

## ENGL 355W: Multiethnic Literature and American Prisons

Spring 2014

Prof. Katy Ryan

Colson 221; [kohearnr@mail.wvu.edu](mailto:kohearnr@mail.wvu.edu)

Office Hours: Tuesday 11:30-1:30 and by appointment

304.293.9729



Neither slavery nor involuntary servitude, except as punishment for crime whereof the party shall have been duly convicted, shall exist within the United States.                      13<sup>th</sup> Amendment of the US Constitution

Language gave me a way to keep the chaos of prison at bay and prevent it from devouring me.                      Jimmy Santiago Baca, *A Place to Stand*

---

Stories of crime and punishment exert tremendous influence on US politics, landscapes, state budgets, and imaginations. The United States imprisons more of its population than any other country in the world, with over two million people living in cages. In 2011, Americans spent more than 63 billion dollars on corrections. Over a trillion dollars has been spent on the war on drugs.

In this class we will study twentieth-century American literature written primarily by people who have been imprisoned. We will think about what constitutes the category of “prison literature” and the themes and perspectives that persist across the twentieth century and into the twenty-first. We will learn about the history of the modern prison and the racial disparities that occur at every juncture in the criminal justice process, from surveillance to arrests to convictions to sentencing.

American prisons are intensely concentrated multiethnic spaces. African Americans and Latino/as constitute approximately 60% of the people incarcerated. (In the general public, their combined percentage is about 30%.) In Californian and Northeastern prisons there are significant numbers of Asian Americans in prison (Vietnamese, Cambodian, Filipino/a, Korean, Chinese, and Japanese Americans). Women are the fastest growing population in prison. Prison literature reflects and draws from the racial and ethnic diversity of the population behind bars.

We will also read literary works that respond to the internment of Japanese Americans during World War II, to the confrontation between the FBI and the American Indian Movement at Pine Ridge in 1975, and to wrongful capital convictions. Throughout the semester, we will think about what it means to live in a free country, and what it might mean to be free.

This is a writing-intensive course that fulfills the University requirement for a “W” class. Our semester will move to a rhythm of reading, writing, research, and re-writing. There will be an opportunity to visit the Appalachian Prison Book Project and to participate in a symposium in early April on Educational Justice and West Virginia Prisons.

### **I. Required Literary Texts**

H. Bruce Franklin, ed *Prison Writing in 20<sup>th</sup>-century America* (anthology)  
Piri Thomas, *Down These Mean Streets* (novel—heads up: 340 pages)  
Manuel Piñero, *Short Eyes* (play)  
R. Dwayne Betts, *A Question of Freedom* (memoir)  
Jessica Blank and Eric Jensen, *The Exonerated* (play)

### **Required Texts available on eCampus**

Bell Chevigny, ed., selections from *Doing Time: 25 Years of Prison Writing*  
    Paul St. John, “Behind the Mirror”  
    Kathy Boudin, “Trilogy of Journeys”  
    Sr. Helen Prejean, Foreword  
Leonard Peltier, from *My Life is My Sun Dance*  
Jarvis Jay Masters, from *That Bird Has My Wings*  
Michelle Alexander, from *The New Jim Crow: Mass Imprisonment in the Age of Colorblindness*  
Steve Earle, “Ellis Unit One” Tiffany Lopez, , “Critical Witnessing in Latina/o and African American Prison Literature,” from *Prose and Cons*  
Caleb Smith, from *Prison and the American Imagination*  
Veronica Makowsky, “From the Road Not Taken to the Multi-Lane Highway”  
Aureliano Maria DeSoto, “On the Trail of the Chicana/o Subject: Literary Texts and Contexts in the Formation of Chicana/o Studies”  
Paul Lauter, Introduction to *Greenwood Encyclopedia of Multiethnic Literature*  
Paul Butler, from *Let’s Get Free: A Hip-Hop Theory of Justice*  
Douglas Blackmon, from *Slavery By Another Name*  
Hisaye Yamamoto, “The Legend of Miss Sassagawara,” from *The Big Aiiiiieee!*  
Theresa Takayoshi, “Minidoka,” from *And Justice For All: An Oral History of the Japanese American Internment Camps*  
Lonny Koneko, “Shoyu Kid,” from *The Big Aiiiiieee!*  
John Okada, from *No-No Boys*, from *The Big Aiiiiieee!*  
Siobhan Dowd, ed., from *This Prison Where I Live: PEN Anthology* (rec)  
Joseph T. Hallinan, from *Going Up the River: Travels in a Prison Nation* (rec)

## **II. Course Requirements**

- 10-page essay 30
- 6-page essay 20
- Portfolio of responses 20
- Class discussion and participation 20
- Annotated bibliography 10

## **III. Course Objectives**

- To reflect on the meanings of race and ethnicity in US culture through a study of prison literature
- To learn about the formations of multiethnic American literature and prison literature
- To strengthen your abilities to find, evaluate, and synthesize literary scholarship
- To develop a compelling thesis paper that draws from relevant scholarship
- To practice the conventions of academic English and appropriate documentation
- To build a challenging and cooperative intellectual community

## **IV. Learning Outcomes / English Major Program Goals**

Upon completing a B.A. in English, a student should be able to:

- 1 Interpret texts within diverse literary, cultural, and historical contexts.
- 2 Demonstrate a general knowledge of the social and structural aspects of the English language.
- 3 Demonstrate a range of contextually effective writing strategies.

The following aspects of Goal 1 are especially important to our class. By the end of the semester, you should be able to:

- Identify and analyze effects of complexity or ambiguity
- Locate texts in social, economic, political, and literary history
- Connect a text to other literary or cultural texts

Not all English courses will address all three goals; some will focus particularly on one goal. However, the English major curriculum as a whole will provide multiple opportunities to address all of the goals.

## **Grading Scale**

A+	100-98
A	97-92
A-	91-90
B+	89-88
B	87-82
B-	81-80
C+	79-78
C	77-72
C-	71-70
D+	69-68
D	67-62

D- 61-60  
F below 59

## **V. Writing Requirements**

### **Portfolio of Four Responses**

#### *Two Reader Responses*

You will write two 500-word reader responses. This is a chance to respond to our readings and to focus on a subject that interests you. Rather than taking on an entire work, try to focus on a particular scene, idea, image, or question that feels important to you. **You must include direct quotations from the text and provide the page number in parenthesis after the quote, MLA-style.**

#### *Two Responses to a Scholarly Essay*

You will also write two 500-word responses to a scholarly essay that analyzes one of our literary works. The scholarly essay must be from a peer-reviewed source, and you will need to provide the MLA bibliographic citation at the end of your response. You need to fulfill two tasks with this response: 1) summarize the scholar's argument. Be sure to read the *entire* scholarly essay carefully; and 2) engage critically with the argument, indicating what you found useful, insightful, or problematic. This second step will allow you to navigate between the primary and secondary source—good practice for the research essays.

#### *Portfolio*

Toward the end of the semester, you will submit revised versions of the four responses in a portfolio. You will also compose an introductory note (also about 500 words) that reflects on your writing.

#### ***Two Essays***

You will write a six-page research essay and a ten-page research essay on literary works we have discussed in class. I will collect drafts of each essay. You will have an opportunity to revise your writing and to read the work of other students.

## **VI. Class Discussion and Participation. Attendance Policy**

This class will strengthen your ability *to think*—to question, analyze, reflect, dispute, and reason. Dialogue is essential to this process. If this course were only about reading novels, poems, and plays, we could all do that by ourselves. If it were only about listening to what one person has to say about literature, we could all find a great lecture on video. But English courses are about more than reading and writing and the acquisition of information. They are also about learning to think analytically and creatively.

I understand the pressure, uncertainty, and boredom that can lead to silence in the classroom. I will do my best to create an atmosphere conducive to a free flow of ideas. The subjects of crime, criminalization, imprisonment, and re-entry can be emotional and painful. I do not think that our conversations will always be easy, but

I will set a high bar for respectful and civil exchanges. If you ever have any concerns, please let me know.

In addition to class discussion, there will be an opportunity for you to participate in a symposium on Educational Justice in April. One of the authors we will be reading—Dwayne Betts—will be a keynote speaker. There will also be a chance for you to collaborate on an arts project for the symposium. More to come on that.

You are allowed three absences for whatever reason. **If you miss more than three classes, unless there is a documented emergency, you will fail the class.** (See emergency policy below.) Please consider carefully whether this is the class for you.

Routine tardiness will count as one absence. Always be prepared for class and please bring with you the literary work under discussion.

### **eCampus and Email**

Basic course materials are available on eCampus. I will use your MIX email accounts to communicate with you. Please check those accounts regularly. I plan to create a blog or Facebook page for us to post news articles and other material related to our studies. We will decide which tool to use in the first week of class. Contributing to online discussions will count toward class participation.

## **VII. CLASSROOM EXPECTATIONS**

**Plagiarism/Cheating.** The following definitions are from the *West Virginia University Undergraduate Catalog*. Please see the section on Academic Integrity and Dishonesty for the full definition and discussion of procedures.

**Plagiarism:** material that has been knowingly obtained or copied in whole or in part, from the work of others . . . including (but not limited to) another individual's academic composition.

**Cheating:** doing academic work for another student, or providing one's own work for another student to copy and submit as his / her own.

**Scholastic dishonesty:** involves misrepresenting as your own work any part of work done by another; submitting the same paper or substantially similar papers to meet the requirements of more than one course without the written approval and consent of all instructors concerned; depriving another student of necessary course materials; interfering with another's work.

Clear cases of plagiarism or cheating may result in an F for the course. If you have any question about how to document sources, please talk to me.

**Cell Phone Courtesy.** Please turn off cell phones and all electronic doodlebugs.

**Social Justice.** I share the University's commitment to social justice and try to create a learning environment based on communication, respect, and nondiscrimination. Let me know if there is any way to create a more inclusive environment.

**Disabilities.** 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 arrangements with the Office of Accessibility Services. Accessibility Services is located in Suite 250 at 1085 Van Voorhis Rd (beside Applebee's and across from the Mountaineer Station transportation center). 304-293-6700; [access2@mail.wvu.edu](mailto:access2@mail.wvu.edu); <http://accessibilityservices.wvu.edu/>.

**Emergencies or Health Crises.** If you have an emergency or serious health problem in the course of the semester, once you have the opportunity, you should contact the Office of Student Life in E. Moore Hall (293-5611). The Dean of Student Life will communicate with me. Please reserve the Dean's services for serious circumstances.

### **VIII. Additional Resources**

#### ***Historical and Cultural Works***

David M. Oshinsky. *"Worse Than Slavery": Parchman Farm and the Ordeal of Jim Crow Justice*

Michel Foucault. *Discipline and Punish: The Birth of the Prison*. 2<sup>nd</sup> Edition. Trans. Alan Sheridan. New York: Vintage, 1995.

Angela Davis. *Are Prisons Obsolete?* New York: Seven Stories P, 2003.

David Garland. *Culture of Control: Crime and Social Order in Contemporary Society*. Chicago: U of Chicago P, 2001. 1-23; 121-122.

Marc Mauer and Meda Chesney-Lind, eds. *Invisible Punishment: The Collateral Consequences of Mass Imprisonment*. New York: New Press, 2002. 50-58;79-94;136-149.

#### ***Films***

*Dancer in the Dark*, Dir. Lars Von Trier, 2000

*Dead Man Walking*, Dir. Tim Robbins, 1995

*I Am A Fugitive from a Georgia Chain Gang!* Dir. Mervyn LeRoy, 1932

*Kiss of the Spiderwoman*, Dir. Hector Babenco 1985

*The Last Mile*, Dir. Sam Bischoff, 1932

*Pinero*, Dir. Leon Ishaso, 2001

*Romero*, Dir. John Duigan, 1989

*Shawshank Redemption*, Dir. Frank Darabont, 1994

*Talk to Me*, Dir. Kasi Lemmons, 2007

*Weeds*, Dir. John Hancock, 1987

*Zoot Suit*, Dir. Luis Valdez, 1981

#### ***Documentaries***

*The House I Live In*, Dir. Eugene Jarecki, 2012

"Since 1971, the War on Drugs has cost over \$1 trillion and resulted in more than 45 million arrests. During that time, illegal drug use has remained the same."

*A Sentence Apart*, Dirs. Jason Sussberg and Theo Rigby (<http://asentenceapart.com/>)

*Big House--Alderson*, PBS, 1998

*Hard Road Home*, Dir. Macky Alston, 2007 (<http://www.hardroadhome.org/>)

*Incident at Ogala*, Dir. Michael Apted, 1992  
*Scottsboro: An American Tragedy*, Dir. Barak Goodman, 2000  
*Thin Blue Line*, Dir. Errol Morris, 1988  
*Execution of Wanda Jean Allen*, Dir. Liz Garbus, 2002  
*Shielded Brutality* (spokefilms.com), 2007  
*Up the Ridge*, dirs. Amelia Kirby and Nick Szuberia

### **TV shows**

*Orange is the New Black* <http://piperkerman.com/>; *Oz*; *The Wire* ; *MSNBC LockUp*

### **Informational Sites (As you find useful sites, let me know.)**

#### ***Education and Re-Entry***

All of Us or None: [http://www.allofusornone.org/newsite/about\\_us](http://www.allofusornone.org/newsite/about_us)  
Inside Out Center <http://www.insideoutcenter.org/>  
Education Justice Project <http://www.educationjustice.net/home/>  
Alabama Prison Creative Arts + Education  
Prison Studies Project <http://prisonstudiesproject.org/about/>  
Arizona State University Prison English <http://english.clas.asu.edu/prisonenglish>  
Chris Hedges, "The Play's the Thing" <http://billmoyers.com/2013/12/18/the-plays-the-thing/>  
Prison English News  
<http://english.clas.asu.edu/files/PrisonEnglishNewsletterSummer2013final.pdf>  
Solitary Watch  
[http://www.salon.com/2013/05/07/battling\\_censorship\\_behind\\_bars\\_partner/](http://www.salon.com/2013/05/07/battling_censorship_behind_bars_partner/)  
**Appalachian Prison Book Project** <http://apisonbookproject.wordpress.com/>

#### ***Japanese American Internment***

Manzanar Committee <http://blog.manzanarcommittee.org/2013/08/12/my-fathers-poetry-on-august-15-features-poetry-by-mitsuye-yamada-and-satsuki-inas-from-a-silk-cocoon/>

Densho Encyclopedia: Incarceration <http://encyclopedia.densho.org/>

#### ***Women in Prison***

Nancy Kurshan, "Women and Imprisonment in the US"  
[http://www.freedomarchives.org/Documents/Finder/DOC3\\_scans/3.kurshan.women.imprisonment.pdf](http://www.freedomarchives.org/Documents/Finder/DOC3_scans/3.kurshan.women.imprisonment.pdf)

Prison Culture in 2013 (sterilization of imprisoned women; *Orange Is*)  
<http://www.usprisonculture.com/blog/2013/12/17/15-things-that-we-re-learned-about-the-prison-industrial-complex-in-2013/>

#### ***New Graphics for Familiar Stats***

Real Cost of Prison: Comic Books: <http://www.realcostofprisons.org/comics.html>  
Sentencing Project Interactive Map <http://www.sentencingproject.org/map/map.cfm#map>  
[ACLU Infographic](#) on mass incarceration  
Prison Culture visuals: <http://www.usprisonculture.com/blog/visualizations/>

## **News Articles**

ACLU on life sentencing

<https://www.aclu.org/blog/criminal-law-reform-human-rights/15-year-old-gets-six-life-sentences>

“The Conservative Case Against More Prisons”

<http://www.theamericanconservative.com/articles/the-conservative-case-against-more-prisons/>

Black/White Arrest Rates

<http://www.washingtonpost.com/blogs/wonkblog/wp/2013/06/04/the-blackwhite-marijuana-arrest-gap-in-nine-charts/>

Violent v. Nonviolent Crimes:

<http://www.upworthy.com/why-the-war-on-drugs-looks-even-stupider-when-you-see-what-other-countries-do-4?g=2&c=bl3>

Life Sentences for Nonviolent Crimes:

[http://www.democracynow.org/2013/11/15/jailed\\_for\\_life\\_for\\_stealing\\_a](http://www.democracynow.org/2013/11/15/jailed_for_life_for_stealing_a)

Photos requested by men in TAMMS supermaximum:

[http://www.huffingtonpost.com/2013/09/20/solitary-confinement-phot n 3950622.html?utm\\_hp\\_ref=arts](http://www.huffingtonpost.com/2013/09/20/solitary-confinement-phot n 3950622.html?utm_hp_ref=arts)

## **Prison Publications**

*Fortune News* (Fortune Society)

*Stateville Speaks*

*Prison Legal News*

*Jailhouse Journalism* by James Morris

*American Prison Writing Archive* <http://www.dhinitiative.org/projects/apwa>

## **SCHEDULE**

NOTE: I will do my best to stick to the schedule. Occasionally I may make adjustments or offer staggered due dates to make our lives better.

Thurs Jan 9                      Introductions and syllabus  
Our first novel is a long one. Start reading it right away.  
What would it help me to know?

## **What is multiethnic literature? What is prison literature?**

Tues Jan 14                      Mary Jo Bona and Irma Maini, *Introduction, Multiethnic Literature in the Millenium* <http://www.sunypress.edu/pdf/61268.pdf>  
  
*Prison Writing*, Tom Wicker, preface (xi-xv)  
*Prison Writing*, Franklin, Introduction (1-17);

*Prison Writing*, "Autobiography of an Imprisoned Peon" (21-29)  
Sr. Helen Prejan, preface to *Doing Time* (ecampus)

### **Freedom to Move**

- Thurs Jan 16      In class: Video of *Slavery By Another Name*  
<http://video.pbs.org/video/2176766758/>  
Recommended: Douglas Blackmon, from *Slavery By Another Name* (ecampus)
- Tues Jan 21      *Prison Writing*, Chester Himes, "To What Red Hell?" (119-129)  
*Prison Writing*, Kate Richards O'Hare, from *Crime and Criminals* (73-89)  
**#1 Reader Response Due (to any of our readings thus far)**

### **Streets and Cells**

- Thurs Jan 23      Piri Thomas, *Down These Mean Streets* 1-80
- Tues Jan 28      Piri Thomas, *Down These Mean Streets* 81-130  
In class: First Essay Assignment
- Thurs Jan 30      Piri Thomas, *Down These Mean Streets* 131-240
- Announcement: January 30: Karen Osborn, 7:30 p.m., 130 Colson
- Saturday Feb 2      Optional Visit to **Appalachian Prison Book Project**  
351 Spruce Street, Aull Center
- Tues Feb 4      Piri Thomas, *Down These Mean Streets* 241-333  
**#1 Response to Scholarly Essay on *Down These Mean Streets***
- Thurs Feb 6      Manuel Piñero, *Short Eyes*  
Aureliano Maria DeSoto, "On the Trail of the Chicana/o Subject: Literary Texts and Contexts in the Formation of Chicana/o Studies" in *Multiethnic Literature and Canon Debates* (ecampus)
- Tues Feb 11      Manuel Piñero, *Short Eyes*

Thurs Feb 13

**Draft of first essay due. Writing Workshop**

Look through links below and on the syllabus under "Education in Prison" and "Informational Sites." Feel free to post new ones to our online discussion

"A Conservative Case for Prison Reform"

<http://www.nytimes.com/2013/06/10/opinion/a-conservative-case-for-prison-reform.html? r=0>

"Criminals Need Locking Up," *Daily Mail* Dec 30, 2011

<http://www.dailymail.co.uk/debate/article-2080471/Criminals-need-locking-safety-everybody-prisons.html>

Doran Lawson, "Why Scandinavian Prisons Are Superior"

<http://www.theatlantic.com/international/archive/2013/09/why-scandinavian-prisons-are-superior/279949/>

Announcement: February 13: Mark Brazaitis, Ethel Morgan Smith, and Maggie Glover: 7:30 p.m., Robinson Reading Room

Tues Feb 18

No class: Small group conferences

**Internments and Transformations**

Thurs Feb 20

Hisaye Yamamoto, "The Legend of Miss Sassagawara," from *The Big Aiiieeeee!* (ecampus)

Theresa Takayoshi, "Minidoka," from *And Justice For All: An Oral History of the Japanese American Internment Camps* (ecampus)

Recommended: Mitsuye Yamada, *Camp Notes and other Poems*;  
Jeanne Wakatsuki Houston, *Farewell to Manzanar*

Tues Feb 25

Lonny Koneko, "Shoyu Kid," from *The Big Aiiieeeee!* (ecampus)

John Okada, from *No-No Boys*, from *The Big Aiiieeeee!*

In class: Rae Tajiri, *History and Memory: For Akiko and Takashige*

**Final version of first essay due**

Thurs Feb 27

*Prison Writing*, Malcolm X, from *The Autobiography of Malcolm X* (147-155)

Leonard Peltier, from *My Life is My Sun Dance* (ecampus)

Ramsey Clark, Introduction

Interview:

[http://www.democracynow.org/2012/12/19/exclusive\\_leona  
rd\\_peltier\\_speaks\\_out\\_from](http://www.democracynow.org/2012/12/19/exclusive_leona_rd_peltier_speaks_out_from)

Midsemester

Tues Mar 4            *Prison Writing*, Kathy Boudin (329-334) and “Trilogy of Journeys”  
(ecampus)  
*Prison Writing*, Carolyn Baxter (248-251) & Norma Stafford (239-241)

Announcement: Wednesday, March 5: Tom Noyes, 7:30 p.m., 130 Colson

Thurs Mar 6            *Prison Writing*, Assata Shakur, from *Assata* (200-214)  
*Prison Writing*, Patricia McConnel, “Sing Soft, Sing Loud” (294-306)  
Scenes from *Orange Is the New Black*  
**#2 Reader Response (to any readings after Feb 18)**

Mar 7 Last Day to Drop

**Spring Break**

**Education Inside/Out**

Tues Mar 18            Dwayne Betts, *A Question of Freedom* Part One (1-89)  
**Annotated Bibliography Due**

Thurs Mar 20            *A Question of Freedom* Part Two (90-172)  
Paul Butler, “Safety First: Why Mass Incarceration Matters,”  
chapter 2 in *Let’s Get Free* (ecampus)

Tues Mar 25            *A Question of Freedom* Part 3 (173-233)

Thurs Mar 27            *A Question of Freedom* Epilogue  
**#2 Critical Response (to scholarly essay on any of our  
readings after Feb 18)**

Tues April 1            Jimmy Santiago Baca, “Coming Into Language” in *Doing Time*  
(ecampus) and “Past Present” in *Prison Writing* (357-365)  
Tiffany Ana Lopez, “Critical Witnessing in Latina/o and African

American Prison Literature," *Prose and Cons* (ecampus)  
*Modern American Poetry*  
[http://www.english.illinois.edu/maps/poets/a\\_f/baca/baca.htm](http://www.english.illinois.edu/maps/poets/a_f/baca/baca.htm)  
*The Poetry Foundation*  
<http://www.poetryfoundation.org/bio/jimmy-santiago-baca>

Announcement: Wednesday, April 2: Diane Glancy, NAS Elder-in-Residence.  
Reception at 6:30, Reading at 7:30, 202 Brooks  
<http://www.poetryfoundation.org/bio/diane-glancy>

Thurs April 3      *Prison Writing*, Etheridge Knight (230-233)  
Paul St. John, "Behind the Mirror," in *Doing Time* (ecampus)  
Dylan Rodriguez, from *Forced Passages*  
[http://rebeccaginsburg.net/Rebecca\\_Ginsburg/Social\\_Justice\\_files/rodriguez\\_ch2\\_forced\\_passages.pdf](http://rebeccaginsburg.net/Rebecca_Ginsburg/Social_Justice_files/rodriguez_ch2_forced_passages.pdf)

**Portfolio of Responses due**

**April 4-6      Educational Justice and West Virginia Prisons Symposium**

Tues April 8      Blank and Jensen, *The Exonerated*

Thurs April 10      *The Exonerated*

Tues April 15      Michelle Alexander, from *The New Jim Crow* (ecampus)  
<http://newjimcrow.com/>  
Interview on Bill Moyers <http://billmoyers.com/segment/michelle-alexander-locked-out-of-the-american-dream/>

Thurs April 17      **Draft of final essay due. Writing Workshop**  
*Punishing Music* on Facebook  
Steve Earle, "Ellis Unit One"  
*Prison Writing*, "Songs of the Prison Plantation" (29-34)

Announcement: April 17: *Calliope* reading, 7:30 p.m., 130 Colson

Tues April 22      Paul Butler, "The Beautiful Struggle: Seven Ways to Take Back Justice" (ecampus)  
Caleb Smith, "Frontiers of Captivity," from *Prison and the American Imagination* (ecampus)

Thurs April 24

Jarvis Jay Masters, from *That Bird Has My Wings* (ecampus)  
Concluding Thoughts

**Final Essay due on Tuesday April 29 by noon**