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Spring 2020

# Chernobyl: Nuclear Narratives And The Environment (RUSS/LITR 43) Syllabus

José Vergara

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## CHERNOBYL: NUCLEAR NARRATIVES AND THE ENVIRONMENT

*RUSS/LITR043 (Spring 2020)*

*Kohlberg 116*

*TuTh 1.15-2.30 p.m. / 2.40-3.55 p.m.*

### Instructor Information

Dr. José Vergara

Kohlberg 337

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Office hours: Wednesdays 1-2 p.m., Thursdays 11.30 a.m.-12.30 p.m. by email, by phone, and by appt.

### Course Description and Goals

In this course, students will be introduced to the Chernobyl nuclear disaster, its environmental, social, and ecological consequences, and its many representations across a range of media and cultures.

RUSS043 will craft a portrait of Chernobyl that draws from numerous fields in order to underscore how the disaster resonates across space and time. Largely through the lens of artistic works, we will consider such issues as representations of public disaster; ethics; health and disease; the body and its deconstruction; ecology and climate; technology; the appropriation of disaster narratives and disaster tourism; the media and cover-ups; and faith and religion. This modular, thematic approach will lead us through the labyrinth of Chernobyl's mythology. Our texts will be drawn from (non-)fiction, oral histories, poetry, film, TV, video games, VR, photography, and other media. We will explore how the writers, filmmakers, game designers, and so forth comprehend, represent, and respond to Chernobyl through text, sound, and image. Furthermore, we will adopt a comparative approach with materials from multiple countries; doing so will allow us to better see Chernobyl as a global phenomenon. Background reading on the history and science of the event will also be assigned. A portion of the course will be explicitly devoted to sustainability and other climate issues relevant to Chernobyl. For instance, we will consider nuclear power, its potential benefits and drawbacks, and public perception.

Class time will be spent on both introductory lectures and seminar-style discussions (pair, small group, entire class) with a strong emphasis on the latter. We will talk about what makes each work, idea, or study important to our understanding of Chernobyl and its contexts and what each of us finds particularly relevant and remarkable in the texts. Ideally, the group discussions will draw on the students' diversity of knowledge and experience to foster a critical, in-depth exchange that investigates the many facets of Chernobyl, as well as their relevance to our world today. Readings, lecture, and discussion will be in English; no previous knowledge of Russian language, culture, or history are assumed.

We will also spend time improving our writing through drafting, peer editing, and revisions. Per the guidelines for writing-intensive classes at Swarthmore College, students will be required to produce at least 20 pages of work. Partly as a benefit of the interdisciplinary nature of the course, writing assignments will permit students to develop their own research interests.

For the final class project, students will contribute to an installation of a mock Chernobyl reactor control room. Within this space, we'll construct a control board with mounted iPads. Students will generate content for these interactive stations including information on various texts that we will be reading (both on the syllabus and not), video, audio (sound design), other digital media, for instance a [StoryMap](#) depicting the spread of Chernobyl narratives worldwide or radiation maps, and resources about the disaster, relevant environmental issues, and nuclear power. Content produced for the installation will also be hosted on a website that will remain active after the exhibit ends.



Some questions we will consider include: What exactly happened on April 26, 1986? Why? What happens to human interaction under these circumstances? What does Chernobyl say about the Soviet experience? What myths have grown out of the events in Chernobyl? How has the Chernobyl disaster been appropriated and transformed? What were the environmental consequences of Chernobyl, and how do they figure into the present climate crisis? What is the relationship between nature, man, and technology within this context?

### Course Objectives

By the end of this course you should be able to...

- discuss, in a reasonable degree of depth, the history, science, and cultural legacy of the Chernobyl disaster,
- place works related to Chernobyl from various traditions within a wide range of contexts,
- articulate some major arguments in scholarship concerning the assigned texts,
- analyze texts from a range of media,
- write an analytical paper involving a process that includes the formation of a thesis, drafting, and revision,
- explore and respond to counter-arguments presented in class and on your writing assignments,
- identify evidence within a text and put it to use in your own writing in a responsible manner,
- articulate your research and interpretations to a wide public audience through writing and other means,
- adopt a tone appropriate to academic writing, grant writing, and/or creative writing,
- identify, access, and use secondary sources,
- better evaluate your own and others' writing,
- and better read and write critically.



### Required Course Materials

Please purchase the following editions. We must all be (literally) on the same page and use the same translations. Remember that you can request books through McCabe and through Interlibrary Loan; while requested books usually arrive within a few days, you should plan to receive them in time.

- Alexievich, Svetlana. *Voices from Chernobyl: The Oral History of a Nuclear Disaster*. Trans. Keith Gessen. Picador, 2006.
- Plokhy, Serhii. *Chernobyl: The History of a Nuclear Catastrophe*. New York: Basic Books, 2018.
- Strugatsky Brothers. *Roadside Picnic*. Trans. Olena Bormashenko. Chicago: Chicago Review Press, 2012.
- Wolf, Christa. *Accident: A Day's News*. Trans. Heike Schwarzbauer and Rick Takvorian. New York: Farrar, Straus and Giroux, 1989.

Other texts and films will be available on reserve at the library and/or on our course Moodle page. Screenings will be held for some of the films; you are highly encouraged to attend. There will be food!

### Coursework

- *Participation and Discussion (20%)*
  - This course will be largely discussion-based, though short introductory lectures may be delivered to provide context and relevant information on individual texts or concepts. Come to each class with prepared questions, thoughts, and responses.
  - You are required to meet with me at least once to discuss one of your writing assignments; a grade for this assignment will be factored into this category. This meeting can take place at your convenience and via Zoom.
    - Zoom tutorial: <https://support.zoom.us/hc/en-us/articles/201362193-How-Do-I-Join-A-Meeting->
  - Pre-Spring Break

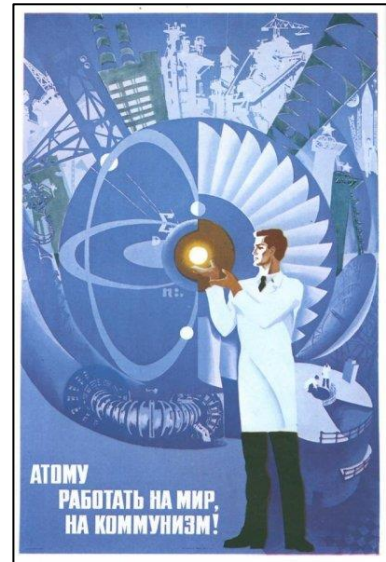
- All students will be allowed one unexcused absence, no questions asked, with no penalty to overall course grade. Each subsequent unexcused absence will result in an automatic loss of 1/3 of a grade for participation (e.g., from an A to an A-); after three such absences, your *overall* grade will go down by 1/3 *for each subsequent absence*. Absences will be excused **ONLY** for truly extenuating circumstances, such as serious illness. Hence the one, no-questions-asked unexcused absence. It is *your* responsibility to make contact to schedule make-up dates for assignments.
  - Post-Spring Break
    - During our time of online courses, there will be two options for participation: one synchronous, one asynchronous. I want to offer a synchronous option to maintain our collaborative learning and to continue fostering a sense of community, even more so during this troubling time. However, I understand that there may be circumstances (time zones, un/expected technical issues, illness, other pressing obligations) that may prevent you from participating in our Zoom discussions at some point. As such, our approach moving forward aims to be flexible, equitable, and accommodating. There is no single, one-size-fits-all solution, but I hope that this tactic will allow everyone to participate in a manner appropriate to their respective situation, which I realize may change in the coming weeks.
      - Synchronous Discussion
        - Join class at your regularly scheduled time in a Zoom meeting. We will continue discussions in various configurations (full group, small groups, partners) and with different tasks — within the limits of the technology. Discussion questions will be provided in advance on Moodle, but you are not required to submit this work in writing. Use it to guide your reading, thoughts, and responses.
          - Section 1 — <https://swarthmore.zoom.us/j/727817753>
          - Section 2 — <https://swarthmore.zoom.us/j/325490227>
        - For each class session, you must also post the following items on the respective Perusall or Google Doc link (see Moodle). Think of this like the activity we did in class on the Thursday before break (question-response-response-question, etc.)
          - At least 1 discussion question
          - At least 2 responses to others' comments or questions (~75 words)
          - These word counts are approximations. You might, for example, spread your commenting further and respond to more people. Either way, you must provide substantive writing (“Yeah, I agree!” doesn't cut it.)
          - You can, of course, always post more!
        - In case of difficulties that prevent us from meeting at a given class session, you must complete the asynchronous discussion option for that date.
        - All video sessions will be recorded and made available to the class.
      - Asynchronous Discussion
        - For each class session, you must post the following items on the respective Perusall (texts) or Google Doc (films) link (see Moodle). Think of this like the activity we did in class on the Thursday before break (question-response-response-question, etc.)
          - At least 1 comment (~150 words)
          - At least 2 discussion questions
          - At least 5 responses to others' comments or questions (~75 words)
          - These word counts are approximations. You might, for example, spread your commenting further and respond to more people.

Either way, you must provide substantive writing (“Yeah, I agree!” doesn’t cut it.)

- You can, of course, always post more!
  - Links to each item will be available on Moodle.
  - For both the synchronous and asynchronous options, your work on Perusall/Google Docs must be posted by 11.59 Saturday at your local time. In other words, I should have access to it when I wake up on Sunday mornings.
  - If you don’t mind reading on a screen, I would encourage you to read the assigned PDFs on Perusall, so you can add annotations and comments as you go.
- *Online Reflections and Questions (15%)*
  - At least **eight** times in the semester, you must post one clarifying question (“I didn’t understand what happened in this scene”) *and* one discussion question (“What does the color red represent?”) to the appropriate folder on Moodle. These questions will be incorporated into our discussions. You may post extra questions one time for extra credit.
  - At least **three** times in the semester, you must post a reflection piece (300-400 words) to the appropriate folder on Moodle. Think about your reactions to the material and what catches your attention: content, style, themes, characters, argument, idea, etc. Analyze your selected topic, and use this space to prepare for class discussions, questions, and, potentially, later writing. Reflections may be more informal than the other written assignments, and you are encouraged to reflect on how the texts speak to you personally.
  - Either kind of post should be submitted by 9 a.m. You may only submit **either** questions or a reflection on any given day. In other words, I will only count one submission per day.
  - This is the primary means by which I will evaluate your completion of the reading/watching/etc. assignments. If it becomes clear to me that you are not keeping up with the reading, I reserve the right to introduce quizzes on either day of the week, though I’d rather devote class time to our discussions.
- *Essay: 5-6 pages (15%)*
  - Please see the “Essay Guidelines” on Moodle for details on this assignment.
  - I will suggest some topics, but you are *strongly* encouraged to develop your own ideas.
  - You will have the opportunity to submit an optional revision (beyond the version submitted to our course WA and to me). Optional revisions will earn a new grade, rather than the average of the two versions, with one important caveat: If you make barely any substantive adjustments, you will earn a *lower* score.
- *Contribution to Installation: variable length (25%)*
  - Please see the “Installation Guidelines” on Moodle for details on this assignment.
  - This assignment will allow you develop skills in research methods, public writing, and digital humanities. The aim here will be to write and, in some cases, create materials for our final class project, an installation of a mock Chernobyl reactor control room, that introduce our audience to some aspect of the disaster. Thus, you must think of this writing differently than you would about your essay or research paper, though the subjects of these assignments may overlap in some ways depending on your personal and academic interests. Gear it toward a public audience who does not have the same kind of knowledge base that you will have after completing this course. Aim for



- writing that is academically rigorous yet accessible.
  - The format of your contribution can vary (StoryMap, a study of sound design in films/video games/VR related to Chernobyl, a comparison of Chernobyl radiation maps and narratives, etc.). You must produce an accompanying document that contains an argument/interpretation of some sort, critical analysis, substantial evidence, and a conclusion.
  - You must produce content that covers at least one text from the syllabus and one from the course bibliography (i.e., one that not everyone has read).
- *Creative Response or Research Grant Proposal: 12 pages (4,200 words) min. (25%)*
    - Please see the “Creative + Grant Guidelines” on Moodle for complete details on this assignment.
    - This paper may be a story or play about some aspect of the Chernobyl catastrophe. If you take this option, you must also include a 2-3-page statement on the differences between this assignment and the previous ones. Did you use the historical and documentary materials in a different way for this assignment? Did your thought processes change? Which assignment gave you the most insight into a particular topic you wrote about? Why?
    - Alternatively, you may write a research proposal addressed to a granting agency. You must identify a research question to explore and offer a plan to answer it. Your selected grant may be in any field: the humanities, the sciences, the social sciences, etc.



### Late Submissions

Late work will be docked a third of a grade per day. If you find yourself in truly extenuating circumstances that adversely affect your ability to complete the assignments or to adhere to the deadlines, please contact me *as soon as possible*. I can be flexible when the circumstances warrant, so do take the initiative to contact me. I'm here to help.

### Electronic Devices

Unless otherwise instructed/approved, please silence and put away all electronic devices during class.

### Religious Holidays

Please inform me of your observance of religious holidays. Assignments can be rescheduled; however, it is your responsibility to speak with me *within two weeks* of the start of the semester to make arrangements.

### Spring 2020 Swarthmore College Accommodations Statement

If you believe you need accommodations for a disability or a chronic medical condition, please contact Student Disability Services (Parrish 113W, 123W) via e-mail at [studentdisabilityservices@swarthmore.edu](mailto:studentdisabilityservices@swarthmore.edu) to arrange an appointment to discuss your needs. As appropriate, the office will issue students with documented disabilities or medical conditions a formal Accommodations Letter. Since accommodations require early planning and are not retroactive, please contact Student Disability Services as soon as possible. For details, visit the [Student Disabilities Services website](#). You are also welcome to contact us privately to discuss your academic needs. However, all disability-related accommodations must be arranged, in advance, through Student Disability Services.

### Academic Honesty Statement

Academic misconduct of any kind will not be tolerated. If presented with clear evidence of such behavior, disciplinary action will be initiated. Please refer to the [Student Handbook](#) for details. All work submitted must be your own. If you cite someone else's analysis, you must use proper citations. If you have questions about what constitutes plagiarism or unacceptable forms of group collaboration, please do not hesitate to talk to me!

### Intellectual Pluralism Statement

During discussions, please be respectful to everyone in class, students and instructor alike, regardless of their opinions and experience level. I will likewise do all I can to sustain a classroom environment in which everyone feels

comfortable sharing their ideas.

## RUSS/LITR 043 (SPRING 2020) – SCHEDULE OF ASSIGNMENTS

*Subject to revision announced in class, on Moodle, or by email.*

### Important Dates

**Drop/add ends: Jan. 31**

**Last day to withdraw from course with W: March**

**Spring Break begins after last class: March 27**

**Classes resume: March 16**

**Classes end: May 1**

**Finals: May 7-14**

Week	Day	Date	Due on this date. Unless otherwise noted, please submit written assignments on Moodle.
<b>WHAT REALLY HAPPENED ON APRIL 26, 1986?</b>			
1	Tu	1/21	<input type="checkbox"/> Introductions <input type="checkbox"/> Syllabus <input type="checkbox"/> Questions
	Th	1/23	<input type="checkbox"/> Read Alexievich, Svetlana. <i>Voices from Chernobyl: The Oral History of a Nuclear Disaster</i> . Trans. Keith Gessen. New York: Picador, 2006. (pp. 1-79) <input type="checkbox"/> Post online response by 9 a.m. <b>This one is required for everyone.</b> This week, please respond to the following three questions in the form of an informal two-page essay. <ol style="list-style-type: none"> <li>1. What ideas, impressions, or knowledge do you have about Chernobyl and the USSR?</li> <li>2. Where and how do you think you formed these notions?</li> <li>3. Upon reflection, what might be some potential problems with these initial thoughts?</li> </ol>
2	Tu	1/28	<input type="checkbox"/> Read Alexievich. <i>Voices from Chernobyl</i> . (pp. 81-236) <input type="checkbox"/> Read Plokhy, Serhii. <i>Chernobyl: The History of a Nuclear Catastrophe</i> . (pp. 39-56, 59-86) <input type="checkbox"/> Sign up for a <i>S.T.A.L.K.E.R.: Shadow of Chernobyl</i> time slot on Moodle. See the assignment guidelines to prepare for discussion.
	Th	1/30	<input type="checkbox"/> Visit from Professor of Engineering Carr Everbach <input type="checkbox"/> Read Plokhy. <i>Chernobyl</i> . (pp. 101-18, 121-70) <input type="checkbox"/> Ferguson, Charles D. <i>Nuclear Energy: What Everyone Needs To Know</i> . Oxford: Oxford UP, 2011. (pp. 3-47, 138-44).
<b>MEMORY &amp; FORGETTING</b>			
3	Tu	2/4	<input type="checkbox"/> Explanation of installation project and visit from Library/LMC staff <input type="checkbox"/> Read Plokhy. <i>Chernobyl</i> . (pp. 249-81) <input type="checkbox"/> Read selected poems by Ivan Drach, Lina Kostenko, Sofia Maidanska, and Oksana Pakhliovska. <i>Shifting Borders: East European Poetries of the Eighties</i> . (pp. 374-75, 379-80, 386, 395-7) <input type="checkbox"/> Read Sirota, Liubov – Chernobyl Poems <input type="checkbox"/> Read Bilotserkivets, Nataalka. “May.” Trans. Virlana Tkacz et al. <i>Agni</i> 34 (1991): 51-54. <input type="checkbox"/> Read Gray, Peter and Kendrick Oliver. Introduction. <i>The Memory of Catastrophe</i> . 1-12.
	Th	2/6	<input type="checkbox"/> Read Shcherbak, Iurii. <i>Chernobyl: A Documentary Story</i> . New York: St. Martin’s Press, 1989. (pp. 1-8, 27-37, 39-47, 61-77, 141-168) <input type="checkbox"/> Shepard, Jim. “Zero Meter Diving Team.” <i>Like You’d Understand, Anyway</i> . New York: Knopf, 2007. 3-23.
<b>TRANSMEDIAL CHERNOBYL</b>			
4	Tu	2/11	<input type="checkbox"/> Read Strugatsky Brothers. <i>Roadside Picnic</i> . (pp. 1-104)
	Th	2/13	<input type="checkbox"/> Read Strugatsky Brothers. <i>Roadside Picnic</i> . Trans. Olena Bormashenko. Chicago: Chicago Review Press, 2012. (pp. 105-93)
5	Su	2/16	<input type="checkbox"/> Screening of Tarkovsky’s <i>Stalker</i> . Sci Center Room 199 – Cunniff Hall. 7 p.m. Food provided!
	Tu	2/18	<input type="checkbox"/> Watch Tarkovsky, Andrei. <i>Stalker</i> . Mosfilm, 1979. (161 mins.) <input type="checkbox"/> Read Tarkovsky, Andrei. <i>Sculpting in Time</i> . Austin: University of Texas Press, 2008. (required: pp. 193-200 + optional pp. 164-192)

	Th	2/20	<input type="checkbox"/> Play <i>S.T.A.L.K.E.R.: Shadow of Chernobyl</i> . See the assignment guidelines to prepare for discussion. <input type="checkbox"/> Read Rush-Cooper, Nick. "In the Zone: How Gamers Experience the Real Chernobyl." <i>Rock, Paper, Shotgun</i> (14 May, 2014). <input type="checkbox"/> Read Morris, Holly. "The Stalkers: Inside the Bizarre Subculture That Lives to Explore Chernobyl's Dead Zone." <i>Slate</i> (26 September, 2014). <a href="https://slate.com/news-and-politics/2014/09/the-stalkers-inside-the-youth-subculture-that-explores-chernobyls-dead-zone.html">https://slate.com/news-and-politics/2014/09/the-stalkers-inside-the-youth-subculture-that-explores-chernobyls-dead-zone.html</a> .
	F	2/21	<input type="checkbox"/> Essay (Polished Draft) due by 9 p.m. on Moodle and via email to your WA. At the bottom of the last page of your written materials, please make a short list of the topics you would like to focus on during your WA session.
<b>TRANSNATIONAL CHERNOBYL</b>			
6	M	2/24	<input type="checkbox"/> REQUIRED: Lecture by Elizabeth Plantan. "Environmental Activism in Authoritarian Regimes: Comparing China and Russia." McCabe Library Atrium. 4.30-5.30 p.m.
	Tu	2/25	<input type="checkbox"/> Read Wolf, Christa. <i>Accident: A Day's News</i> . Trans. Heike Schwarzbauer and Rick Takvorian. New York: Farrar, Straus and Giroux, 1989. <input type="checkbox"/> Read Heise, Ursula K. "Afterglow: Chernobyl and the Everyday." <i>Sense of Place and Sense of Planet: The Environmental Imagination of the Global</i> . (pp. 178-191, 200-203)
	Th	2/27	<input type="checkbox"/> In class: Brainstorm ideas for installation <input type="checkbox"/> Read Makhgangi, Mohamed. "The Four Seasons of Chernobyl." <i>Memoirs of a Meltdown: An Egyptian between Moscow and Chernobyl</i> . Cairo and New York: The American University in Cairo Press, 2006. 13-80.
<b>CONSPIRACY &amp; THE MEDIA: THE COVER-UP</b>			
7	M	3/2	<input type="checkbox"/> Installation Open Lab. McCabe 306. 4-5:30 p.m. Want to run your ideas for your installation project by us? Have questions about the assignment or what you might do? Drop by! Snacks provided.
	Tu	3/3	<input type="checkbox"/> Read Voznesenskaya, Julia. <i>The Star Chernobyl</i> . (Selections – Anastasia plot). If you would like to read the entire book, please let me know. <input type="checkbox"/> Read Tucker, Anthony. "Chernobyl: Confusion & Deceit." <i>Index on Censorship</i> 1 (1996): 86-93.
	W	3/4	<input type="checkbox"/> Essay (Revised Version) due by 9 p.m.
	Th	3/5	<input type="checkbox"/> Read Plokhy. <i>Chernobyl</i> . (pp. 173-88, 233-48) <input type="checkbox"/> Read Brown, Kate. <i>Manual for Survival: A Chernobyl Guide to the Future</i> . New York: W. W. Norton & Company, 2019. (pp. 13-25, 81-94, 232-39, 249-62, 301-12)
	F	3/6	<input type="checkbox"/> Submit your installation project proposal (texts + platform + summary) by 9 p.m.
8-9	<b>--- SPRING BREAK(S) ---</b>		
<b>HEROES &amp; VILLAINS: CRAFTING A NARRATIVE AFTER/ABOUT CHERNOBYL</b>			
10	Tu	3/24	<input type="checkbox"/> Watch Mindadze, Aleksandr. <i>Innocent Saturday</i> . Passenger Film Studio, 2011. <input type="checkbox"/> Read Lindbladh, Johanna. "Coming to Terms with the Soviet Myth of Heroism Twenty-five Years After the Chernobyl' Nuclear Disaster." <i>Anthropology of East Europe Review</i> 30.1 (2012): 113-126.
	Th	3/26	<input type="checkbox"/> Watch HBO's <i>Chernobyl</i> (Episodes 1-5) <input type="checkbox"/> Installation Open Lab. Zoom. 4-5:30 p.m. EST. Having technical difficulties putting together your installation project? Need some other kind of assistance? Drop by on Zoom!  <b>REMEMBER THAT FOR YOUR INSTALLATION PROJECT, YOU MUST USE AN ACCOUNT SET UP USING THE COURSE GMAIL! THIS INFORMATION IS AVAILABLE ON MOODLE.</b>
	Sa	3/27	<input type="checkbox"/> Asynchronous discussion items due by 11.59 p.m.
<b>ECOLOGICAL CHERNOBYL</b>			
11	Tu	3/31	<input type="checkbox"/> Read Mycio, Mary. <i>Wormwood Forest: A Natural History of Chernobyl</i> . (pp. 99-152) <input type="checkbox"/> Watch <i>National Geographic</i> . "30 Years after Chernobyl, Nature Is Thriving." <a href="https://www.youtube.com/watch?v=E-h15wX14po">https://www.youtube.com/watch?v=E-h15wX14po</a> . [3 mins.] <input type="checkbox"/> Read Brown. <i>Manual for Survival</i> . (pp. 125-131)



	Th	4/2	<input type="checkbox"/> Watch Henriksen, George and John Huntley. <i>An Invisible Enemy: Disappearing World</i> . New York: Films Media Group, 1987. [52 mins.] Access here: <a href="https://tripod.swarthmore.edu/permalink/01TRI_INST/j0hcq8/alma991006934419704921">https://tripod.swarthmore.edu/permalink/01TRI_INST/j0hcq8/alma991006934419704921</a> . <input type="checkbox"/> Read MacKenzie, Debora. "The Rad-dosed Reindeer." <i>New Scientist</i> (18 Dec., 1986): 37-40.
	Sa	4/4	<input type="checkbox"/> Asynchronous discussion items due by 11.59 p.m.
12	Tu	4/7	<input type="checkbox"/> Read Marder, Michael and Anais Tondeur. <i>The Chernobyl Herbarium: Fragments of an Exploded Consciousness</i> . London: Open Humanities Press, 2016. (pp. 9-73) [alternating 1-pg. vignettes + photos] <input type="checkbox"/> Read Palij, Michael and William C. Fletcher, "Chornobyl': An Etymology," <i>The Ukrainian Quarterly</i> 42.1-2 (1986): 22-24.
<b>STAGING CHERNOBYL</b>			
	Th	4/9	<input type="checkbox"/> Read Kurginian, Sergei. <i>Compensation: A Liturgy of Fact</i> . Trans. Carolyn Kelson with Alex and Helen Prokhorov. <i>Voicings: Ten Plays from the Documentary Theater</i> . Ed. Attilo Favorini. 340-355. Hopewell, NJ: Ecco Press, 1995.
	Sa	4/11	<input type="checkbox"/> Asynchronous discussion items due by 11.59 p.m.
13	Tu	4/14	<input type="checkbox"/> Read Gubaryev, Vladimir. <i>Sarvophagus: A Tragedy</i> . New York: Vintage, 1987. <input type="checkbox"/> Installation Open Lab. Zoom. 4-5:30 p.m. EST. Having technical difficulties putting together your installation project? Need some other kind of assistance? Drop by on Zoom!  <b>REMEMBER THAT FOR YOUR INSTALLATION PROJECT, YOU MUST USE AN ACCOUNT SET UP USING THE COURSE GMAIL! THIS INFORMATION IS AVAILABLE ON MOODLE.</b>
<b>MYSTERIES, MUSEUMS, AND MONSTERS: APPROPRIATIONS OF DISASTER</b>			
	Th	4/16	<input type="checkbox"/> Read Stone, Philip R. "Dark Tourism, Hererotopias and Post-Apocalyptic Places – The Case of Chernobyl." <i>Dark Tourism and Place Identity: Managing and Interpreting Dark Places</i> . Eds. Leanne White and Elspeth Frew. Melbourne: Routledge (2013). 79-93. <input type="checkbox"/> Watch Parker, David. <i>Chernobyl Diaries</i> . Warner Brothers, 2012. [86 mins.]
	Sa	4/18	<input type="checkbox"/> Asynchronous discussion items due by 11.59 p.m.
14	Tu	4/21	<input type="checkbox"/> Read one of the following (assigned in class)... <ul style="list-style-type: none"> <li>• Beres, Michael. <i>Chernobyl Murders: Book One in the Lazlo Horvath Thriller Series</i>. Aurora, IL: Medallion Press, 2008. (pp. 121-182)</li> <li>• Kraus, Mike. <i>Prip'Yat: The Beast of Chernobyl</i>. Lexington: Fading Light Press, 2003. (pp. 1-12, 48-87)</li> <li>• Smith, Martin Cruz. <i>Wolves Eat Dogs</i>. New York: Pocket Books, 2004. (pp. 91-144)</li> <li>• White, Andrea. <i>Radiant Girl</i>. Houston: Bright Sky Press, 2008. (7-58)</li> </ul>
	Th	4/23	<input type="checkbox"/> Watch Gracia, Chad. <i>The Russian Woodpecker</i> . Roast Beef Productions, 2015. [82 mins.]
	Sa	4/25	<input type="checkbox"/> Asynchronous discussion items due by 11.59 p.m.
	Su	4/26	<input type="checkbox"/> Submit polished draft of your installation materials <b>by 2 p.m. EST on Moodle and via email to your WA</b> . At the bottom of the last page of your written materials, please make a short list of the topics you would like to focus on during your WA session.  <b>REMEMBER THAT FOR YOUR INSTALLATION PROJECT, YOU MUST USE AN ACCOUNT SET UP USING THE COURSE GMAIL! THIS INFORMATION IS AVAILABLE ON MOODLE.</b>
<b>THE AGE OF THE ATOM: ALL OVER OR JUST BEGINNING?</b>			
15	Tu	4/28	<input type="checkbox"/> Read Davies, Thom. "A Visual Geography: Double Exposure." <i>International Labor and Working-Class History</i> 84 (2013): 116-39. <input type="checkbox"/> Read Chiocchia, Winifred. "The White Angel: Children of Chernobyl, Grown Up." <a href="https://www.lensculture.com/articles/niels-ackermann-the-white-angel-children-of-chernobyl-grown-up">https://www.lensculture.com/articles/niels-ackermann-the-white-angel-children-of-chernobyl-grown-up</a> . [photos and short interview] <input type="checkbox"/> Read Phillips, Sarah D. "Chernobyl Forever." <i>Somatosphere</i> . 25 April, 2011. <a href="http://somatosphere.net/2011/chernobyl-forever.html">http://somatosphere.net/2011/chernobyl-forever.html</a> . <input type="checkbox"/> <i>OPTIONAL</i> : Read Ferguson. <i>Nuclear Energy</i> . (pp. 86-102, 189-207). Read selectively.

	Th	4/30	<input type="checkbox"/> Read Wallace-Wells, David. <i>The Uninhabitable Earth: Life After Warming</i> . (pp. 143-57) <input type="checkbox"/> Watch De Leo, Maryann and Christophe Bisson. <i>White Horse</i> . HBO, 2007. <i>Vimeo</i> , uploaded by Christophe Bisson, <a href="https://vimeo.com/18427727">https://vimeo.com/18427727</a> . [17 mins.]
	Fr	5/1	<input type="checkbox"/> Installation material peer review worksheet due by 11:59 p.m. your time. Please complete the peer review handout, post it in the corresponding folder on Moodle for me, and email it to your partner.
	Sa	5/2	<input type="checkbox"/> Asynchronous discussion items due
FIN	Th	5/7	<input type="checkbox"/> Submit final versions of materials for installation by <b>8 p.m. EST</b>
	Su	5/17	<input type="checkbox"/> Creative Response / Research Grant Proposal due <b>by noon local time on Moodle</b> . Senior grades are due by noon on 5/19, so I will prioritize reading those. <input type="checkbox"/> Essay (Optional Revision) due <b>by 3 p.m. local time on Moodle</b> .