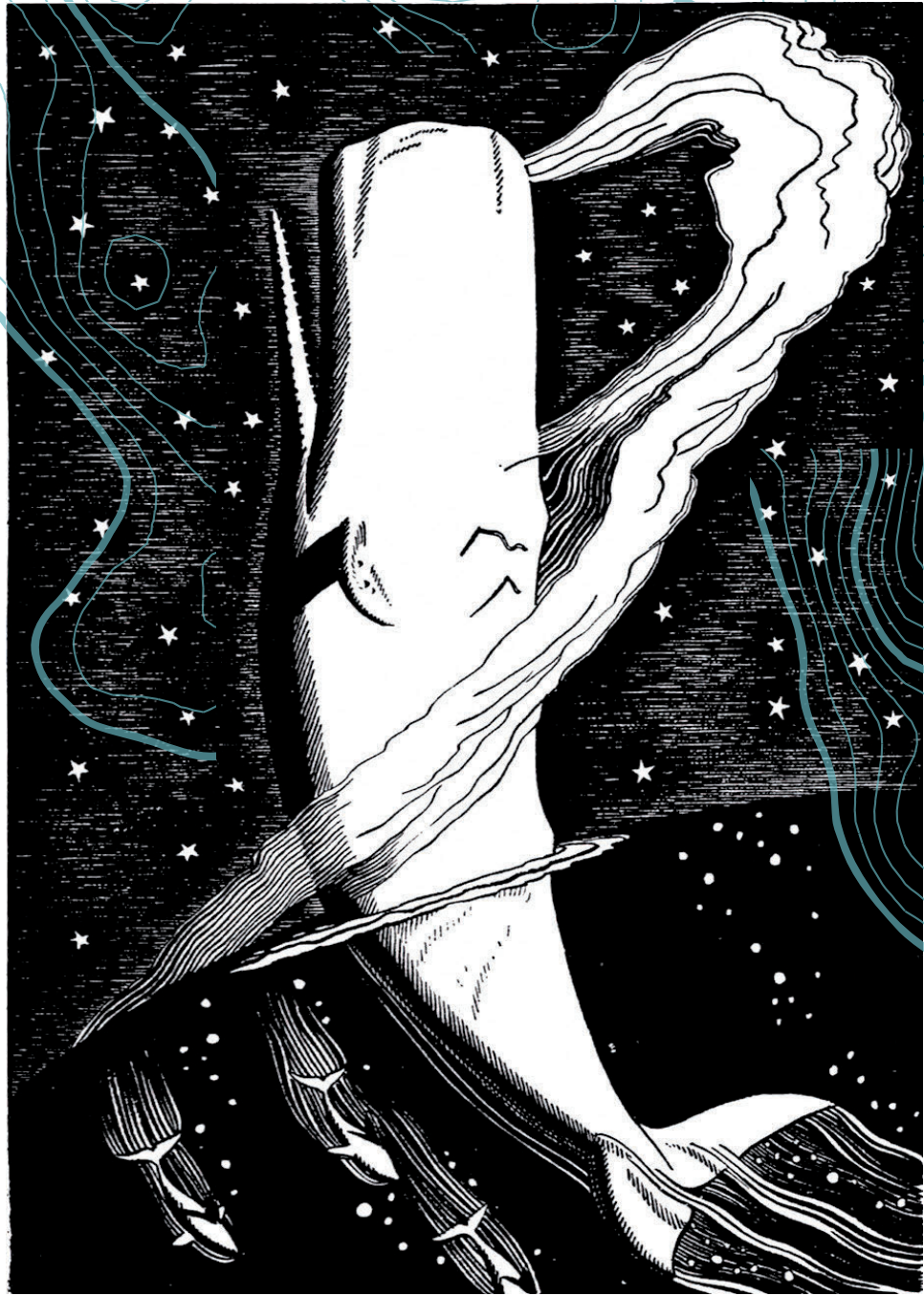


Global Ocean Literature



[whale] Fall 2023

Bushnell





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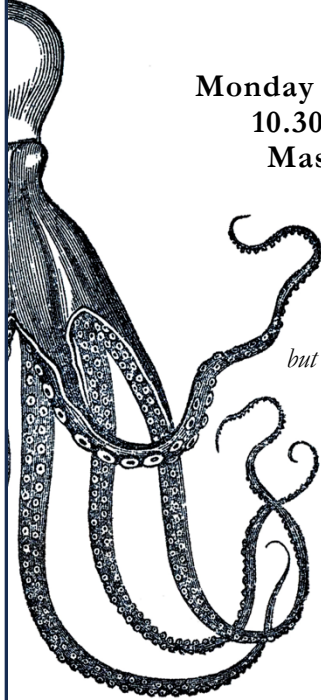
Front/Back Cover: From Lakeside Press's 1930 edition of *Moby-Dick* illustrated by Rockwell Kent.  
Pen, brush, ink, and graphite pencil on paper.



COURSE SYLLABUS  
GLOBAL OCEAN LITERATURE  
*[whale] Fall 2023*

Monday & Wednesday  
10.30 - 11.45am  
Masin Room

Dr. Kelly P. Bushnell (she/her)  
kpb2@williams.edu  
OH: Mon 1-2pm @ Keener



*“If there is poetry in my book about the sea, it is not because I deliberately put it there, but because **no one could write truthfully about the sea and leave out the poetry.**”*

Rachel Carson, *The Sea Around Us* (1951)

*“Poetry is the journal of the sea animal living on land...”*

Carl Sandburg in the *Atlantic* (1923)

*“When a whale dies, **the story has just begun.**”*

From “Life After Whale (On Whale Falls), *Smithsonian* (2011)

## Course Description

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The whale fall is an image to which we will return over and over this term. It is a place where we can consider many of the literal and figurative questions of living on a watery world: What is depth? What is exploration? Who is a seafarer? Why do we term some animals “charismatic” (*Megaptera novaengliae*, the Humpback Whale) but not others (*Osedax mucofloris*, the “Bone-Eating Snotflower” worm who eats her bones)?

A critical aspect of this course is in moving beyond the *human* experience of seafaring to consider literary representations of *nonhuman* organisms at/in the sea. The ocean is thus the deck prism\* through we will view historically-contingent questions of existence and identity and the inextricable connections between social and environmental justice.

Additionally, we will practice the art of close reading and analysis as you continue to develop your writing and communication skills in service of being a critical, thoughtful human on our blue planet.

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\* Deck prisms are solid glass prisms that were often set into the decks of wooden sailing ships to concentrate light belowdecks without the risk of fire from a lantern. You can see them on multiple ships here at the Seaport.

## A Note on *Moby-Dick*

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**Herman Melville, *Moby-Dick*. Oxford UP 2022.  
Edited by Hester Blum. ISBN 0198853696.**

You must purchase this exact edition, otherwise not only will you be missing the supplemental information specific to this edition, but your page numbers will be different which will cause you unnecessary headaches.

While much of our course will focus on the voices and narratives not often represented in anthologies of sea literature, *Moby-Dick* is more radical than you may have been led to believe, and it is one of my absolute favorite novels to teach and to read and re-read. Rather than reading the novel in one gigantic unit, we will spread the voyage of the *Pequod* over our voyage together this term, reading several chapters at a time every week or two to provide an overarching structure for the term and to make thematic connections to our poetic texts.

## Your Course Reader

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All other texts (mostly poems) are in this Course Reader. Please bring it to every class and please do me the great honor of writing all over it. I've introduced each week's texts with some guiding questions or running starts for you to consider as you annotate. You'll also notice some QR codes that will take you to supplemental videos, scholarly works, or other materials.

As a document, your Course Reader is a journal of sorts in which you can track your critical thinking as it evolves throughout the semester, and keep of your texts and notes in one convenient place. It also allows us to easily make connections to previous texts during class.

## The *Dory*

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This semester we will also continue a Williams-Mystic tradition to compile a literary magazine called the *Dory*. Round about when we get home from Louisiana I'll ask for volunteers to serve as the Editorial Board for the F'23 issue. Editors will craft the call for submissions (which generally includes any type of written or visual work) and decide what form the magazine will take. Then the evening of your Skills Show-Off we'll have a reading for faculty and friends!

## Accessibility

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To ensure that we can provide appropriate accommodations in a timely manner, please be sure to discuss accommodation request with Tom right away.

## Assignments & Grades

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Response #1	25%	Due 9/13
Response #2	25%	Due 10/18
Final Project Proposal		Due 11/8
Final Project	30%	Due 11/29
Attendance & Engagement	20%	

Late written work will have one letter grade deducted for every day it is late. Please remember Williams-Mystic is a fast-paced semester with many assignments, events, and travels which leave little time to make up anything you miss, so generally we try to avoid extensions except in serious cases.

**What does 100% Attendance & Engagement look like?** You are in class on time, with your text out, you're taking notes, listening actively to your classmates, joining the discussion when you have something to add, and/or coming to office hours for clarification or further discussion.

## Territorial Acknowledgement

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**Acuy!** (Hello, in Mohegan.) Mystic Seaport sits on the traditional lands of the Pequot and Mohegan people. The name "Mystic" is derived from the Pequot word **missituk**: "a large river whose waters are driven into waves by tides or wind." We pay our respects to their ancestors, their elders both past and present, and to their future generations.

Acknowledgement is an important social justice practice; however, it is only a starting point. This term we will discuss territorial acknowledgement as a practice, and you will have the opportunity to learn more from the traditional inhabitants of this land.

The Pequot word **Wuyee-puy-ã'q** (pronounced wee-ee-pee-on-kwa) means "**come in a good way.**" Let us strive to "come in a good way" as stewards of this land and these waters, and as good relatives to those with whom we share them.

## Honor Code

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In all you do at Williams-Mystic you are bound by the Honor Code, which will be discussed by the faculty at the beginning of the term.

In the humanities, the Honor Code violation I see most often is plagiarism, but many (perhaps even most) of the plagiarism I see is not malicious but accidental— the result of poor note taking and source management. If you have any questions about ethical use of sources (or if you'd just like some tips on keeping track of research and quotes) please don't hesitate to come chat with me. When you have read this syllabus to completion please email me a picture of a Pacific Spiny Lump sucker (*Eumicrotremus orbis*).



## COURSE SCHEDULE

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*Please arrive in class having read all texts listed and chosen at least one to annotate in depth.*

### Week 1: Invitations

<b>Wed 23 August</b>	Aimee Nezhukumatathil, "Invitation" Lucille Clifton, "Blessing the Boats" Ofelia Zepeda, "Carrying our Words" Walt Whitman, "The World Below the Brine" + Have a look through the "Approaching Literary Texts" section of your Reader.
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### { Week 2&3: Offshore Field Seminar }

### Week 4: Loomings (Beginning *Moby-Dick*)

<b>Mon 11 Sept</b>	<i>Moby-Dick</i> : Etymology, Extracts, Ch. 1-12 (p. 1-72) <b>Meet at entrance to <i>Voyaging in the Wake of the Whalers</i> exhibit.</b>
<b>Wed 13 Sept</b>	<i>Moby-Dick</i> : Ch. 13-27 (p. 72-127) <b>Response #1 Due at beginning of class.</b>

### Week 5: Human Bodies in/of Water

<b>Mon 18 Sept</b>	Denise Levertov, "The Depths" Robert Hayden, "The Diver" Adrienne Rich, "Diving Into the Wreck" Susan Fawcett, "Blackwater Diving" Peggy Shumaker, "Night Dive" Samuel Green, "Night Dive" Elizabeth Katz, "Elegy for a Diver" Ben Howard, "The Diver" Aimee Suzara, "Amphibious" Donika Kelly, "Self-Portrait as a Body, a Sea" Rick Noguchi, "The Ocean Inside Him" Robert Sullivan, "Ocean Birth" Raquel Salas Rivera, "sea of the poem (an annex so we may dream backwards)"
<b>Wed 20 Sept</b>	<i>This week your science and humanities classes are reversed so we can visit the Mashantucket Pequot Museum on Thursday.</i>



## Week 6: From the Intertidal Zone to the Deep Sea

<b>Mon 25 Sept</b>	<b>Intertidal: The Literal/Littoral Zone</b> HD, "The Pool" DH Lawrence, "Seaweed" Denise Levertov, "The Tide" Mary Oliver, "Hermit Crab" Jeffrey Yang, "Nudibranch" Elizabeth Bishop, "The Bight" David Baker, "The Sea" Evelyn Flores, "Tidepools"
<b>Wed 27 Sept</b>	<b>The Deep Sea</b> Sarah Lindsay, "Adaptive Behavior" Sarah Lindsay, "Jericho Worms" Sarah Lindsay, "Eye in the Sea" Brooks Haxton, "Submersible" Rudyard Kipling, "The Deep Sea Cables" Miriam Gable, "Marine Snow" David Baker, "Whale Fall"

## { Week 7: Pacific Northwest Field Seminar }

## Week 8: Underway on the *Pequod*

<b>Mon 9 Oct</b>	<b>Indigenous Peoples Day – No Class</b>
<b>Wed 11 Oct</b>	<i>Moby-Dick</i> : Ch. 28-50 (p. 127-226) → 99 pages: start early!

## Week 9: Cephalopods / Climate Panel

<b>Mon 16 Oct</b>	<b>In Ink: Reading Cephalopods</b> <i>Moby-Dick</i> : Ch. 51-59 (pp. 226-269) → Especially Ch. 59: <i>The Squid</i> Marylin Nelson, "Octopus Empire" Eric Paul Schaffer, "The Open Secret of the Sea" Jeffrey Yang, "Nautilus" Sarah Lindsay, "Isolated Octopus" Sarah Lindsay, "The Common Octopus" Sarah Lindsay, "Speaking of the Octopus" Alfred Lord Tennyson, "The Kraken"
<b>Wed 18 Oct</b>	<b>Interdisciplinary Climate Panel: 9-11.45am @ Masin Room</b> Kathy Kathy Jetñil-Kijiner & Aka Niviana, "Rise" Aimee Nezhukumatathil, "Triggerfish Invective" Jeffrey Yang, "Triggerfish" Craig Santos Perez, "A Sonnet at the Edge of the Reef" Craig Santos Perez, "Love in a Time of Climate Change" <b>Response #2 Due at beginning of class.</b>

{ Week 10: Louisiana Field Seminar }

Week 11: Middle Passages

<b>Mon 30 Oct</b>	<p><b>Visit to Stonington Lighthouse, please read:</b>          Robert Hayden, "Middle Passage"          Danez Smith, "dream where every black person is standing by the ocean"          Joann Balingit, "Song Where Every Filipinx Person is Standing by the Ocean"</p>
<b>Wed 1 Nov</b>	<p>Mohamed Hassan, "Secrets of the Sea (for Alan Kurdi)"          'Gebenga Adeoba, "Seafarers"</p>

Week 12: Un/Charismatic Mega/Fauna

<b>Mon 6 Nov</b>	<p><b>Whales: Cetaceans &amp; Citations</b>          Stanley Kunitz Kunitz, "The Wellfleet Whale"          Kamilah Aisha Moon, "Notes on a Mass Stranding"          Annie Finch, "Watching the Oregon Whale"          Kimiko Hahn, "[The Whale Already]"          WS Merwin, "For a Coming Extinction"          Mary Oliver, "The Humpbacks"</p>
<b>Wed 8 Nov</b>	<p><b>Smaller Than Whales</b>          Sarah Lindsay, "Debt to the Bone-Eating Snotflower"          Sarah Lindsay, "Carnivorous Sponges of the Antarctic Ocean"          Anna Świrscscyńska, "I am Filled with Love"          Jeffrey Yang, "Dinoflagellate"          Aimee Nezhukumatathil, "Self-Portrait as a Scallop"          Aimee Nezhukumatathil, "Suppose You Were a Moray Eel"          William Cowper, "To the Immortal Memory of the Halibut..."  <b>Final Project Proposal Due at beginning of class.</b></p>

Week 13: Sharks & Shanties

<b>Mon 13 Nov</b>	<p><b><i>Moby-Dick</i>: Ch. 60-80 (p. 269-330) → <i>Esp. Ch. 66: The Shark Massacre</i></b>          Herman Melville, "The Maldive Shark"          Mary Oliver, "The Shark"          Alan Dugan, "Plague of Dead Sharks"          Carl Sandburg, "In a Breath"          Richard O'Connell, "Shoal of Sharks"          Nancy Willard, "Sand Shark"</p>
<b>Wed 15 Nov</b>	<p><b>Class onboard <i>Charles W. Morgan</i></b>  <i>Moby-Dick</i>: Ch. 81-101 (p. 330-415)</p>

## Week 14: Fall Break

Wherever you are this week, take some time to finish *Moby-Dick*!

## Week 15: Voyage's End

**Mon 27 Nov**      *Moby-Dick*: Ch. 102-119 (p. 415-465)

**Wed 29 Nov**      *Moby-Dick*: Ch. 120-135 + Epilogue (p. 465-522)  
**Final Project Due at beginning of class.**

## Week 16: The Sea is History / The Sea is the Future

**Mon 4 Dec**      **Revisit “Middle Passage” and “The Deep Sea Cables,” then:**

Carl Sandburg, “Sea-Wash”  
Derek Walcott, “The Sea is History”  
Jeffrey Yang, “Coelacanth”  
Linda Hogan, “The Turtle Watchers”  
Craig Santos Perez, “Praise Song for Oceania”  
Brandi Nalani MacDougall, “Water Remembers”  
Rita Dove, “Primer for the Nuclear Age”  
Kathy Jetñil-Kijiner, “Monster”

**Wed 6 Dec**      Making connections between multiple texts this term.  
*Dory* Launch Reading at the Skills Show-Off this evening!

## *Moby-Dick* Specific Reading Schedule

Tackling a text the size of *Moby-Dick* might seem daunting in just eight class periods, so I've found that seeing it broken down like this assuages some students' anxieties. There are a few days where you'll need to have read pretty large chunks, but I've endeavored to place those days strategically within the semester; for instance, your 99-pager is the Wednesday after Indigenous Peoples' Day, so there will be no class on Monday. Please also ask me anytime for more tips and tricks for reading (and retaining!) large amounts of text.

Mon 11 Sept	Etymology, Extracts, Ch. 1-12 (p. 1-72)	72 pages
Wed 13 Sept	Ch. 13-27 (p. 72-127)	55 pages
Wed 11 Oct	Ch. 28-50 (p. 127-226)	99 pages
Mon 16 Oct	Ch. 51-59 (p. 226-269)	43 pages
Mon 13 Nov	Ch. 60-80 (p. 269-330)	61 pages
Wed 15 Nov	Ch. 80-101 (p. 330-415)	85 pages
Mon 27 Nov	Ch. 102-119 (p. 415-465)	50 pages
Wed 29 Nov	Ch. 120-135 + Epilogue (p. 465-522)	57 pages



# APPROACHING LITERARY TEXTS

---

Before our first class please takes some time to read over the next few pages of strategies for approaching literary texts. This is classified as an Upper-Division Literature course, but due to the unique nature of Williams-Mystic I don't have any expectation that you will be familiar with literary terms, techniques, or critical theory. One of the fun parts of the course is that you will pick up lots of literary and critical methodology along the way.

Also: I promise you that this course reader has no resale value, **so please write all over it.** Annotating and writing as we read is one of the great joys of scholarly work: it's an opportunity to place ourselves in conversation with the author and with the readers who've come before us. There is nothing right or wrong about annotation: it's a form of meditation in which we explore the relationship between reading and writing. (As literacy educator Pam Allyn puts it, "Reading is breathing in, writing is breathing out.") But reading and annotating literary texts is also a *practice* in every way in which we use that word in English from athletes to physicians. Your semester at W-M is a great time to nurture this practice.

# How to Annotate a Literary Text

---

**Annotation** = the act of making notes about (ideally directly on) your assigned text.

Some people call this “active” reading or something along those lines, but it is especially important in literary studies because (unlike a textbook), we are interested not just in *what* is written but *how* it is written. In addition to the plot/imagery of a literary text, every structural and stylistic choice the author makes—large or small—is important to us.

When you annotate you are looking for (and *noting*) the following:

## **YOUR REACTIONS TO THE TEXT**

Mark moments in the text that make you feel something, whether positive or negative. It’s always more interesting to discuss the moment that move us.

## **WORDS TO LOOK UP**

It’s probably important, and this is how reading improves your vocabulary better than any other intellectual pursuit.

## **PATTERNS & REPETITION**

Your brain: *Wait... didn't the author already use that word? Haven't I seen a white bird in the text before? I'm not sure why, but I'm getting the feeling this important so I'm gonna mark it.*

## **THE STRUCTURE OF THE TEXT**

Take a moment to notice how a text looks on the page. If fiction: Is it divided into sections? How many? Why? If poetry: How long are the lines? Do they rhyme? Are there verses or just one?

## **PARTICULARLY SIGNIFICANT SENTENCES OR PASSAGES**

You will develop a literary “instinct” that will strengthen like a muscle during this class, and it will twitch when you read a line or a passage that seems especially important (even if you’re not yet sure why).

## **THINGS THAT ARE CONFUSING TO YOU**

Be sure to note elements of the text than seem confusing to you. For instance: Why does this character do what they do? Why does this poem look practically unreadable? The things which seem confusing or frustrating at first are the questions/elements in a text that often yield the richest discussion exploration.

CONDUCTING A CLOSE READING

# Poetry

## Sound

- ✓ What types of **sounds** does the poem use?
- ✓ Does it **rhyme**? (If so, try to express the rhyme scheme in letter format, i.e. *abab cdcd efef gg.*)
- ✓ Does it make use of **assonance, consonance, alliteration, or onomatopoeia**?

## Accent, Rhythm, Meter, and the Poetic Line

- ✓ Does the poem have a define rhythm (**meter**)? (If not, it is **free verse**.)
- ✓ If so, express the **meter** in terms of its **metrical feet** (i.e. iambic) and **meter** (i.e. pentameter). Here's a reminder:

TYPES OF METRICAL FEET		
u /	Iamb (iambic)	<b>propose,</b>
/ u	Trochee (trochaic)	<b>daily</b>
u u /	Anapest (anapestic)	<b>interfere</b>
/ u u	Dactyl (dactylic)	<b>underwear</b>
/ /	Spondee (spondaic)	<b>good dog</b>

METERS	
1	Monometer
2	Dimeter
3	Trimeter
4	Tetrameter
5	Pentameter
6	Hexameter
7	Heptameter
8	Octameter

**Example:**

*Iambic pentameter has five iambs per line*

- ✓ Zoom in on individual lines. Are they **end-stopped** or **enjambéd**? Do any lines make use of **caesura**?

## Images, Symbols, Allusions, and Figurative Language

- ✓ What is the **imagery** in the poetry?
- ✓ Do you detect any literary/cultural/historical **allusions**?
- ✓ Take some time to comb through the poem for figurative language including (but not limited to):
  - Simile
  - Metaphor
  - Synecdoche
  - Metonymy
  - Paradox and oxymoron

## Voice and Genre

- ✓ Who is the **speaker** of the poem? How is their persona characterized?
- ✓ Does this poem fall under any particular established **genre** of poetry? (Including but not limited to **aubade, ballad, dramatic monologue, elegy, epic, epithalamion, lyric, ode, pastoral, romance, and sonnet**.)

# *Fiction*

---

## *Plot Structure*

- ✓ What is the **conflict** in this narrative? Is it **internal** or **external**? (There will likely be multiple.)
- ✓ Does the plot use a **framing narrative** or any **flashbacks**?
- ✓ Chart the stages of **plot development**:
  - **exposition**
  - **rising action**
  - **climax**
  - **falling action**
- ✓ Does this narrative have any sense of **resolution** (*denouement*)?

## *Point of View*

- ✓ What is the **narrative point of view**?
  - **First, second, or third** person?
  - **Omniscient** or **limited omniscient**?
- ✓ Does this text's narration require a **suspension of disbelief**?
- ✓ Does the narrator make use of **stream of consciousness**?
- ✓ What do we know about the persona of our narrator? Do they seem **reliable** or **unreliable**?

## *Characters and Characterization*

- ✓ Taking the text as a whole or in sections, are characters characterized through **description**, **action**, or **dialogue** (see also: **diction**)? (And when?)

## *Setting*

- ✓ Where (and when) does this text take place?
- ✓ How does the **setting** influence the narrative?

## *Theme vs. Motif*

- ✓ What themes are present in this text?
- ✓ What motifs are present in the text? What significance might they hold?

## *Style and Tone*

- ✓ What do we know about the narrator and characters through their **diction**?
- ✓ Zoom in to the sentence level of particularly interesting passages. How do these passages use:
  - **Denotative vs. connotative means of words**
  - **Concrete vs. abstract words**
  - **Syntax**
- ✓ **Repetition**: Are any images, words, colors, etc repeated? (See also: **motifs**)
- ✓ Can you isolate any images (especially physical things) that seem like they might be **symbols**? What might they be representing/symbolic of? (Do you think the entire text might be **allegory**?)
- ✓ Do you detect any literary/cultural/historical **allusions**?
- ✓ Take some time to comb through the text for **figurative language** including (but not limited to): **Simile vs. metaphor, synecdoche, metonymy, paradox, and oxymoron**

  
 ALTERNATIVE  
 TABLES OF CONTENTS

---

Any syllabus, course reader, anthology, mix tape, or Spotify playlist is an act of making meaning and, also, making decisions. Give some thought to how *you* might structure an Ocean Literature class. Would you take us around the world by region? By theme?

***Dr. Kelpy's Rejected Ideas for Structuring an Ocean Literature Class***

---

- ✂ By time period, strictly chronologically
- ✂ By global winds/currents (I'd still like to experiment with this one)
- ✂ By kingdom-phylum-class-order-family-genus-species
- ✂ By Margaret Cohen's Chronotopes of the Sea: blue water (out of sight of land), brown water (rivers and estuaries), white water (rapids and waves), island, shore, and ship
- ✂ By how nice the author has been to me at conferences

***Poets with Multiple Poems in This Reader***

---

David Baker	"The Sea" and "Whale Fall"
Robert Hayden	"The Diver" and "Middle Passage"
Kathy Jetñil-Kijiner	"Rise" and "Monster"
Denise Levertov	"The Depths" and "The Tide"
Sarah Lindsay	"Adaptive Behavior" "Jericho Worms" "Eye in the Sea" "Isolated Octopus" "The Common Octopus" "Speaking of the Octopus" "Debt to the Bone-Eating Snotflower" "Carnivorous Sponges of the Antarctic Ocean"
Aimee Nezhukumatathil	"Invitation" and "Triggerfish Invective"
Mary Oliver	"Hermit Crab" "The Humpbacks" "The Shark"
Carl Sandburg	"In a Breath" and "Sea Wash"
Craig Santos Perez	"A Sonnet at the Edge of the Reef" "Love in a Time of Climate Change" "Echolocation"
Jeffrey Yang	"Nudibranch" "Nautilus" "Triggerfish" "Dinoflagellate" "Coelacanth"



### ***Indigenous Poets***

---

Ofelia Zepeda (Tohono O'odham)  
Kathy Kathy Jetñil-Kijiner (Marshallese)  
Aka Niviana (Greenlandic Inuk)  
Graig Santos Perez (Chamorro)  
Evelyn Flores (Chamorro)  
Robert Sullivan (Maori)  
Brandi Nalani MacDougall (Kanaka Maoli)  
Linda Hogan (Chickasaw)  
Rena Priest (Lummi)

### ***Black Poets***

---

Lucille Clifton  
Robert Hayden  
Donika Kelly  
Marylin Nelson  
Danez Smith  
Gebenga Adeoba  
Kamilah Aisha Moon  
Derek Walcott  
Rita Dove

### ***LGBTQ+ Poets***

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Adrienne Rich  
Elizabeth Bishop  
David Baker  
Danez Smith

### ***Asian-American Poets***

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Aimee Nezhukumatathil  
Aimee Suzara  
Jeffrey Yang  
Joann Balingit  
Rick Noguchi  
Kimiko Hahn

### ***Poets Writing from/about The Pacific***

---

Eric Paul Shaffer  
Craig Santos Perez  
Brandy Nalani MacDougall  
Robert Sullivan  
Kathy Jeñil-Kijiner  
Aimee Suzara  
Evelyn Flores

≡  
*Moby-Dick*  
Textual Whale Hunt

---

On the following page are 16 squares, each with a recurring image or theme in *Moby-Dick*.

When you notice one as you read, note the page number. Find as many as you can, and think creatively! For instance, there will be an important *literal* coffin (casket) in the text, but you'll also meet a Mr. Coffin.

This is great practice for observing patterns and motifs in literary texts, and gives you a pre-made list of citations if you choose to write an essay about, say, coffin imagery in *Moby-Dick* for your final project.

The first person to successfully find two good citations for each square receives a prize of KB's choosing (that they probably won't like).

***More Note Space***

---

Old testament references	Duplicates	Someone ends up in the water	Notable meals
Someone wonders if animals have souls	Phallic jokes (this should be a free square)	Comparisons of ships and bodies	Worries about natural resource depletion that prefigure climate crisis
Someone wonders if men have free will at all	Things that are not books but that are described as books or read as books	Quotes attributed to someone that you have a strong suspicion are fabricated by Melville	Things that are white (not the whale)
Coffins	Imagery that anticipates the American Civil War	Someone approaching the limits of human knowledge/experience	An entire chapter in which the plot does not move forward because Ishmael is on a tangent



*The mystic-marked whale remains undecipherable.*

*Moby-Dick, Ch. 68: The Blanket*

*or does he?*