

Fall/Winter 2020-21  
Department of English

**FYSM 1004B: READING LITERATURES & CULTURES:  
A Writing-Attentive Seminar Focused on Climate Change and the Humanities**

This seminar precludes additional credit for  
ENGL 1000, ENGL 1100, ENGL 1200, ENGL 1300, ENGL 1400, ENGL 1600. DO NOT register in any of the  
listed preclusions.

Time: Mondays and Wednesday 1:00-2:30  
On Mondays I will post material for the week  
On Wednesdays we will have a synchronous Zoom meeting

Instructor: Professor Barbara Leckie  
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Office hours: Fridays 1:30-2:30 or by appointment

**COVID-19 COURSE ADJUSTMENTS:**

In response to restrictions following from the pandemic, I have adjusted this course in a number of ways. I will list them here but I also want to state upfront that I imagine this course as *collaborative* and *conversational*. You will be doing a lot of reading, and viewing, and listening, but I'm hoping you will do so in a collaborative, conversational, and interrogative spirit. Contact me and your classmates online or via email. Start conversations. Ask questions. This year, classes will ask different things from all of you; these things will depend on the instructor. In my case, I'd like to see us all step up our collaborations together. The *first* opportunity for collaboration is to respond to this syllabus. If you have suggestions, let me know. If you see problems, let me know. If you don't understand something, let me know. The syllabus and the class overall will be much stronger with input from all of you. Thank you! Here are the adjustments:

1. Instead of meeting in the scheduled time slot we will meet online together, via Zoom, on Wednesdays from 1:00-2:30 only.
2. For the Monday course, I will provide modes of entry to the Wednesday course via podcast, blog, or a Word document posted on CuLearn. These will involve 20 minutes of listening or reading followed by roughly 40 minutes of making notes and/or asking questions in response to the material presented. We will explore the possibility of doing some self-directed group work during this time as well. The notes that you make will be the basis for our class on Wednesday. I will ask you to distill some key points from these notes and send them to me each Tuesday by 7pm.
3. Students will be expected to attend the Zoom class on Wednesday from 1:00-2:30. You

can address the Monday materials on your own time as long as you send me your response by Tuesday evening.

**Climate Change & the Humanities:  
The Arts of Noticing, the Arts of Time, and the Arts of Angling**

**Climate change is an interdisciplinary topic, drawing on a range of approaches and knowledge formations, and I could not have put this syllabus together without the help of many colleagues. I am especially indebted to Stephen Siperstein and Anna Henchman (and her team of interdisciplinary scholars) for providing access to both their syllabi and a diverse range of resources, ideas, and suggestions.**

\* \* \*

*I don't know exactly if or how we'll get to where we need to go, but I know that we must set out better options with all the passion, power, and intelligence we have.*

~Rebecca Solnit

*Donna Haraway's justly famous phrase for the task that faces all of us is "staying with the trouble." There is no prelapsarian state of nature to be returned to, or even briefly accessed. It is impossible now to write from outwith a context of damage, decline, and injustice. The trouble needs to be clearly seen, and organized against up and down the levels, from local to global. But—and—keeping hope, love, wonder, and the belief in possible betterment in view; this too is part of the work of staying with the trouble.*

~ Robert Macfarlane, Interview in *Conjunctions* (2019)

In this course we will focus on the ways in which climate change has been represented in a range of media from literature, essays, and visual art to architecture and film. We will consider the role of storytelling and what many call "geostories" in the context of the Anthropocene (defined as the human impact on the environment but more accurately understood as the impact of economically privileged humans on the environment). We will be especially attentive to *how* climate change is represented. We will consider who has the means to represent climate change and through what media; what relations/topics are emphasized and what relations/topics are downplayed or ignored; what images are used and to what effect; what emotions are represented and to what effect; what language is used and why it is important; what structures and forms are adopted and how we can learn to read and understand them, and so on. Overall, we will discuss the link between reading, seeing, knowing, and acting to ask what role the humanities can play in our response to climate change today.

The first semester will be organized around the *arts of noticing*. "Noticing" is fundamental to much work in the environmental and climate humanities. At its most basic, it asks us to notice the world around us. But it also asks us to attend to *what* we notice and *how* we notice. We tend to pay attention to some things but not to others. Why? What does it mean to think of noticing as an art? We will consider the arts of noticing through a range of media and

in a range of contexts. The second semester will be organized around the *arts of time*. It may sound strange to think of time as an art but time has meant different things to different people in different historical periods. Importantly, its meaning is also shifting for us in the context of climate change as we seek to grasp the meaning of deep time as well as the demands of the multiple and discordant temporalities that shape our comprehension of climate change. Finally, the entire course will be underpinned by the *arts of angling*, an idea that perhaps sounds even more strange than the arts of time. I will explain this idea over the course of both semesters.

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The seminar will adhere to the following aims and principles common to other writing-attentive seminars taught within the Department of English and Literature:

- 1) Students will spend a significant amount of class time learning and improving university-level forms of thinking and writing (particularly essay-writing skills) that will concentrate on the following:
  - establishment and refinement of literary-critical skills through close analysis of texts from a variety of genres
  - generation and proof of an argument (thesis) across an essay
  - establishment and refinement of sophisticated ideas and opinions using proper, correct and effective academic English style
  - use and citation of primary literary texts in appropriate and convincing ways
  - development of fluency in and facility with genre-specific literary terminology
  - introduction to the fundamentals of secondary research (including critical evaluation, use, and citation of academic sources)
- 2) Students will complete a minimum of two graded writing assignments per term, in which they will be expected to demonstrate the above skills
- 3) Students will write at least one formally scheduled examination

Specifically for our course:

- 1) This course will focus on slow attentive reading. You will, therefore, need to bring your book or reading to class. Failure to do so will result in being marked “absent” for class even if you’re there. In the context of the pandemic, please have the reading material by your side when you open Zoom.
- 2) This course will also encourage engaged conversation, discussion, and debate.
- 3) To facilitate both of these goals this course will be device-free. If you need a computer or other device in our class please discuss with me first. There will be a few occasions where we will consult our devices together but I will let you know about these days beforehand. Note: You will obviously need your computer for our Zoom class but I’ve left this point here because I will ask you *to close all other platforms* when we begin class. I will have to trust you on this and I know it’s hard—it’s hard for me!—but it makes a real difference to the class discussion.

**Texts to Buy (all other material will be available on CuLearn):**

Gerald Graff and Cathy Birkenstein, *They Say/I Say*

Mary Shelley, *Frankenstein*

Goldrin, Burton, and McCurdy, *The Beast* (this graphic novel is also available online but it will be easier to have a hard copy)

Layli Long Soldier, *Whereas* (optional but worth buying)

Ben Lerner, *10:04*

Jeff Vandermeer, *Annihilation*

### Course Requirements:

14 Monday's Commentaries (see below for details)	10%
Local Observation Piece (10 in the first semester only)	5%
Time Observation Piece (10 in the second semester only)	5%
2 Annotated Climate Change & Humanities Pieces of your choice	10%
2 Close Readings	10%
2 Essays	5% + 35% = 40%
(Please note that there are stages for this assignment with two earlier assignments worth 5% [2.5% each] due before the final due dates both semesters.)	
1 Final Exam	15%
Participation (see below for details)	5%
<b>Attend (online) at least two Carleton events</b> (You <u>cannot pass the course</u> without fulfilling this requirement; please send me an email after you have attended an event noting its date and the event. No additional commentary is necessary.)	ungraded

In order to pass this course, you must:

- complete all term work
- not miss more than six Zoom classes

Dates for all assignments are indicated in orange on the syllabus. The only dates not noted are those for the Local and Time Observation Pieces. You will be doing these more or less every week. Please try to do this assignment on the same day of the week if possible. You can choose whatever day works best for you.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

Monday's Commentary: Students are required to submit at least SEVEN Monday's Commentary assignments each semester. Directions for this assignment will be posted every Monday (although the first few weeks are posted below). Monday's Commentary assignments must be handed in by 7pm on Tuesday. (You can email your Monday's Commentary to me at [barbaraleckie@icloud.com](mailto:barbaraleckie@icloud.com) unless indicated otherwise.) **Failure to hand in the minimum of seven Monday's Commentaries per semester will result in 0% for this requirement.** Students are welcome to write as many Monday's Commentaries as they like. I will use the top seven.

Local Observation Piece (First Semester): Find one outdoor or indoor place that is not more than 3 feet by 3 feet and observe it. Be sure to select a place that you can return to all semester. In the

past, I have found that students who select outdoor spaces prefer this assignment but if you don't have an outdoor space, an indoor space is fine. You are required to write **TEN short** (two sentences to ten sentences) weekly observations of this space. Please note the date on each entry and please submit on that day. Try to address everything you can about your selected place: you can start with the senses (touch, taste, smell, look, sound) but also consider connections with surrounding areas. Is this space isolated from its surroundings or connected in some way? When you answer this question, however, be sure to stay within your space's boundaries (you might think, for example, about where the concrete [or whatever is in your space—grass, bricks, glass, dirt etc] that makes up your space comes from; or you might think about where the plastic bag that blows into your space one day comes from, etc.). You can choose any form of media (camera, drawing, sound, video etc) you like to make your records but always include at least two sentences describing your media of choice if it's not language. You might also want to mix it up and use a range of media over the course of the semester. Ask: what is the history of this space? Where did it come from? Trace paths and connections. Consider changes over time. What stays the same in your space and what changes? Do you change as you observe it? Do you see or sense things that you didn't in your early observations? Or do you get bored with it? Either/or is okay but just be sure to observe and describe your experience. Be creative.

Time Observation Piece (Second Semester): This assignment is similar to the local observation piece except that I want you to observe time instead of space. You can decide how you want to do this assignment but for at least one of these assignments I'd like you to look at your local observation piece from the previous semester for at least twenty minutes. Just look. And then write about that experience. You can also try writing at different times of day; writing observation pieces about different time technologies in your house (a clock, a phone, a timer, a clock on a stove etc); different time technologies where you live (a clock in public space, timetables posted for transportation etc); experiment with doing different things for five minutes and compare how that period of time feels when eating, talking to friends, meditating etc; think about how you can recapture the past (perhaps go to a place where you were as a child and see how it looks different to you as an adult); wake up early; stay up late; consider how you might capture the future; consider things that embody time or make us think about time (rocks and stars, for example, but also words); consider predicting how long a certain task will take; consider not being close to any timepiece (watch, phone, clock) etc for a certain period—a day, an evening; experiment with how time feels different in the dark, in the light, outside, inside; and so on. These are only ideas; please feel free to experiment with other possibilities yourself. While it is okay to write *about* time, I also want you to seek out ways to *experience* time. Be creative. Again, you are required to write **TEN short** (two to ten sentences) weekly observations. Please note the date on each entry and please submit on that day.

Participation: **Note: to participate you have to be in class. If you miss more than 3 Zoom classes each semester you will not pass the course.**

Essays: Each semester you are required to submit an essay proposal or idea (roughly 100 words) and an essay thesis statement and outline (roughly 200-300 words) before the essay is due (on the final day of classes each semester). The essay proposal or idea should outline your topic and explain why you think it is a relevant and interesting topic. It can also be an opportunity for you to ask questions and/or float more than one possible topic. I will reply to these proposals or ideas within two days. The following week I'd like to you to focus your ideas into a thesis

statement and essay outline. We will discuss what makes a good thesis statement and a strong essay in class.

Information on the other assignments will be explained in class.

### First Semester at a Glance: The Arts of Noticing

Week of 14-18 September:	<u>Course Introduction: The Arts of Noticing, Time, and Angling</u>
Week of 21-25 September:	<u>On Storytelling / On Words</u>
Week of 28 September to 2 October:	<u>On Noticing</u>
Week of 5 October to 9 October:	<u>On Noticing “Nature” &amp; “Culture” &amp; “NatureCulture”</u>
Week of 13 October to 15 October:	<u>On Noticing Technology: Mary Shelley’s <i>Frankenstein</i></u> Annotated Assignment Due 14 Oct
Week of 19 October to 23 October:	<u>On Noticing Technologies of Communication</u>
Week of 26 October to 30 October:	<u>Fall Break</u>
Week of 2 November to 6 November:	<u>The Alberta Tar Sands (Energy Humanities 1)</u> Essay Proposal or Idea due 4 Nov
Week of 9 November to 13 November:	<u>On Forms of Attention</u> Close Reading Assignment Due 11 Nov
Week of 23 November to 27 Nov:	<u>On Writing</u>
Week of 30 November to 4 Dec:	<u>On Walking: Taking a Walk; Migration; Protest</u> Essay Thesis Statement & Outline Due 2 Dec
Week of 7-9 December:	<u>Review: Protest in the Time of Coronavirus</u>

### Second Semester at a Glance: The Arts of Time

6 January – 15 January:	<u>Mid-Year Check-In: Small Group Meetings on Zoom + Essay Review</u>
17 January – 22 January:	<u>The Art of Time (Clocks)</u>
25 January – 29 January:	<u>The Art of Time (Cycles)</u> Close Reading Assignment Due 24 January
1 February – 5 February:	<u>On Earth and Deep Time</u>
8 February – 12 February:	<u>On Maples, Nation, and Citizenship</u>
15 February – 19 February:	<u>Winter Break</u>
22 February – 26 February:	<u>Diaries (the daily)</u> Annotated Assignment Due 24 Feb
1 March – 5 March:	<u>On Compost &amp; Dreaming</u>
1 March – 5 March:	<u>On Ice and Melting Time</u>
15 March – 19 March:	<u>On Political Time + Manifestos</u> Essay Proposal or Idea due 17 March
22 March – 26 March:	<u>On Fire</u>
29 March – 1 April:	<u>On Water and Melted Time + On Oil &amp; Water (Energy</u>

5 April – 9 April:

**Humanities 2)**

Essay Thesis Statement & Outline Due 31 March

**Review: The Arts of Noticing, Time, and Angling**

**FIRST SEMESTER: Tentative Schedule**  
**The Arts of Noticing**

- 1) 9 September: Meet and Greet on Zoom. Introduction to course organization.
- 2) Week of 14-18 September: Course Introduction: The Arts of Noticing, Time, and Angling

Material that we will discuss this week:

David Orr's "What is Education For?"  
 Robert MacFarlane, "The Word-Hoard," *Landmarks* (1-14)  
<https://www.sunrisemovement.org/climate-debate>  
"Meet the Teenagers Leading a Climate Change Movement." New York Times  
"The Green Generation," by Adrienne Maree Brown  
"Teens are Suing the U.S. Government Over Climate Change" by Rosalie Chan  
"Challenging Habits and Empowering Youth" by Julia Bentz  
"Reducing Your Carbon Footprint Still Matters" by Hackel and Sparkman  
[The Leap Manifesto](#), by Naomi Klein et al.  
 Berger, *How Does the Impulse to Draw Something Begin?* (pp. 79-80)  
 IPCC: Why It Matters that We Aim for 1.5° C (*October 2018*) (see the many links at the end of this syllabus to this topic)

14 September Listen to podcast introduction to the course.  
  
 Read Orr's "What is Education For?"  
 Read at least one of the articles noted above.

15 September **Monday's Commentary due before 7pm today**

**Assignment:**

- Write a brief commentary on how climate change has been part of your education thus far. You may include ways in which it was part of the school curriculum, ways in which you've learned about climate change in other forums (going to talks, participating in protests), as well as individual readings you've done. Feel free to reflect on Orr's article, if relevant, in the context of your education overview. It's possible you haven't had any climate change education thus far; if so, write a commentary on Orr's article.
- Pose one question you'd like to have the class address in relation to the readings for this week.

16 September Class Discussion:  
  
 1) the role of education (and especially a humanities education) in climate change thinking

- 2) the pros and cons and connections between different ways to address climate change

Individual, Collective, and Systemic Action on Climate Change

- Recycling, Repurposing, Composting, Food choices, Restricting Household Energy Consumption, etc
- Signing Petitions, Attending Climate Strikes, Writing Letters or Essays for Public Forums, etc
- Systemic Governmental Change at the national level: what might this look like? Systemic Change at the Global Level: what might this look like?

17-18 September      Zoom meetings with students in groups of four; sign-up sheet will be circulated

**3) Week of 21-25 September: On Storytelling / On Words**

Material that we will discuss this week:

Greta Thunberg UN Climate Summit Speech (23 Sept 2019)(<https://www.youtube.com/watch?v=DYgtXR8iPIE>)

Hannah Gadsby's *Nanette* on Netflix

Rebecca Solnit, "Don't Despair"

The Climate Stories Project

<http://www.climatestoriesproject.org/>

Julie Cruikshank, "To Understand the Climate Crisis, Look to Indigenous Stories" <https://rabble.ca/news/2019/04/understand-climate-crisis-look-indigenous-stories>

21 September      Watch Hannah Gadsby's *Nanette* on Netflix (if you don't have Netflix please contact me)  
Watch Greta Thunberg UN Climate Summit Speech

20 September      **Monday's Commentary due before 7pm today**

**Assignment:**

- Write a commentary on *Nanette* in relation to climate change. You'll notice that Gadsby never refers to climate change and her performance is not about climate change. Why do you think I selected it for this class?
- Pose one question related to Gadsby's film or the other reading/viewing you did for this week (but don't ask the question I've asked above 😊 since we'll be definitely be discussing that already).
- Write your first piece on Noticing.

23 September      Zoom Class Discussion

24-25 September Zoom meetings with students in groups of four continued  
Pacing yourself: start reading Shelley's *Frankenstein*

#### 4) Week of 28 September to 2 October: On Noticing

Material that we will discuss this week:

Tsing, *The Mushroom at the End of the World* (excerpt)  
Jenny Odell, *How to Do Nothing* (excerpt)  
James Wood, "Serious Noticing" (Introduction)  
Kaitlyn Greenidge, "On Our Climate Crisis"  
<https://www.greenpeace.org/usa/stories/kaitlyn-greenidge-on-our-climate-in-crisis/>  
David Abrams, "Shadow"  
Min Young Song, *On Parasite*

28 September: Listen to podcast or read blog or CuLearn notes.

29 September: **Monday's Commentary due before 7pm today**

30 September: Zoom Class Discussion

1-2 October Pacing yourself: start reading Shelley's *Frankenstein*

#### 5) Week of 5 October to 9 October: On Noticing "Nature" & "Culture" & "NatureCulture"

Material that we will discuss this week:

Williams, "Ideas of Nature" (long version) and/or "Nature" (short version)  
Wulf, *The Invention of Nature* (pp. 1-9)  
Leanne Betsamosake Simpson, "Because We Belong to the Land,"  
Introduction to *Dancing On Our Turtle's Back*  
<http://www.adasiresurgence.com/wp-content/uploads/2016/02/dancing-intro.3-10.pdf>  
Price, "Thirteen Ways of Seeing Nature in L.A.: Part 1"  
Optional Reading: A Commentary on "Knots" by Lebbeus Woods  
<https://lebbeuswoods.wordpress.com/2010/10/12/knots-the-architecture-of-problems/> (if you watch this, substitute slums for climate change as you read while remembering that the two are also related)  
Hamblin, James. October 2015. "The Nature Cure. Why some doctors are writing prescriptions for time outdoors." *The Atlantic*.  
<http://www.theatlantic.com/magazine/archive/2015/10/the-nature-cure/403210/>

<https://insideclimatenews.org/news/20140213/climate-change-science-carbon-budget-nature-global-warming-2-degrees-bill-mckibben-fossil-fuels-keystone-xl-oil>

- 5 October Listen to podcast or read blog or CuLearn notes on Noticing
- 6 October **Monday's Commentary due before 7pm today**
- 7 October Zoom Class Discussion
- 8-9 October Pacing yourself: finish reading Shelley's *Frankenstein*

**6) Week of 13 October to 15 October: On Noticing Technology: Mary Shelley's *Frankenstein***

Material that we will discuss this week:

Mary Shelley's *Frankenstein*  
Rebecca Solnit, "In the Day of the Postman"

- 12 October Thanksgiving: no class postings
- 13 October "Monday's" Commentary: Reread Shelley's *Frankenstein* until the beginning of Frankenstein's narrative (that is, read Walton's letters that introduce the novel)
- 1) Write a commentary on Walton's letters to his sister and think about how they relate to technology and climate change

**"Monday's" Commentary due before 7pm today**

- 14 October Zoom Class Discussion
- Assignment Due:** Submit a reading, novel, poem, work of visual art or architecture, film, video, advertisement or other cultural piece in some way related to climate change. Include a one-paragraph commentary on why you selected your piece. I will post these so that all students will be able to read them.

**7) Week of 19 October to 23 October: On Technologies of Communication**

Material that we will discuss this week:

*Frankenstein* Cont'd  
Yuval Harari, "Why Technology Favors Tyranny"  
Cal Newport, "When Technology Goes Awry"

- 19 October Listen to podcast or read blog or CuLearn notes

20 October	Monday's Commentary due before 7pm today
21 October	Zoom Class Discussion
22-23 October	Pacing yourself: review course material and start thinking about your essay idea

### 8) Week of 26 October to 30 October: Fall Break

Draft your Essay Proposal or Idea Due  
Catch up on Readings  
Relax!

### 9) Week of 2 November to 6 November: The Alberta Tar Sands (Energy Humanities 1)

Material that we will discuss this week:

Goldrin, Burton, and McCurdy, *The Beast*  
"We Need Indigenous Wisdom to Survive the Apocalypse" by Julian Brave Noisecat <https://thewalrus.ca/we-need-indigenous-wisdom-to-survive-the-apocalypse/?fbclid=IwAR1-lcjsL2SUUH0SPIZMBHepIvz3EnQrAuW6j0X02qtUTNBuEHE8rOr-Ls>

2 November	Listen to podcast or read blog or CuLearn notes
3 November	Monday's Commentary due before 7pm today
4 November	Zoom Class Discussion <u>Assignment</u> : Essay Proposal or Idea Due
5-6 November	Pacing Yourself: start readings for next week with an eye to what passage you will select from Long Soldier or Clare for your close reading

### 10) Week of 9 November to 13 November: On Forms of Attention

Material that we will discuss this week:

Layli Long Soldier, *Whereas* (selected)  
Warren Cariou, "Aboriginal"  
Nick Estes, "Our History is our Future" (on Standing Rock)

9 November	Listen to podcast or read blog or CuLearn notes
10 November	Monday's Commentary due before 7pm today
11 November	Zoom Class Discussion <u>Assignment</u> : Submit Language/Form/Structure Attentive Commentary

(aka Close Reading)

**11) Week of 23 November to 27 November: On Writing**

Link walking and noticing. Walking in nature; walking and migration; walking and protest.

McPhee, "Draft No. 4"  
Gerald Graff and Cathy Birkenstein, *They Say/I Say*  
Kiese Laymon, *Heavy* (excerpt)

23 November Listen to podcast or read blog or CuLearn notes

24 November **No Monday's Commentary this week; please focus on your essay**

25 November Zoom Class Discussion  
**Assignment:** Essay Thesis Statement & Outline Due

**12) Week of 30 November to 4 December: Student-Curated Material**

Material that we will discuss this week:

The material that all of you have submitted

30 November Read/view at least eight of the climate change pieces selected by your classmates

1 December **Monday's Commentary due before 7pm today**  
**Assignment:** Write a paragraph on the piece that you found most effective. What made it effective? How does it relate to noticing and angling as we have been discussing these concepts this semester?

2 December Zoom Class Discussion on Student-Curated Material

3-4 December Pacing Yourself: work on your essay!

**13) Week of 7-9 December: Review: Protest in the Time of Coronavirus**

Material that we will discuss this week:

We started the semester with the climate movement and I want to end by thinking about links between COVID19, racism, class, and climate change action. I want to do this, though, by considering how noticing—through writing, visual art, film, and essays—can contribute to thinking about climate change in new ways. By now we can think about how authors pitch their points and how the form has an impact on how we respond to their argument. We'll try to put these observations together with the larger issues that confront us all today.

"It's Go Time for Canada's Green Recovery" by Geoff Dembecki  
<https://thetyee.ca/News/2020/07/06/Go-Time-Canada-Green->

[Recovery/?fbclid=IwAR1HusMRtzv2jYdcf-pU-fXctXtbzD14qtingPA92aUNPySuNERRAHzkxU](https://www.washingtonpost.com/outlook/2020/06/03/im-black-climate-scientist-racism-derails-our-efforts-save-planet/)

Ayana Elizabeth Johnson, "I'm a Black Climate Expert"

(<https://www.washingtonpost.com/outlook/2020/06/03/im-black-climate-scientist-racism-derails-our-efforts-save-planet/>)

"Solidarity Across Species" by Astra Taylor

<https://www.dissentmagazine.org/article/solidarity-across-species>

"There is No Climate Justice Without Racial Justice" by Evelyn Nieves et al.

<https://www.yesmagazine.org/environment/2020/06/12/climate-justice-racial-justice/>

Craig Santos Perez, "'This Changes Everything' (Earth Day Poem)"

<https://craigsantosperez.wordpress.com/2018/04/22/this-changes-everything-earth-day-poem/>

Kim Stanley Robinson, "The Coronavirus is Rewriting Our Imaginations"

<https://www.newyorker.com/culture/annals-of-inquiry/the-coronavirus-and-our-future>

7 December Listen to podcast or read blog or CuLearn notes

8 December **Monday's Commentary due before 7pm today**

9 December Zoom Class Discussion

Pacing Yourself: read Lerner's *10:04* over the break. If you finish it, read Whitman's "Crossing Brooklyn Ferry." We'll be discussing both of these works the second week back in classes.

~Have a Great Break!~

**SECOND SEMESTER: Tentative Schedule**  
**The Arts of Time**

**1) 6 January – 15 January: Mid-Year Check-In: Small Group Meetings on Zoom + Essay and Exam Review**

Classes resume on Wednesday 6 January. I suggest you spend this day reviewing your essay and exam comments in preparation for next week's meeting. The week of 11-15 January we will meet online in small groups to discuss both your essays and exams *and* how the course online is going. All feedback will be most appreciated!

**2) 18 January – 22 January: The Art of Time (Clocks)**

As we will have discussed in the Fall, climate change is a topic that makes unique demands on human conceptions of time. We've already considered the ways in which technology—from the letters in *Frankenstein* to social media today—is bound up with different experiences of temporality. This semester we will look more closely at slow time, fast time, the relations between past, present, and future and human efforts to grasp the meaning of deep time. Throughout we will ask: why (or why not) is thinking about time and temporality important to climate change action? How do we live time now? What other options are there?

Material that we will discuss this week:

Lerner, *10:04* (first 10 pages only)  
 Rachel Carson, "A Fable for Tomorrow" and "The Obligation to Endure,"  
 in *Silent Spring* (1962), pp. 1-13.  
*The Clock* (7-minute segment shown in class)

17 January                      Listen to podcast or read blog or CuLearn notes  
 Reread the first ten pages of *10:04* and pose one question related to  
 time.

18 January                      **Monday's Commentary due before 7pm today**

19 January                      Zoom Class Discussion

**3) 25 January – 29 January: The Art of Time (Cycles)**

Material that we will discuss this week:

Lerner, *10:04* (Cont'd)  
 Walt Whitman, "[Crossing Brooklyn Ferry](#)"

25 January                      Listen to podcast or read blog or CuLearn notes on Noticing

26 January                      **Monday's Commentary due before 7pm today**

27 January Zoom Class Discussion  
Assignment Due: Submit Language/Form/Structure Attentive  
 Commentary (aka Close Reading)

**4) 1 February – 5 February: On Earth and Deep Time**

Kathryn Schulz, “The Really Big One” <https://www.newyorker.com/magazine/2015/07/20/the-really-big-one>

**5) 8 February – 12 February: On Maples, Nation, and Citizenship**

Material that we will discuss this week:

Amanda Strong (Director), “Bidaaban: The Dawn Comes”  
 Leanne Betsamosake Simpson, “Plight”  
 Robin Wall Kimmerer, “Maple Nation: A Citizenship Guide”  
 “A Conversation with Amanda Strong”  
 The Canadian flag  
 Rob Nixon, “Fallen Martyrs, Felled Trees”

8 February Listen to podcast or read blog or CuLearn notes on Noticing

9 February **Monday’s Commentary due before 7pm today**

19 February Zoom Class Discussion

**6) 15 February – 19 February: Winter Break**

**7) 22 February – 26 February: Diaries (the daily)**

Material that we will discuss this week:

Helen Simpson, “Diary of an Interesting Year”  
 Megan Hunter, *The End We Start From*  
 Margaret Atwood, “Time Capsule Found on the Dead Planet”  
<https://www.youtube.com/watch?v=2YuB1iU6DQI> (Robin Kimmerer)

22 February Listen to podcast or read blog or CuLearn notes on Noticing

23 February **Monday’s Commentary due before 7pm today**

24 February Zoom Class Discussion  
Assignment: Submit a reading, novel, poem, work of visual art or  
 architecture, film, video, advertisement or other cultural piece in some  
 way related to climate change. Include a one-paragraph commentary on  
 why you selected your piece. I will post these so that all students will be  
 able to read them.

### 8) 1 March – 5 March: On Ice and Melting Time

Material that we will discuss this week:

That art work on melted time + Magritte  
 Sheila Watts-Cloutier, *The Right to be Cold* (218-59)  
 Livia Albeck-Ripka, “Why Lost Ice Means Lost Hope for an Inuit Village”  
 Interview with Sheila Watts-Cloutier,  
<https://ottawacitizen.com/entertainment/books/q-and-a-sheila-watt-cloutier-seeks-some-cold-comfort>

The Extreme Ice Survey Project  
 Stephen Leahy, “Polar Bears Really Are Starving Because of Global Warming”

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|---------|---|
| 1 March | Listen to podcast or read blog or CuLearn notes on Noticing |
| 2 March | Monday’s Commentary due before 7pm today                    |
| 3 March | Zoom Class Discussion                                       |

### 9) 8 March – 12 March: On Compost & Dreaming

Material that we will discuss this week:

Denis Diderot, “D’Alembert’s Dream” (1769)  
 Dorothea von Hantelmann, “Bees, Exhibitions, and the Anthropocene”  
 Huyghe, “Untilled” (2011-12) (view online)

- |          |   |
|----------|---|
| 8 March  | Listen to podcast or read blog or CuLearn notes on Noticing |
| 9 March  | Monday’s Commentary due before 7pm today                    |
| 10 March | Zoom Class Discussion                                       |

### 10) 15 March – 19 March: On Political Time + Manifestos

Material that we will discuss this week:

(Note: almost all of these manifestoes are very short)  
[Tarhands: A Messy Manifesto](#)  
[The Leap Manifesto](#)  
[Manifesto for Living in the Anthropocene](#) (i-iii)  
[The People’s Manifesto for Wildlife](#) (this one is a bit longer and so open it, scroll through, and select a few items to read)  
 Extinction Rebellion, *This is Not a Drill: An XR Handbook*, “Declaration of Rebellion” (1-2) (on CuLearn)

Optional Reading (and longer works)

[The Dark Mountain Manifesto](#)

[An Ecomodernist Manifesto](#)

15 March Listen to podcast or read blog or CuLearn notes on Noticing

16 March **Monday's Commentary due before 7pm today**

17 March Zoom Class Discussion  
**Assignment:** Essay Proposal or Idea Due

### 11) 22 March – 26 March: [On the Future](#)

Material that we will discuss this week:

Jeff Vandermeer, *Annihilation* (2014)

David Wallace-Wells, [The Uninhabitable Earth](#) (excerpt)

22 March Listen to podcast or read blog or CuLearn notes on Noticing

23 March **Monday's Commentary due before 7pm today**

24 March Zoom Class Discussion

### 12) 29 March – 1 April: [On Oil & Water \(Energy Humanities 2\)](#)

Material that we will discuss this week:

Claire G. Coleman, "Drones Above the Coral Sand"

Max Liboiron, "How Plastic is a Function of Colonialism"

<https://www.teenvogue.com/story/how-plastic-is-a-function-of-colonialism?verso=true>

Mary Heglar, "After the Storm"

Mel Chin, *Wake & Unmoored* (2018) (we'll watch in class)

Kathy Jetnil-Kijiner, [Poem for her daughter](#), UN Climate Leaders Summit (2014) (we'll watch this clip in class)

"Rising Seas"

[\(https://www.nationalgeographic.com/magazine/2013/09/rising-seas-coastal-impact-climate-change/\)](https://www.nationalgeographic.com/magazine/2013/09/rising-seas-coastal-impact-climate-change/)

Maldives underwater hotel room:

<https://slate.com/technology/2018/05/a-usd50-000-a-night-underwater-hotel-in-the-maldives-shows-how-blind-we-are-to-climate-change.html>

Elizabeth Kolbert, "The Darkening Sea: What Carbon Emissions are Doing to the Ocean"

[Bifrost project features on sea level rise](#)

[HighWaterLine](#) project

29 March Listen to podcast or read blog or CuLearn notes on Noticing

30 March **Monday's Commentary due before 7pm today**

31 March Zoom Class Discussion  
**Assignment:** Essay Thesis Statement & Outline Due

### 13) 5 April – 9 April: Review: the Arts of Noticing, Time, and Angling

Read/view at least three of the climate change pieces selected by your classmates

Walter Benjamin, "Seagulls" (1930)

Elizabeth Kolbert, "The Thing with Feathers"

5 April Listen to podcast or read blog or CuLearn notes on Noticing

6 April **Monday's Commentary due before 7pm today**

7 April Zoom Class Discussion  
**Assignment:** Essays Due In Class Today

#### Other optional information/material relevant to our course material:

Heise, Ursula K. "The Hitchhiker's Guide to Ecocriticism." *PMLA* vol. 121, no. 2, 2006, pp. 503-16.

Smith, Barbara Herrnstein. "Perplexing Realities: Practicing Relativism in the Anthropocene." [Practicing Relativism in the Anthropocene: On Science, Belief, and the Humanities](#). Open Humanities Press, 2018, pp. 106-24.

From the website "100 Views on Climate Change"  
(<http://changingclimates.colostate.edu/index.html>):

IPCC: Why It Matters that We Aim for 1.5° C (October 2018)  
*This is probably the biggest climate change news of the year, the IPCC's report on the importance of aiming for a 1.5° rather than a 2° warmer world. This piece by Coral Davenport offers an [excellent overview](#) (NYT), and this [even shorter illustrated summary](#) (Brad Plumer, Nadja Popovich, Iris Gottlieb, NYT) is especially easy to grasp. Other worthwhile pieces: [this](#) (The Guardian) on the one key takeaway (stop burning carbon and cutting trees); [this](#) (Carbon Brief) deeper dive Q&A on the report's contents; and, on scientists who believe the report understates the threat, [this](#) (Bulletin of the Atomic Scientists) and [this](#) (Science).*

#### Other Information in general:

#### **REQUEST FOR ACADEMIC ACCOMMODATION:**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details click [here](#).

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details click [here](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520- 6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

#### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

#### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

#### **All Students**

*Students are strongly encouraged to make optimal use of the instructor's office hours.*

All students are also strongly encouraged to take advantage of the services offered at Carleton University, such as the following:

**Centre for Student Academic Support (CSAS)** offers students a variety of free services, including academic-skills workshops and information sessions, bookable study rooms, a tutor referral

service, and a supportive staff of peer helpers. To learn more about these services, visit CSAS on the Fourth Floor of the MacOdrum Library, contact them by phone at 613-520-3822, or visit them online at <https://carleton.ca/csas/>

**Writing Services** offers students free one-on-one assistance with academic writing. To learn more about this free service, visit [www.carleton.ca/csas/writing-services/](http://www.carleton.ca/csas/writing-services/). To make an appointment for a 40-minute session, call 613-520-3822, or visit in person at the Centre for Student Academic Support on the Fourth Floor of the MacOdrum Library.

**Academic Advising Centre (AAC)** provides students with support in the form of free one-on-one academic advising and study-skills appointments. To learn more about these services, visit [www.carleton.ca/academicadvising](http://www.carleton.ca/academicadvising). To make appointments for an advising or study-skills session, call 613-520-7850, or visit the centre in person at 302 Tory.

**Career Services and Co-operative Education** is an on-campus centre for career development, employment preparation, and experiential learning opportunities for Carleton students. Students are encouraged to use the various services provided throughout their time at Carleton by visiting its two service locations. Career Services is located at 401 Tory (613-520-6611); the Co-operative Education Program is located at 1400 CTTC (613-520-4331).

**International Student Services Office (ISSO)** is at the heart of Carleton's international student community. It supports international students, including incoming and outgoing exchange students, and promotes cross-cultural understanding within the Carleton community. **ISSO is also responsible for the administration of Carleton's 80+ exchange programs.** For more information, visit ISSO at 128 University Centre or contact by phone 613-520-6600. For general email inquiries, write to [isso@carleton.ca](mailto:isso@carleton.ca); for exchange-program inquiries, write to [exchange@carleton.ca](mailto:exchange@carleton.ca). Website: [www.carleton.ca/isso](http://www.carleton.ca/isso).

**The Student Experience Office** oversees the Co-Curricular Record. The Co-Curricular Record is an official record designed as a means of recognizing all students' "out of class" involvement in student leadership development, extra-curricular activities, and Carleton community service opportunities. To learn more about the Record, visit 430 Tory (613-520-2600 ext.7595), or [www.carleton.ca/seo](http://www.carleton.ca/seo).

### **Plagiarism and Other Instructional Offences**

The University Senate defines plagiarism as "*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own.*" This can include:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;

- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

The policy can be found at: <https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy.pdf>

#### **FORMATTING AND CITATION**

Papers should be typed/printed double-spaced on 8 ½ x 11" white paper. Please ensure a 1" margin on all sides of the page and use a 12 pt Times font or equivalent. Also, remember to keep backup copies of your papers, either hard copy or on a flash drive. E-mailing of papers is prohibited, unless one is given express permission of the professor.

*Please use MLA (Modern Language Association) documentation style. For examples, see:*

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_and\\_style\\_guide.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html)

*For formatting of Works Cited, see: <http://bibme.org> or <http://www.citationmachine.net/>*