

**Carleton University**  
**Fall 2014/Winter 2015**  
**Department of English**  
**ENGL 1000 C: Literature, Genre, Context**  
**Tues./Thurs. 1:05 – 2:25**  
**Location TBA**  
**Instructor: Brenda Vellino**  
**Office: 1815 Dunton Tower**  
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**Office Hours: Tues./Thurs 3-4 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 WWI to the “War on Terror” to contemporary wars over diminishing resources, we will ask how literature addresses, memorializes, and, at times, attempts to remedy, the chronic problem of armed conflict. In our second semester, we will consider literary responses to toxic waste, climate change, extreme weather events, food and water scarcity, as well as writing that explores the interdependence of humans and the natural world. We will ask whether literature can help us imagine solutions to the different kinds of eco-crises that we face today. Over the course of the year, we will study poetry, drama, journalism, autobiography, the graphic novel, fiction, and documentary film by writers/artists responding to global events in Japan, India, Canada, the United States, the UK, the Arab world, China, unceded Indigenous territory in North America, the Democratic Republic of the Congo, and Sudan. The diversity of authors, genres, and texts we engage will give us a chance to develop critical thinking and writing skills, as well as the ability to analyze and meaningfully discuss texts in their social, political, and historical contexts.

#### **Course Texts**

##### **Fall Term: Modern and Contemporary Warfare**

**\*Available at Octopus Books, 116 Third Avenue (at Bank St.).**

**\*\*Indicates texts for purchase.**

**\*\*Messenger, William E., et al. eds., *The Canadian Writer's Handbook: Essentials Edition* (Oxford, 2012).**

Wilfred Owen & Siegfried Sassoon, WWI trench Poems (handout)

\*\*Keiji Nakazawa, *Barefoot Gen* (1973): autobiographical graphic novel on Hiroshima.

Susan Sontag, "Regarding the Torture of Others" (2004: essay on the Abu Ghraib photos, online)

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

\*\*Lynn Nottage, *Ruined* (2009): a play on women's experience in the conflict mineral wars in the DRC.

\*\*Dave Eggers, *What is the What* (2009): an autobiographical novel on the experience of a war refugee from the civil wars in Sudan.

### **Winter Term: Wilderness Writing to Contemporary Eco-Crisis and EcoJustice**

Gary Snyder, essay and poems: American wilderness conservationist and Zen poet: (handout and library reserve).

Arundhati Roy, "The Greater Common Good" (2009): creative nonfiction essay on megadam refugees in India (library reserve).

\*\*Katherine Boo, *Behind the Beautiful Forevers* (2012): Creative nonfiction narrative on temporary workers and dwellers in India's unofficial trash recycling industry.

\*\*Rita Wong, *Forage* (2007): Chinese-Canadian multi-media poetry on toxic trash, GM foods, and Indigenous land justice.

\*\*Thomas King, *Green Grass, Running Water* (1993): Cherokee Trickster eco-novel, considers megadam projects affecting Indigenous peoples on Turtle Island, North America.

\*Carl Deal and Tia Lessin, Dir. *Trouble the Water* (2008): Non-fiction film documentary focused on 9th Ward protagonists who survived Hurricane Katrina.

\*\*Steve Waters - *Contingency Plan* (2009): Climate change play on catastrophic flooding in the UK.

### **What is "Writing Attentive" about this class?**

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 sentence and paragraph construction; use and cite evidence from primary texts; engage issues in university level secondary research; write and rewrite your essays; and edit the writing of other students in the class. You will also develop literary reading skills through close critical analysis of texts from a variety of genres, and write original and effective essays about them.

**Course Assignments and Grading System: To pass this course, you must complete ALL written assignments and tests.**

**Class Attendance/Participation: 20%**

Our class will succeed or fail based on your active, informed, and generous participation in class discussions. Your grade is based on your contribution to class conversations and/or to the “Class Discussion Forum” in CU-Learn (for shy students especially), your ability to listen and respond to the ideas of others, your attendance record, work in small groups, peer-editing, and four “**Connections Journals**”. (See Guidelines below).

**Essays: 40%:** 3 short essays (1- 4 pages) and 1 longer essay (5-6 pages).

\*Essay 1/Fall Term (250 - 500 words): Poetry Close Reading: 5%

\*Essay 2/Fall Term (750 - 1000 words): Paragraph drafts due in class for peer feedback: 5%; Essay 2 Revision: 5%: Total: 10%

\*Essay 3/Winter Term (750 - 1000 words): Working with Secondary Sources/Critical Essay Response: 10%

\*Essay 4/Winter Term (1250 - 1500 words) draft due in class for peer feedback: 5%; Essay 4 Revision: 10%: Total: 15%

**In-Class Writing: 20%**

Over the course of the year, there will be eight unannounced in-class writing assignments (4 per term). 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.

**Fall & Winter Semester In-Class Tests: 10% x 2 = 20%**

Two timed in-class tests based on each term: format to be determined

**\*\*Connections Journal Guidelines (2 per term, 250 words each)**

The Connections Journal is an informal writing opportunity for you to connect something we are reading or a topic we are discussing in class to another class, conversation with friends or family, a film, documentary, musician, spoken word poet, museum visit etc. You will post your **two "Connections Journals" per term** in CU-Learn in a “Connections Journal Forum.” I will be making some suggestions for Connections Journals as the year goes along and students can also post suggestions for each other. The Cu-Learn Forum can be used in three ways: 1) to make suggestions on possible interesting connections to explore and 2) to post your Connections Journals which is part of your participation grade, and 3) to respond to other students connections journals, also as part of your class participation (not mandatory but invited). Connections Journals are self-directed (you decide what to write about and when to submit), but they must be completed and submitted by the second to last week of the term. These journals will receive a letter grade that will be factored into your overall participation grade.

**Optional Creative Writing Bonus Assignment:** 1000 words (story) or 60 lines of poetry: worth up to +5% on final grade for ENGL 1000: This optional assignment will encourage students who want to participate in the various venues for creative writing at Carleton by developing an original story or set of poems, including spoken word poetry. Venues include the following:

- 1) Building your portfolio for the Creative Writing Concentration in English: <http://carleton.ca/english/undergraduate-program/creative-writing-concentration/>
- 2) Submission to the Carleton University Writing Competition (submit between Sept. 9<sup>th</sup> and December 18: <http://carletonnow.carleton.ca/writing-competition/>
- 3) Submission to the English Department's annual Fall Flash Fiction competition or its Spring George Johnston Poetry Prize competition: Details TBA
- 4) Submission to the English Department's student-run literary magazine In/Words: <http://www3.carleton.ca/inwords/>

**\*\*The writing you submit for this assignment must be new and original, written by you specifically for this assignment and must not have been submitted elsewhere for a class, contest or publication. **Submission Due Date: Nov. 27 in class.****

### **Schedule of Readings/Lectures – Fall Term**

Sept. 4: Introduction

**Week 2/**Sept. 9: WW1 Poets Intro; Reading and Responding to Poetry

Sept. 11: WW1 Poets/Essay 1 Guidelines

**Week 3:** Sept. 16 WW 1 Poets

Sept. 18: WW1 Poets

### **Essay 1 due in class**

**Week 4:** Sept. 23 Writing Workshop: Building Better Sentences

Sept. 25: Hiroshima Intro. – Guest lecture with Prof. Nudelman

**Week 5:** Sept. 30 Intro.to *Barefoot Gen* (read half the book); Reading and Responding to the Graphic Novel

### **Return Essay 1**

Oct. 2: *Barefoot Gen* (finish the book)

**Week 6:** Oct. 7: *Barefoot Gen*

Oct. 9: War on Terror intro: Susan Sontag essay, “Regarding the Torture of Other” - guest lecture with Prof. Nudelman

Essay available online (please print, read, and bring to class):

<http://www.nytimes.com/2004/05/23/magazine/regarding-the-torture-of-others.html>

**Week 7:** Oct. 14: *Poems from Guantanamo* intro.

Oct. 16: Guantanamo Poets

**Week 8:** Oct. 21: Guantanamo Poets

Oct. 23: Essay Writing Workshop: Writing effective paragraphs: bring two copies of your intro. and concluding paragraphs to class to workshop in peer editing sessions

**Second Essay due at the English Dept. Drop box, Oct. 24**

Fall Break Week: October 28, 30: No Classes!

**Week 8:** Nov. 4: Lynn Nottage, *Ruined* intro: Reading and responding to drama

See Global Witness on “Conflict Minerals”:

<http://www.globalwitness.org/campaigns/conflict/conflict-minerals>

**Return Essay 2**

Nov. 6: *Ruined*

**Week 9:** Nov. 11: *Ruined*

Nov. 13: *Ruined*

**Week 10:** Nov. 18: Dave Eggers, *What is the What* – guest lecture with Prof. Nudelman

Nov. 20: *What is the What*: Reading and Responding to autobiographical fiction

**Week 11:** Nov. 25: *What is the What*

Nov. 27: *What is the What*; **Creative Writing Bonus Assignment Due.**

**Week 12:** Dec. 2 Semester Review/Test Review

Dec. 4: In class test: format TBA

## COURSE POLICIES

**Attendance and Participation:** Class works when you do. Active participation is essential. Your class participation grade is based on evidence that you have completed scheduled readings before class (**preparation**), your physical and mental **presence** in class, **respectful engagement** with fellow students and the professor, and participation in writing workshops and small group work. Please **bring the daily reading to class** and come prepared to speak not just with me, but also your fellow students about issues arising from the readings. Alternatively, you can submit a brief **post to the Class Discussion Forum** on CU-Learn. (\*\*Please note that you need to opt in to submit and receive posts in this forum on CU-Learn.) To engage actively with reading and class lectures/discussions, underline key passages in pencil and write notes in the margins of your books. Also, take notes on lectures/discussions and keep a record of the particular passages we discuss.

**Regarding Multiple Absences:** absences of **more than four per term** will negatively affect your participation grade. Life is unpredictable, so if you do have a difficulty of any kind, please keep me in the loop and let me know how I may be of help. Students sometimes make the mistake of not talking to professors when issues come up.

**Tech Devices Policy: No laptops, Cell phones, Tablets, or e-readers:**

Please note that our classroom will be device free. I will post an outline of class notes on CU-learn. The only students allowed to use laptops will be those with permission from the Paul Menton Centre or special permission from me. 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 printed 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.

**Late Assignment Policy: You are expected to submit all essays on time.** Extensions may be arranged with me (for difficult health, psychological, family circumstances) in advance of the due date. Assignments handed in late without prior arrangement will be docked two points per day with a weekend counting as one day. Essays handed in more than one week late without prior notification will not receive any written feedback.

**Grading Criteria:** I will post an “Understanding Your Essay Grade” sheet on Cu-Learn when it is time to submit your first essay.

**Handing in Assignments:** Assignments are due on the dates indicated. They may be handed in without a penalty until 8:30 a.m. the day after the due date via the English Dept.’s drop box (18<sup>th</sup> floor Dunton Tower). Do not slip any assignments under my door. Emailed assignments will not be accepted except in rare and unusual circumstances. Keep a back-up copy of every assignment you submit. If one of your assignments gets lost, it is your responsibility to submit another copy.

**Plagiarism:** Academic honesty is considered the ground rule of any university level course. Plagiarism is defined in the “Instructional Offences” section of the *Carleton Undergraduate Calendar* as “using and passing off as one’s own ideas the work of someone else” without giving proper credit and documentation. (Submitting the same assignment in more than one class also counts as plagiarism). This means using someone else’s ideas in any format, printed or online (whether from a scholarly essay, a student essay, a website, or even just a blog commentary). If you find yourself tempted to use someone else’s ideas or words because of stress, illness, anxiety about your own ability, personal crisis, time crisis, or any other issues, I urge you to let me know about these circumstances, so that we can work together to make sure you do work of the highest integrity. The penalties for plagiarism are severe, ranging from a disciplinary meeting with the Associate Dean of the faculty, failure on the assignment, failure in the course, and/or suspension from the university. If I suspect that an essay or portion of an essay has been plagiarized, I am required to submit the essay to the Associate Dean of the Faculty with documentation. I also reserve the right to interview you on any assignment should I have any concerns. See “**How Not to Plagiarize:** [www.utoronto.ca/writing/plagsep.html](http://www.utoronto.ca/writing/plagsep.html)

**Use of Secondary Research Sources in Essays:** In this course, we are requiring that you do not consult any secondary sources, websites, or blogs in the first term, so that you can focus on developing your own ideas. If your ideas are influenced by class lectures and discussions (which would be understandable), you will need to give references for these at the end of your paper. I will provide the format for this on Cu-learn and in class.

## **ACADEMIC ACCOMMODATION**

**For Students with Disabilities:** Students with disabilities requiring academic accommodations must register with the Paul Menton Centre for Students with Disabilities for assessment of needs. Disability accommodation includes learning disabilities, mobility and outstanding medical needs, psychological needs, ADD and ADHD. If you had an IEP and learning support in high school you qualify in university too. After registering with the PMC, make an appointment to meet and discuss your needs with me in order to make the necessary arrangements as early in the term as possible. <http://www.carleton.ca/pmc/>

**For Religious Observance:** Students requesting academic accommodation on the basis of religious observance should write the professor during the first two weeks of class, or as soon as possible after you know the dates. For more details, see Equity Services: <http://www.carleton.ca/equity/accommodation/>

**For Pregnancy:** Pregnant students requiring academic accommodations are encouraged to consult the Equity Services website.

## **STUDENT SERVICES**

**Writing Tutorial Service:** If you know your writing needs extra improvement, consider free tutoring with this service. Always ask to have a tutor from English, Linguistics, or History. These disciplines share similar priorities for writing. Contact the Centre for Applied Language Studies, 215 Paterson Hall, 613-520-6632. See [www.carleton.ca/wts](http://www.carleton.ca/wts)

**Carleton Health and Counseling Services** offers confidential consultations with medical doctors, lab testing, and emotional support for difficult times from Monday to Friday, 8:00- 4:00. They are located in the Carleton Technology Building on the east side of campus near the river. Check out their website: <https://www.carleton.ca/health/counselling-services/>