

LTWL 109
MW 1:00-4:30 PM
N. Science Annex 103
Summer Session II, 2016

Instructor: Danielle Crawford
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Typhoons, Hurricanes, and Tsunamis: Global Disaster Narratives



(Storm surge from Typhoon Yolanda, Charism Sayat, *Getty Images* 2013) In the past few decades, the world has witnessed a series of cataclysmic disasters, ranging from the Indian Ocean Tsunami in 2004 to super Typhoon Yolanda (Haiyan) in 2013, which was one of the strongest storms recorded in known history. As devastating catastrophes throughout the globe continue to escalate, it is essential that we turn to literature to better understand the social forces behind the many disasters of what some are terming the Anthropocene. Drawing from a wide range of fields such as the environmental humanities, disaster studies, and postcolonial studies, this course presents an overview of “natural” disasters and their representations in literary and filmic texts. Namely, this course asks how narratives of global environmental disasters, and specifically literary depictions of storm systems and tsunamis, can help us to confront larger issues of environmental justice, structural inequalities of race and class, imperialism, and climate change.

For the beginning of this course, we will examine the broader concept of disaster, asking how we can define this term and what its relationship is to postcolonial studies. Ninotchka Rosca’s short story “The Neighbourhood” (1983), which describes a fictional typhoon in the Philippines, will provide a larger framework from which to address the politics of disaster in the Global South. The next three sections of the course will focus on literary representations of real disasters. We will read Zora Neale Hurston’s novel *Their Eyes Were Watching God* (1937), and will situate its representation of the 1928 Okeechobee hurricane in Florida as a precursor to Hurricane Katrina (2005) in New Orleans, investigating how both hurricanes and their aftermaths are connected to racial discrimination and the legacy of slavery in the American South. For the following section, we will focus on two texts that depict the Indian Ocean Tsunami: Sonali Deraniyagala’s memoir *Wave* (2013) and Juan Antonio Bayona’s film *The Impossible* (2012). We will ask how these texts articulate the relationship between tourism and disaster from drastically different subject positions. The next section will use the poetry collection *Verses Typhoon Yolanda* (2014), edited by Eileen R. Tabios, and selections from R. Zamora Linmark’s novel *Leche* (2011), which describes the 1991 volcanic eruption of Mount Pinatubo, in order to investigate the relationship between disasters, U.S. militarism, and imperialism in the Philippines. The last section of this course will shift to filmic and literary portrayals of imagined disasters in major U.S. cities. Using selected chapters from George Stewart’s novel *Storm* (1941) and disaster films such as *San Andreas* (2015) and *The Day After Tomorrow* (2004), this section examines how the U.S. disaster imaginary is immersed in problematic narratives of gender and race. We will use these fictional representations to ultimately ask how the Global North imagines itself in relation to climate change and will seriously question if all sites are equally vulnerable in the Anthropocene.

My Contact Information

Email: dbcrawfo@ucsc.edu

Office Hours: Tuesdays from 1:00-3:00 PM and by appointment

Office Location: Stevenson 225

Please feel free to contact me and/or visit my office hours regarding any questions about the course, assignments, and readings.

Required Texts

All readings, including the course reader, will be available at the Bay Tree Bookstore. *Their Eyes Were Watching God*, *Wave*, and *Verses Typhoon Yolanda* are on reserve at McHenry Library.

All three of the films are also on reserve at the Media Center at McHenry.

Literature:

1. Zora Neale Hurston, *Their Eyes Were Watching God* (1937) [ISBN: 9780060838676]
2. Sonali Deraniyagala, *Wave* (2013) [ISBN: 9780345804310]
3. Eileen R. Tabios, ed, *Verses Typhoon Yolanda: a Storm of Filipino Poets* (2014) [ISBN: 9780982649367]
4. Course Reader*

* Course reader includes all secondary readings as well as some primary texts, such as Ninotchka Rosca's "The Neighbourhood" (1983), selections from R. Zamora Linmark's *Leche* (2011), and excerpts from George Stewart's *Storm* (1941).

Films:

1. *The Impossible (Lo imposible)*, 2012, dir. Juan Antonio Bayona
2. *San Andreas* (2015), dir. Brad Peyton
3. *The Day After Tomorrow* (2004), dir. Roland Emmerich

* I will arrange optional, outside screenings for *The Impossible* and *The Day After Tomorrow*. You will be notified of the date, time, and location of these screenings well in advance.

Course Requirements and Assignments

- 1.) **Participation:** Participation is a vital component of this course. Class sessions will incorporate a combination of lectures, discussions, and group activities. I expect everyone to actively contribute to all discussions and activities. In order to participate in discussions, it is crucial that you finish the assigned readings and film viewings before each class. **Please keep in mind that participation is not the same as attendance.** In order to receive full credit for participation you should aim to contribute to discussion in a meaningful way at least once during each class session. Remember that the success of this course depends on everyone's willingness to participate and engage with the topics covered. **I also reserve the right to give periodic reading quizzes.**

- 2.) **Presentations:** Throughout the duration of the course, everyone must do a short presentation (no longer than 5 minutes) on a text that they sign up for. These informal presentations are an opportunity for you to develop your own analysis of a particular text and to help lead our discussion for the day. For this presentation, **please share with the class one question, topic, theme, or pattern** concerning the text and/or disaster depicted in said text. Then, please **indicate three specific scenes or points in the text where this question/topic/theme emerges**. You are welcome to use the chalkboard or projector, though you are not required to do so. We will sign up for presentation days on the first day of class. Please make sure you are present on the day of your assigned presentation.

- 3.) **Short Response 1 (Close Reading):** The first short response paper will focus on close reading. For this three-page paper, you will choose a passage, scene, or set of passages from one primary text covered in the first portion of class and perform a close reading of it. This paper will not use secondary sources, but will rather focus on creating a compelling analysis of a primary text.

- 4.) **Short Response 2 (Engaging a Secondary Source):** The second short response paper will build on close reading by incorporating a secondary text. For this three-page paper, you will choose a primary text that you did not focus on for the first paper and will choose one relevant secondary source from the course readings. This paper will put analysis of a primary text in critical conversation with a secondary source.

- 5.) **Final Paper:** The final paper will be a research essay in which you explore a topic regarding disaster narratives. The paper should be 8-10 pages long and should focus on at least one of the assigned primary texts. You are welcome to write a comparative paper that examines two of the primary texts from the course, but please do not focus on more than two primary texts. In addition, you should use at least three secondary sources. One of these secondary sources must be an academic source that is not included in the course's secondary readings. I will be providing ideas for possible topics, although you are welcome to develop your own topic. If you choose to develop your own topic, please email me a short proposal (one paragraph) so that I may approve it.

** I will provide specific prompts for short responses 1 and 2, as well as suggested prompts for the final paper. All papers should be submitted in your assigned Drop Box folder on eCommons.

Grade Breakdown

Participation:	20%
Presentation:	5%
Short Response 1:	20%
Short Response 2:	20%
Final Paper:	35%

Class Policies

Attendance: This course is very fast-paced and covers a wide range of texts and topics in five weeks. It is crucial that you attend and participate in all class sessions. Roll will be taken at the beginning of each class, so please arrive on time. In the case of an extreme emergency, contact me as soon as possible.

If you miss one class, you can make this up by emailing me a brief write-up (1-2 pages) that critically discusses the texts and themes covered during the particular class session you missed. **If you miss two classes, your participation grade will be affected. If you miss three or more classes, you will automatically fail the course.** Please keep in mind that the deadline to drop classes is August 1, while the deadline to withdraw is August 12.

eCommons Paper Submissions: In an effort to conserve paper, you will not be turning in hard copies of assignments. Instead, you will be submitting all papers on eCommons. In order to submit a paper, go to the Drop Box section on the eCommons course page. On this page there will be a folder with your name on it. This folder and its contents are only visible to you and myself. Please upload your paper to this folder as a word document. Do not upload a PDF document, as this makes it difficult for me to write marginal comments. The title of this document should have your last name and the name of the assignment (i.e. Crawford_Short Response 1). **Papers should be uploaded to the Drop Box file by 10 pm on the assigned due date.** If you are having troubles accessing eCommons or if there is a system outage, please email your paper to me instead. After you have turned in your paper, I will upload my feedback in the same Drop Box folder and you will be notified via email. **Please note that papers will not be due on the same day as class meetings in order to give everyone a chance to incorporate relevant lectures and readings into their papers.**

Late Work Policy: All papers will be due by 10 pm on the scheduled day on eCommons. All papers submitted after the deadline will be subjected to a penalty. For each day that a paper is late, the grade will be docked half a letter grade. For example, a B+ paper turned in one day late would automatically receive a B-.

Communication: Please check your UCSC email regularly throughout the duration of this course. I will be using this email to send out key announcements regarding assignments, readings, and any changes to the course schedule.

Academic Integrity: All assignments done for this class must be your own work. **Any evidence of plagiarism will result in an automatic failure of the course.** Plagiarism generally involves using words or ideas that are not your own and not giving them due credit in the form of citations. It is thus crucial that you keep track of all sources you use and that you properly cite them. Please review sections 102.01-102.016 and 105.15 of UCSC's *Student Policies and Regulations Handbooks* in order to familiarize yourself with definitions of plagiarism and academic misconduct: <http://deanofstudents.ucsc.edu/student-conduct/student-handbook/index.html>

Trigger Warning: This is a warning that this course will focus on representations of real disasters that have high death tolls. Texts such as Deraniyagala's *Wave*, which is a memoir of a woman's experience during the Indian Ocean Tsunami, deal quite explicitly with death and loss. While this may be difficult to read at times, especially if you have family or friends who were impacted by these or similar incidents, I strongly feel that in order to study disasters we cannot ignore their devastating impact, but rather must acknowledge their aftermaths in an attempt to both raise awareness and honor the victims of these catastrophes.

Learning Outcomes

By the end of this course, you will be familiar with global disaster narratives and their depictions of both real and fictional disasters. You will be exposed to a wide range of genres, such as novels, memoirs, film, poetry, short stories, and secondary criticism. As you write on these disaster narratives, you will ultimately build your close reading skills and ability to critically analyze texts from a global perspective. You will gain experience writing an academic paper on disaster, will develop your own arguments in relation to literary texts, and will engage with secondary criticism.

Campus Resources

Disability Resource Center (DRC): If you qualify for classroom accommodations because of a disability, please get an Accommodation Authorization from the DRC and submit it to me in person, preferably **within the first week of summer session**. Please contact the DRC at 831-459-2089 (voice) or 831-459-4806 (TTY) or <http://drc.ucsc.edu/> for more information.

Writing Tutoring: If you need help with your writing, tutoring is available through Learning Support Services (<http://www2.ucsc.edu/lss/>) at the AR Center on campus.

Course Schedule

* Please note that this schedule is subject to change. All changes will be announced in class and through email.

Week 1

Disaster and Culture: Framing Disaster and its Politics in the Global South

Monday 7/25:

Course Introduction, Syllabus Overview, Presentation Sign Ups

Wednesday 7/27:

Ninotchka Rosca, "The Neighbourhood," in *The Monsoon Collection* (1983), **1-11**

Anthony Carrigan, "Towards a Postcolonial Disaster Studies," in *Global Ecologies and the Environmental Humanities: Postcolonial Approaches* (2015), **12-25**

Susana M. Hoffman and Anthony Oliver-Smith, "Introduction," in *Catastrophe & Culture: The Anthropology of Disaster* (2002), **26-41**

Week 2

From the Okeechobee Hurricane to Hurricane Katrina: Disaster and the Legacy of Slavery in the American South

Monday 8/1:

Zora Neale Hurston, *Their Eyes Were Watching God* (1937), **1-171**

Wednesday 8/3:

Zora Neale Hurston, *Their Eyes Were Watching God* (1937), **172-193**

William Mullaney, "Her Eyes Were Watching Katrina: Unnatural Deaths in a Natural Disaster," *Obsidian* 9.1 (2008), **42-54**

Henry A. Giroux, "Reading Hurricane Katrina: Race, Class, and the Biopolitics of Disposability," *College Literature* 33.3 (2006), **55-81**

Clyde Woods, "Katrina's World: Blues, Bourbon, and the Return to the Source," *American Quarterly* 61.3 (2009), **82-109**

****Friday 8/5: Short Response 1 due by 10:00 PM on eCommons****

Week 3

The Indian Ocean Tsunami in Memoir and Film: Tourism and Disaster Capitalism in Sri Lanka and Thailand

Monday 8/8:

Sonali Deraniyagala, *Wave* (2013), **1-131**

Naomi Klein, "Blanking the Beach: The Second Tsunami," in *The Shock Doctrine: The Rise of Disaster Capitalism* (2008), **110-124**

Wednesday 8/10:

Sonali Deraniyagala, *Wave* (2013), **131-228**

The Impossible (2012), Dir. Juan Antonio Bayona (**watch film before class**)

Anthony Carrigan, "'Out of This Tragedy Will Come a World Class Tourism Destination': Disaster, Ecology, and Post-Tsunami Tourism Development in Sri Lanka," in *Postcolonial Ecologies: Literatures of the Environment* (2011), **125-151**

Week 4

From Mount Pinatubo to Typhoon Yolanda: Disaster Militarism and Climate Change in the Philippines

Monday 8/15:

Alex B. Brillantes, Jr, "The Philippines in 1991: Disasters and Decisions," *Asian Survey* 32.2 (1992), **152-158**

R. Zamora Linmark, *Leche* (2011), **159-166**

Eileen R. Tabios, ed, *Verses Typhoon Yolanda: a Storm of Filipino Poets* (2014), **1-105**

Annie Isabel Fukushima, et al. "Disaster Militarism: Rethinking U.S. Relief in the Asia-Pacific," *Foreign Policy In Focus* (2014), **167-169**

Wednesday 8/17:

Eileen R. Tabios, ed, *Verses Typhoon Yolanda: a Storm of Filipino Poets* (2014), **106-188**
Rina Garcia Chua, "Dismantling Disaster, Death, and Survival in Philippine Eco-poetry," *Kritika Kultura* 25 (2015), **170-189**

**** Wednesday 8/17: Short Response 2 due by 10:00 PM on eCommons****

Week 5

**Imagined Disasters in the Global North:
Gender, Race, and the Anthropocene in the American Disaster Imaginary**

Monday 8/22:

George Rippey Stewart, *Storm* (1941), **190-210**
San Andreas (2015), Dir. Brad Peyton (**clips to be shown during lecture**)
Mike Davis, "The Literary Destruction of Los Angeles," in *Ecology of Fear: Los Angeles and the Imagination of Disaster* (1998), **211-225**

Wednesday 8/24:

The Day After Tomorrow (2004), Dir. Roland Emmerich (**watch film before lecture**)
Andreas Malm and Alf Hornborg, "The geology of mankind? A critique of the Anthropocene narrative," *The Anthropocene Review* 1.1 (2014), **226-233**
Rob Nixon, "Epilogue," in *Slow Violence and the Environmentalism of the Poor* (2011), **234-247**

****Friday 8/26: Final Paper due by 10:00 PM on eCommons****