group work, etc.**—Even though it is a large class, it will be, per the syllabus, a discussion-based class just the same. As such, I will be keeping track, loosely speaking, of how helpful your contributions to the class discussions have been with an eye towards grading you in terms of how much you improve said contributions as the semester continues. I will not and cannot, due to the number of people in the class, keep exacting records of every time you speak up, hence why I will instead focus more on the bigger picture regarding the quality of your contributions rather than the quantity. Obviously, someone who doesn't speak much at all in turn doesn't contribute much to the class discussion. But not to fear (a statement you won't be hearing me say all that much this semester, given the nature of the texts we will be reading and watching): there will be plenty of small-to-medium group-work opportunities for you to earn your participation grade as well. I also count any substantive contact/communication with me outside of class towards your participation grade, but it should be noted that said contact/communication will not provide total cover as far as your final participation grade is concerned for someone who remains entirely quiet both in group and whole-class discussions.

If you have serious issues with public speaking and the like, I will do my utmost to help you develop a way to enter in to said discussions and improve your participation grade as we go along. Which brings us to...

### **Attendance:**

Given the importance of participation, naturally your attendance will be very important to your success in the class. You're allowed three unexcused absences; after the third unexcused absence your final grade will drop an entire letter-grade. Missing 7 or more classes constitutes grounds for failure. If you need to miss class, talk to me about it early. If you must be absent, it is your responsibility to check with a classmate to find out what you missed. In addition to regular class attendance, you will be responsible for all assigned reading material. Much of class time will consist of discussions of material read; student input is necessary. Attendance is a part of your participation grade.

### **Late Work:**

Without a previously-arranged agreement with me (the excuse's validity is to be determined by me and me alone), each late assignment will be deducted a half-letter grade; as of the second day, late work will receive a failing grade. If an unexpected emergency or something of the sort arises, speak to me and I'll do my best to work something out between us. That said, it must be understood that, barring the most extreme circumstances—death in the family, significant injury or sickness, etc.—exceptions to the above late-work policy will be rare. In other words, outside of the above-mentioned extenuating circumstances, don't always assume my leniency in these matters.

### **Academic Integrity**

West Virginia University expects that every member of its academic community shares the historic and traditional commitment to honesty, integrity, and the search for truth. Academic dishonesty includes

plagiarism, cheating and dishonest practices; and forgery, misrepresentation, or fraud. WVU's Academic Integrity Statement is at <<http://www.arc.wvu.edu/admissions/integrity.html>>.

### **WVU Social Justice Statement**

West Virginia University is committed to social justice. I concur with that commitment and expect to maintain a positive learning environment based upon open communication, mutual respect, and nondiscrimination. Our University does not discriminate on the basis of race, sex, age, disability, veteran status, religion, sexual orientation, color or national origin. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration. If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangement with Disability Services.

## **Tentative reading, screening, exam, and creative project schedule**

Tests: Your completed exams will be due at the beginning of the class meeting on the date indicated within the following exam schedule.

**\*\* All films and TV show episodes are available on our class's WVU library e-streaming page, linked on ecampus in the left-hand menu. You will simply click on the ecampus link and, once on the Library's e-reserve sign-in page, enter your MIX login info and, from there, click on our class, E258, and select the film or TV episode assigned for that day (or, for that matter, binge watch whatever you want available on the page).**

### **Pre-semester texts:**

Read Teaming Brains webpage introduction to HP Lovecraft, Part 1 only, and choose one—just one—of the following four short stories to respond in writing to the prompt I sent to the class via email at the end of July:

HP Lovecraft's "The Dunwich Horror"

Stephen King's "Jerusalem's Lot" or

Octavia Butler's "Bloodchild."

## Introduction to the Weird

8/15, Wed– Introduction to the class: its format, policies, required texts, reading and exam schedule; hand in hard copy response to chosen preliminary text, typed or hand-written.

8/17, Fri–HP Lovecraft’s “The Call of Cthulu” (either hardcopy edition or free PDF or audiobook version, the latter two available on ecampus),

&

Neil DeGrasse Tyson’s YouTube video “We Might Be Living in Higher Dimensions” (linked on ecampus under Secondary contextual and theoretical materials)

8/20, Mon–HP Lovecraft’s “The Shadow Over Innsmouth,” (either hardcopy edition or free PDF and/or audiobook version, available on ecampus. Innsmouth is also available as an excellent full-on BBC audio-performance, with music and sound effects, also linked on ecampus),

&

my handout on the uncanny linked on ecampus under Secondary contextual and theoretical materials.

## The Shadow Haunted Outside: Weird Science-Fiction

8/22, Wed– John Carpenter’s *The Thing*,

&

an excerpt from Mark Fisher’s *The Weird and the Eerie* on Lovecraft’s hypernaturalism and the weird “Outside,” to be emailed to the class.

&

a brief excerpt from Dylan Trigg’s theories on the dispossessed, pre-personal embodiment, linked on ecampus under Secondary contextual and theoretical materials.

8/24, Fri– Stephen King’s “I Am the Doorway” (either hardcopy edition or free online texts or

audiobooks, the latter two available on ecampus **Note: while the audiobook edition's duration reads 2 hrs and 18 mins, the story itself comprises only 31 min and 10 seconds of the audio track's indicated full length. The story simply repeats for whatever reason after the 31:10 mark)**

&

HP Lovecraft's "The Dreams in the Witch House" (either hardcopy edition or PDF or audiobook, the latter two available on ecampus)

8/27, Mon HP Lovecraft's "The Color Out of Space"

&

Jeff Vandermeer's *Annihilation*, chapter 1 (Imitation).

8/29, Wed—Jeff Vandermeer's *Annihilation*, chapters 2-4 (Immigration to Immersion)

8/31, Fri—Jeff Vandermeer's *Annihilation*, chapters 5 (Dissolution).

9/3, Mon—Labor Day Recess: University closed.

9/5, Wed—Peter Watts' *Blindsight*, pages 13-89

(& though not required, I encourage you if you're interested to take a look at the first three sections of "Notes and References" at the back of the book, starting on pg.367, "A Brief Primer on Vampire Biology," "Sleight of Mind" and "Are We There Yet." Watts' 36 minute mockumentary "Vampire Biology & Evolution" is also available on YouTube, linked provided on ecampus).

9/7, Fri—Peter Watts *Blindsight*, pages 90-138

9/10, Mon— Peter Watts *Blindsight*, pages 139-182

9/12, Wed— Peter Watts *Blindsight*, pages 183-227

9/14, Fri— Peter Watts *Blindsight*, pages 228-279



9/17, Mon— Peter Watts *Blindsight*, pages 280-323

9/19, Wed— Peter Watts *Blindsight*, pages 324-362/End

(Though not required I, once again, encourage you to check out the remaining sections of Watts' "Notes and References" now that we're done with the book).

9/21, Fri—Stanley Kubrick's *2001: A Space Odyssey*

**\*\*Take-home exam #1 sent via email today, to be turned in at the beginning of class on 9/28 as a typed hardcopy**

## Weird Spaces and Haunted Places

9/24, Mon— MR James' "Oh Whistle, and I'll Come to You, My Lad"

&

Algernon Blackwood's "The Wendigo" (both are available as free audiobooks and PDFs on ecampus. The PDF of James' story is to be found in the collection *Ghost Stories of an Antiquary*). Also, please review my handout on the uncanny for today's readings.

9/26, Wed— The following three *Twilight Zone* episodes: "Little Girl Lost," "Twenty-Two" and "The Hitchhiker" &

Terence E Hanley's *Tellers of Weird Tales*' article "Rod Serling and Weird Tales" (linked on ecampus, under Secondary contextual and theoretical materials).

9/28, Fri— Robert Wise's *The Haunting*

&

Sean Eaton's *R'lyeh Tribune* article on egregore "Unreal Estate for Sale or Rent" (linked on ecampus under Secondary contextual and theoretical materials).

**\*\*Take-home exam #1 due today at the beginning of class as a typed hardcopy**

10/1, Mon— Stanley Kubrick’s *The Shining*

## The Weird Incarnate, or the Embodied Uncanny

10/3, Wed— Clive Barker’s “In the Hills, the Cities”

&

Bram Stoker’s excised chapter from his most famous work, *Dracula*, simply entitled “Dracula’s Guest,” audio performance by GM Danielson, complete with score and audio effects.

(both linked as an audio performance and online text editions on ecampus).

10/5, Fri— Cullen Bunn & Tyler Crook’s graphic narrative *Harrow County, Vol 1: Countless*

*Haints* (ecampus link provided for free online version)

10/8, Mon— Clive Barker’s *The Hellbound Heart*. (available as hard-copy and as both PDF and audiobook

format on ecampus, the latter two available on ecampus. It should be noted that the audiobook

version linked on ecampus is read by none other than Clive Barker himself, complete with music and ambient sound effects).

10/10, Wed— HP Lovecraft’s “The Thing on the Doorstep” (available as a hard-copy and as a

PDF and audiobook format, the latter two linked on ecampus)

&

MR James’ “Count Magnus” (available as a PDFs and audiobook format, linked on ecampus)

**\*\*Take-home exam #2 sent via email today, to be turned in at the beginning of class on 10/19 as a typed hardcopy**

10/12, Fri—Fall Break

10/15, Mon— FW Murnau’s 1922 silent film classic, *Nosferatu: A Symphony of Horror*,

&

Francis Ford Coppola's *Bram Stoker's Dracula*.

(Though not required, you are more than welcome to watch and comment on for today's class on the 1978 sound-and-color remake of Murnau's classic, directed by German film legend Werner Herzog. It is, in honor of its silent original, simply entitled *Nosferatu: Phantom der Nacht*.)

10/17, Wed—Neil Jordan's film adaptation of the first of Ann Rice's *The Vampire Chronicles* novels, *Interview with the Vampire*. Please consult once again my handout on the uncanny for today's class

10/19, Fri—Ann Rice's *The Vampire Lestat: The Second Book in the Vampire Chronicles*, "Prologue: Downtown Saturday Night in the Twentieth Century" & "Part 1: Lelio Rising."

**\*\*Take-home exam #2 due today at the beginning of class in typed hard-copy form.**

10/22, Mon—Ann Rice's *The Vampire Lestat*, "Part II: The Legacy of Magnus," chapters 1-11.

10/24, Wed—Ann Rice's *The Vampire Lestat*, "Part II: The Legacy of Magnus," chapters 12-13 & "Part III: Viaticum for the Marquise," chapters I-4.

10/26, Fri—Ann Rice's *The Vampire Lestat*, "Part III: Viaticum for the Marquise," chapters 5-9 & "Part IV: The Children of Darkness," chapters 1-2

10/29, Mon—Ann Rice's *The Vampire Lestat*, "Part IV: The Children of Darkness," chapters 3-6

10/31, Wed—Ann Rice's *The Vampire Lestat*, "Part V: The Vampire Armand."

11/2, Fri—Ann Rice's *The Vampire Lestat*, "Part VI: On the Devil's Road from Paris to Cairo."

11/5, Mon—Ann Rice's *The Vampire Lestat*, "Part VII: Ancient Magic, Ancient Mysteries," chapters 1-8.

11/7, Wed— Ann Rice’s *The Vampire Lestat*, “Part VII: Ancient Magic, Ancient Mysteries,”  
Chapters 9-17.

11/9, Fri—Ann Rice’s *The Vampire Lestat*, “Epilogue: Interview with the Vampire” &  
“Dionysus in San Francisco 1985.”

**Take-home exam #3 sent via email today, to be turned in at the beginning of class on the Wednesday of our return from fall break, 11/21 as typed hardcopy.**

**\*\*In class individual and/or group work on final creative mini-project proposal**

### **Weird Philosophies and the Ethics of Ambiguity**

11/12, Mon— Scott Snyder and Greg Capullo’s *Batman: The Court of Owls* (available as hard-copy and as free online version, the latter linked on ecampus),  
Christopher Nolan’s *Batman Begins*

11/14, Wed— Alan Moore and Brian Boland’s *The Killing Joke* (available as hard-copy and available as free online version, the latter linked on ecampus),  
&  
Christopher Nolan’s *The Dark Knight*.

11/16, Fri— Grant Morrison and Dave McKean’s *Arkham Asylum* (available as hard-copy and available as free online version, the latter linked on ecampus),  
& John A DeLaughter’s Lovecraft eZine’s article “Urban Legends about the Batman, Bob Kane and HP Lovecraft” (linked under Secondary contextual and theoretical materials).

11/17, Saturday—11/25, Sunday—Fall Recess, no classes— **Exam #3 due midnight, Tuesday 11/27 via email**

11/26, Mon— *True Detective: Season One*, Episodes 1-3

&

Stephen King's "Children of the Corn" (available as hard-copy and available as free online text and audiobook versions, the latter two linked on ecampus),

11/28, Wed— *True Detective: Season One*, Episodes 4-6

&

Robert Chambers' "In the Court of the Dragon" (PDF and audio-book linked on ecampus).

11/30, Fri— *True Detective: Season One*, Episodes 7-8

### An Inconclusive Conclusion...

12/3, Mon— Small groups will choose either Hayao Miyazaki's classic anime *Spirited Away* or one of the short graphic narratives from Neil Gaiman's *The Sandman, Vol 3: Dream Country* or Jordan Peele's *Get Out* to discuss with the class.

12/5, Wed— Small groups will choose the following two episodes from either *The Black Tapes* or *Welcome to Night Vale* podcasts to discuss with the class.

*The Black Tapes*, ep. 103—"The Unsound"

ep. 109—"Name That Tune"

*Welcome to Night Vale*, ep 1— "Pilot"

ep 2—"Glow Cloud"

12/7, Fri—Final creative project due today, either online or in-person, depending on the nature of the project.

