Environmental Literature & Culture (Spring 2019)
ENGL/ENVIRON M30
Professor Carruth | acarruth@english.ucla.edu

LECTURE MW 12:30-1:45 PM | Broad Art Center, Room 2100A

SECTIONS

<table>
<thead>
<tr>
<th>Cailey Hall</th>
<th>Robin Kello</th>
</tr>
</thead>
<tbody>
<tr>
<td>1C [F 10-10:50 AM, Rolfe 3126]</td>
<td>1D [F 10-10:50 AM, Kaplan A56]</td>
</tr>
</tbody>
</table>

OFFICE HOURS
Drop-in Wednesdays 4:30-6:00 in Kaplan, Room 262 (none on 5/8 or 6/5)
Or by appointment—please sign up at acarruth.youcanbook.me

COURSE SCOPE

In the twenty-first-century, environmental problems are often imagined to be problems of science, technology, and policy. This course starts from the idea that environmental problems are also problems of culture and history. An introduction to the environmental humanities, the course covers some of the major ideas, images, and stories that have shaped different forms of environmentalism and environmental science. The focus is U.S. environmental culture since the 1960s, with points of comparisons to other time periods and national contexts.

Through this lens, we’ll address several questions: How have cultural ideas of nature and of other creatures taken shape in specific historical moments? How do different communities understand the causes and impacts of current environmental challenges—such as biodiversity loss, pollution, and global warming? How do particular genres and media convey these problems and imagine solutions? And what new environmental stories and images are needed now and in the future? To tackle these questions, we’ll examine a wide range of primary material—including popular science, graphic narrative, speculative fiction, slam poetry, animation art, documentary film, and data visualization—along with research from disciplines such as anthropology, ecology, history, literary studies, and philosophy.
LEARNING OUTCOMES

Students who complete the entire course can expect to have achieved the following:

- Working definitions of key concepts for the environmental sciences: biome, biodiversity, charismatic megafauna, wildlife corridor, greenhouse gas effect, anthropogenic climate change, the “Anthropocene,” and upcycling

- Working definitions of key concepts for the environmental humanities: toxic discourse, deep ecology, environmental racism, environmental justice, multispecies ethics, indigenous knowledge, and techno-utopianism

- Ability to identify and evaluate literary and artistic forms that appear in environmental discourse, including the pastoral, the sublime, elegy, apocalypse, utopia, and lyric

- Familiarity with the major ideas of U.S. environmentalism and how those ideas have been adapted as well as criticized by diverse communities in and beyond the U.S.

- Recognition of different environmental movements—from wilderness protection to environmental justice—and the stories, images, and histories that have defined them

- Recognition of the complex relationships between environmental problems and social structures of inequality, privilege, and justice

- Development of your own “environmental culture toolkit” to include honed skills in multimedia storytelling, analytical writing, and collaborative research and writing

COURSE TEXTS

- Online course reader (materials are uploaded to CCLE course website by week assigned)
- Patricia Smith, Blood Dazzler (2008)
# COURSE REQUIREMENTS

<table>
<thead>
<tr>
<th>Summary of requirements</th>
<th>% of Grade</th>
<th>Deadline/Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pop extra credit questions in lecture (3 or 4 total during quarter)</td>
<td>Up to 5 points</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Section participation</td>
<td>15%</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Midterm quiz [mark the date on your calendar]</td>
<td>10%</td>
<td>5/20 in lecture</td>
</tr>
<tr>
<td>Final exam [mark the date on your calendar]</td>
<td>25%</td>
<td>6/10 from 3-6 pm</td>
</tr>
<tr>
<td>Collaborative project</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>published on a class WordPress website</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) A day in the life of a nonhuman animal species</td>
<td>25%</td>
<td>(1) 4/28</td>
</tr>
<tr>
<td>(2) UCLA trash and recycling diary</td>
<td></td>
<td>(2) 5/12</td>
</tr>
<tr>
<td>(3) LA menu of the future</td>
<td></td>
<td>(3) 6/2</td>
</tr>
<tr>
<td>(4) Individual reflection letter</td>
<td></td>
<td>(4) 6/2</td>
</tr>
<tr>
<td>Two short essays</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Environmental keyword analysis (draft and final required)</td>
<td>25%</td>
<td>Essay 1–Draft: 4/24</td>
</tr>
<tr>
<td>(2) Environmental justice mission statement</td>
<td></td>
<td>Essay 1–Final: 5/5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Essay 2–Final: 5/26</td>
</tr>
</tbody>
</table>

## POLICY NOTES

*Submission of essays:* The draft of Essay #1 is due by email to your team members by 11:59 pm on the due date (cc: your TA). Final essays are due via Turnitin submission by 11:59 pm on due date. If you need an extension for serious medical reasons or emergencies, please make that request ASAP. In general, late work will have a 1/3 grade deduction (e.g., A- to B+) for each 24-hour period overdue.

*Midterm quiz and final exam dates:* Makeups will be granted only in rare cases. Please mark your calendar for both the midterm quiz and the final exam, and plan to attend in person on those dates.

*Exam accommodations:* Please let Professor Carruth know of any testing accommodations you need and that are registered through the Office for Students with Disabilities (OSD).
### Detailed description of each requirement
The assignment descriptions below provide the full explanation of the format and structure of each course requirement

<table>
<thead>
<tr>
<th>Section participation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance in section is required to receive credit for the course. This grade will be based on your preparation each week to discuss assigned materials and the lectures as well as your contributions to the section in terms of not only raising ideas and questions but also actively listening to peers.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Quiz to prepare for final exam</th>
</tr>
</thead>
<tbody>
<tr>
<td>The midterm quiz will be a shorter version of the final in format.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Final exam</th>
</tr>
</thead>
<tbody>
<tr>
<td>The final exam will include short answer questions about concepts and references from lecture and about details from the assigned materials. There will also be a series of quotations and images taken from the assigned materials; the author/director/creator and title will be provided. You’ll select four out of six. For each, you’ll write a one-paragraph analysis that connects specific details from the quotation/image to a concept we addressed in lecture, comparing how the quotation depicts that concept to how one other assigned text from our syllabus depicts that same concept.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Collaborative project</th>
</tr>
</thead>
<tbody>
<tr>
<td>In teams of four or five students formed by your TA, develop a portfolio of three environmental storytelling experiments, and publish each one on our class WordPress site. This is a team endeavor, so collaboratively work on each element and meet in person to plan, execute, and post the final products.</td>
</tr>
</tbody>
</table>

1. **"A day in the life"** of a nonhuman animal species told through a series of 6-8 images. Each image should include a short caption of two to four sentences written as if from the perspective of the animal. As preparation for this experiment, as a team, identify, read, and briefly summarize 3-4 peer-reviewed academic articles about your chosen animal and environmental issues it faces; create an annotated bibliography of these sources and post it on WordPress along with your images. **Due April 28**

2. **"UCLA trash and recycling diary"** documenting every item (including uneaten or partially eaten food and drink) that each team member disposes of on campus in a single 24-hour period: Tuesday, May 7 to Wednesday, May 8. For each item in the team diary, there should be an image and a short description indicating what the item is and where it was disposed (recycling, compost, trash, etc.). **Due May 12**

3. **An LA menu of the future** that features three dishes and one beverage for an imagined restaurant opening in the year 2050. Your menu should convey specific environmental principles, should be accessible in terms of costs, and should reflect an aspect of the cultural histories and biological diversity of Southern California. As a team, spend an hour or so in the Powell Library Community Cookbook Collection to gather ideas. guides.library.ucla.edu/communitycollections/cookbooks **Due June 2**

   - The menu should fit on one page.
   - Give a name to your imagined restaurant and perhaps a “tagline.”
   - For each dish and the beverage, include a 3-4 sentence description that highlight the dish’s ingredients and how the dish reflects your restaurant’s guiding environmental principles.
   - Optional: you can include imagery on your menu if the images are high-quality and bring your menu to life in a meaningful way.

4. **Individual reflection letter:** A one-page typed letter addressed to your TA and to Professor Carruth summarizing how the collaboration went, what your major contributions were, what you learned, and what was most challenging / rewarding about the project. **Email these to us by the due date. Due June 2**
Two short essays | 700-800 words each (firm word count) | Submit on Turnitin

Requirements for each essay: To receive a grade, each essay must have a specific and original title, and must include the final word count at the top of the first page. Essay #1 requires a draft that you will submit to your collaborative project team members for a peer review workshop in section. The draft and participation in the peer review process are required to receive credit on the final version of Essay #1.

Essay #1—Keyword analysis
Required draft due to team members by email on 4/24 | Final due on Turnitin by 5/5

Select a concept from unit one (choose from the list below), and then find an example of the concept being “put to use” in an environmental narrative that you’ve read or viewed recently. The narrative can be a film, animation, novel, nonfiction story, or TV episode chosen either from our syllabus or from outside our class. For the analysis, focus on a specific scene where you see evidence of the concept being applied or re-defined in specific ways. For your essay’s introduction, (a) very briefly summarize your chosen narrative (i.e., the film, novel, nonfiction story, TV episode); (b) introduce the scene you’ll focus on; and (3) provide a two or three sentence thesis that conveys your central idea of how and why the scene depicts your chosen keyword. Be sure to provide a precise definition of the keyword. In the body of your essay, develop your thesis by discussing a few specific aspects of the scene. As part of this analysis, draw on at least two of the “elements of narrative” we discussed in unit one (e.g., narrator and point of view, character, “story world,” setting, etc.).

Keywords to choose from: pastoral, sublime, toxic discourse, extinction elegy, biodiversity comedy, environmental apocalypse, environmental utopia, environmental racism, environmental justice

Essay #2—Environmental mission statement
Due on Turnitin by 5/26

Imagine that you and a team of collaborators are founding a new environmental organization to address a challenge or issue that you are passionate about today. The organization can be a non-profit group or a for-profit company. In order to launch the organization, you need a mission statement to convey the organization’s particular “variety of environmentalism.” Write this statement as if addressed to a wide audience on the organization’s website. In your mission statement, give the organization a name and describe the specific environmental challenge or issue that inspires it. Then flesh out four to six principles that define its environmental and social values, commitments, and vision for the future.

Here are several mission statements that you can refer to as models:

- Climate Justice Alliance: https://climatejusticealliance.org/about/
- La Cocina Kitchen Incubator: https://lacocinasf.org/mission
- Impossible Foods: https://impossiblefoods.com/heme
- Orion magazine: https://orionmagazine.org/about/mission-and-history/
- Patagonia: https://www.patagonia.com/company-info.html
A NOTE ON SCREENS

Digital technologies can be powerful tools for research, writing, design, and the list goes on. But researchers have shown that laptops, tablets, and phones are far less effective tools than pen and paper. Students who take notes by hand, on average, achieve better final results. Our memories appear to be less detailed when we take photographs than when we have an experience without a camera. Similarly, our recall improves when we write by hand rather than type on a keyboard, or use touchscreens. As an experiment, I encourage you in this class to use a paper notebook if you don’t already. That said, in most lectures, there will be questions you can respond to through the “Poll Everywhere” platform. Please keep phones in your bags except when we have these “live polls.” To participate, you can download the Poll Everywhere app, and join “acarruth” when you open the app.


PHYSICAL TEXTS

When one of the three physical books is assigned on the syllabus, please bring the book to both lecture and section that week.

STUDENT RESOURCES

- CDH Learning Lab @ Rolfe: www.cdh.ucla.edu/support/instructional-lab/
- Disabilities and Computing Program: www.dcp.ucla.edu/
- Instructional Media Lab (media/film library): www.oid.ucla.edu/edtech/medialab
- Office for Students with Disabilities: www.osd.ucla.edu/
- Student Affairs: www.studentaffairs.ucla.edu/
- Student Conduct Code: www.deanofstudents.ucla.edu/Code_choice.php
- University Libraries: www.library.ucla.edu/
- Writing Center: www.wp.ucla.edu/ucla-undergraduate-student-writing-center.html

ACADEMIC INTEGRITY

The UCLA Student Conduct Code is a commitment among students and faculty to support the University’s mission and your education and well-being while at UCLA. Central to this code is academic integrity—which prohibits plagiarism, cheating, and submitting the same work in two classes without each instructor’s permission. I am always available to talk through questions and challenges that arise around academic integrity.

COURSE ACCOMMODATIONS

If you need academic accommodations to support your learning, please let me know. The Office for Students with Disabilities (OSD) provides many resources plus guidance around requesting accommodations related to exams, assignments, and other facets of coursework.
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Assigned Materials &amp; Deadlines (Complete by the class/date listed)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>**UNIT ONE</td>
</tr>
<tr>
<td>WEEK ONE</td>
<td>M 4/1</td>
<td>Course introduction</td>
</tr>
</tbody>
</table>
| W 4/3 | Environmental histories & futures  
- Seamus Heaney’s “Höfn” (2006)  
- Sherman Alexie, “Sonnet, without Salmon” (2011)  
| WEEK TWO | M 4/8 | “Last chance to see“: biodiversity travelogue, extinction elegy  
- Charles Darwin, “Galapagos Archipelago,” Voyage of the Beagle (1839)  
- Catriona Sandilands, “Mockingbird Resilience” (2014)  
| W 4/10 | “The trouble with wilderness”: colonialism, conservation, the sublime  
- U.S. Wilderness Act (1964)  
- Edward Abbey, “Polemic: Industrial Tourism & the National Parks” (1968)  
| WEEK THREE | M 4/15 | “Toxic discourse“: eco-apocalypse, multispecies community  
- Rachel Carson, Chs. 1-3, Silent Spring (1962)  
- Marina Zurkow, “Mesocosm (Wink, TX)”–animation artwork (2012) |
| W 4/17 | “American pastoral”: agrarianism, back-to-the-land, farmworker rights  
- Wendell Berry, “Pleasures of Eating” (2009)  
| WEEK FOUR | M 4/22 | Environmental justice  
- Ramachandra Guha & J. Martínez-Alier, "Environmentalism of the Poor" (1998)  
| W 4/24 | Varieties of environmentalism | genres of environmental fiction  
| W 4/24 | Essay #1–draft due by 11:59 pm, email to your team | READ drafts by section |
| Su 4/28 | Collaborative deadline #1— “A day in the life” with annotated bibliography |
| WEEK FIVE | M 4/29 | Varieties of environmentalism | genres of environmental fiction (continued)  
| W 5/1 | Unit one synthesis (no new assigned material) |
| Su 5/5 | Essay #1–final due by 11:59 pm, submit on Turnitin |

**SCHEDULE** (all assigned materials, except for the three required books, are on CCLE course site)
## UNIT TWO | Case studies in environmental literature & culture

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE</th>
<th>TOPIC</th>
<th>KEY READINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Su 5/12</td>
<td>Collaborative deadline #2–“UCLA trash &amp; recycling diary”</td>
<td></td>
</tr>
<tr>
<td>EIGHT</td>
<td>M 5/20</td>
<td>Midterm quiz in lecture today</td>
<td></td>
</tr>
</tbody>
</table>
|      | W 5/22 | Climate: Data, models, lived experience | - Mike Hulme, “Why We Disagree about Climate Change” (2009)  
- Lauren Redniss, Thunder & Lightning… (2015)  |
|      | Su 5/26 | Essay #2– due by 11:59 pm, submit on Turnitin |
| NINE | M 5/27 | No class–Memorial Day |
|      | W 5/29 | Climate: Stories for a changing planet, part I | - BRING TO CLASS Lauren Redniss, Thunder & Lightning… (2015)  
- UCLA Climate Lab, Episodes #1 & #6–short videos (2017)  |
|      | Su 6/2 | Collaborative deadline #3–“LA menu of the future” | reflection letters |
|      | W 6/5 | Course conclusion & review |

**FINAL EXAM | Monday, June 10 | 3-6 pm**