

**Carleton University**  
**Fall 2014/Winter 2015**  
**Department of English**  
**ENGL 1000B: Literature, Genre, Context**  
**Tu/Th 11:35-12:55**  
**Location *Please confirm on Carleton Central***  
**Instructor: Franny Nudelman**  
**Office: 1814 Dunton Tower**  
**Phone: x1773**  
**Office Hours: Thursday 1-4 and by appointment**  
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### **Global Literatures of War and the Environment**

In this course, we will consider how writers have responded to two of the most urgent crises of contemporary life: warfare and environmental destruction. During our first semester, we will examine literary treatments of modern warfare. From the atrocities of WWII to the “War on Terror” to contemporary wars over diminishing resources, we will ask how literature addresses, and, at times, attempts to remedy, the chronic problem of armed conflict. In our second semester, we will consider literary responses to pollution, mass dislocation, climate change, food and water scarcity, as well as writing that celebrates the interdependence of people and the natural world. Can literature reimagine our relationship to the environment? Can it propose solutions to the eco-crises that we face today? Over the course of the year, we will study poetry, drama, journalism, autobiography, and fiction (as well film, music, and photography) by writers from Japan, India, Canada, Nigeria, United States, Saudi Arabia, Yemen, and Sudan. The diversity of authors, genres, and contexts will give us a chance to develop critical thinking and writing skills, as well as the ability analyze texts and share ideas about them.

#### FALL TERM

##### Reading

Dave Eggers, *What Is the What* (2009)

Keiji Nakazawa, *Barefoot Gen* (1973)

Marc Falkoff, ed., *Poems from Guantanamo: The Detainees Speak* (2007)

Lynn Nottage, *Ruined* (2009)

Susan Sontag, “Regarding the Torture of Others” (2004)

Kurt Vonnegut, *Slaughterhouse Five* (1968)

##### Film

Jehane Noujaim, *Control Room* (2004)

**Texts for the fall term are available at Octopus Books, 116 Third Avenue (at Bank St.), and will also be on reserve at the library. Texts marked with a \* will be available on CULearn.**

### WINTER TERM

#### Reading

Katherine Boo, *Behind the Beautiful Forevers* (2012)

Arundhati Roy, "The Greater Common Good" (1999)

Gary Snyder, selected poems and essays

Henry David Thoreau, "Walking" (1862)

Rita Wong, *Forage* (2007)

#### Film

Carl Deal and Tia Lessin, *Trouble the Water* (2008)

**Texts for the winter term are not yet available.**

### NO LAPTOPS, CELL PHONES, OR E-READERS

Please note that our classroom will be device free. Each week two students will volunteer to take notes (on laptops) for the entire group. (They will receive extra credit for taking careful and accurate notes.) These notes will be posted on CULearn. Otherwise, the only students allowed to use laptops in the classroom will be those with special permission from the Paul Menton Centre. Likewise, students will not be allowed to use cell phones or other devices for any purpose during class. While this policy may be somewhat inconvenient, as it necessitates that you bring hard copies of all materials with you to class, it will allow us to enjoy three hours of study and conversation each week without interruption or distraction.

#### Writing Attentive:

This class is writing attentive, which means that it is designed to teach you how to write clearly and well in both academic and non-academic settings. To that end, we will devote substantial time to learning the basics of clear and effective writing. Over the course of the year, you will study grammar and sentence construction; write and rewrite your essays; edit the writing of other students; take one in-class exam that tests your ability to diagnose sentences and identify grammatical errors.

#### Literary Analysis

Our study of how to write effectively will go hand in hand with our study of literary texts. You will learn some of the principles, terms, and debates that organize the study of literature, as how to analyze literary texts and write original essays about them. Throughout, we will be interested in the ways that literature reflects historical change and transforms the broader society.

#### Class Participation

Our class will succeed or fail based on your active, informed, and generous participation in class discussions. For that reason, class participation will make up 30% of your grade. This grade will reflect not only your contribution to our conversations, but also your

ability to listen and respond to the ideas of others, your attendance record, work in small groups, peer-editing, and occasional posts on CULearn.

### Essays

You will write (and rewrite) 2 short essays (2-4 pages) and 2 longer essays (5-7 pages).

### In-Class Writing

Over the course of the year, there will be 6 unannounced in-class writing assignments. These may take the form of brief responses to the reading, or of reading quizzes. They are designed to insure that you attend class, keep up with the reading, and give the reading some thought in advance of our class meetings. For this reason, you will not be allowed to make up these assignments.

### Exams

You will take two exams over the course of the year: one will test your mastery of the principles of clear writing at the level of the sentence, and the other will test your ability to analyze literary texts.

### Evaluation

30% of your final grade will be based on class participation (discussion, peer-editing, CULearn posts, attendance), 20% on in-class writing assignments, 20% on exams, and 30% on essays.

## SEPTEMBER

Th 4 Introduction

Tu 9 Kurt Vonnegut, *Slaughterhouse Five*

Th 11 *Slaughterhouse Five*

Tu 16 *Slaughterhouse Five*

Th 18 *Slaughterhouse Five*

**First essay (2-3 pages) due Friday, September 19**

Tu 23 Writing workshop

Th 25 Keiji Nakazawa, *Barefoot Gen*

Tu 30 *Barefoot Gen*

**Revision due in class**

## OCTOBER

Th 2 *Barefoot Gen*

Tu 7 *Barefoot Gen*

Th 9 \*Susan Sontag, "Regarding the Torture of Others"

Tu 14 *Poems from Guantanamo*

Th 16 *Poems from Guantanamo*

Tu 21 Writing Workshop

Th 23 Jehane Noujaim, "Control Room"

**Second essay (3-4 pages) due in class**

FALL BREAK

NOVEMBER

Tu 4 TBA

Th 6 Lynn Nottage, *Ruined*

Tu 11 *Ruined*

Th 13 *Ruined*

Tu 18 Dave Eggers, *What is the What*

Th 20 *What is the What*

Tu 25 *What is the What*

Th 27 *What is the What*

DECEMBER

Tu 2 Writing workshop

Th 4 Last class

JANUARY

6

Introduction to Winter Term

Writing Workshop: Sentences

8

Writing Workshop: Evidence and Close Reading

13

Writing Workshop: Working Thesis and Organization

15

Writing Workshop: Context

Dave Eggers, "The Man At the River" (2014)

Drafts due in class

20

Writing Workshop: Peer Editing and Self-Critique

22

Writing Workshop: Sentences (revisited)/Polishing Your Essay

**Essays (5 Pages) due to the English Department (1812 DT) by noon on Friday, January 23**

27

June Jordan, "Nobody Mean More to Me than You and the Future Life of Willie Jordan" (1985)

29

Spoken Word Performance: Sergio Guerra, "Polar Bear"

FEBRUARY

3

Raymond Carver, "Cathedral" (1983)

5

"Cathedral"

Teju Cole, "Blind Spot" (2012)

10

Sherman Alexie, "One Good Man" (2000)

12

"One Good Man"

WINTER BREAK

24

Jhumpa Lahiri, "Unaccustomed Earth" (2008)

26

"Unaccustomed Earth"

MARCH

3

Walt Whitman, "Crossing Brooklyn Ferry" (1856)

**Revised essays (optional) due in class**

5

"Crossing Brooklyn Ferry"

Allen Ginsburg, "A Supermarket in California" (1955)

10

Emily Dickinson, selected poems

12

Dickinson Poems

17

In-Class Exam

19

TBD

24

Jonathan Franzen, "My Bird Problem" (2006)

26

"My Bird Problem"

31

Rebecca Solnit, "Flight (1)" (2013)

APRIL

2

"Flight (2)"

7

LAST CLASS

Hand in portfolios and self-evaluations

**Final essay (5 pages) due Wednesday, April 8 by 3pm**