



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste **current** course information from [Class Search/Course Catalog](#).

Academic Unit Libby WentzCLAS Department Geographical Sciences & Urban Planning

Subject GPH Number 314 Title Global Change Units: 3

Is this a cross-listed course? No  
If yes, please identify course(s) \_\_\_\_\_

Is this a shared course? No If so, list all academic units offering this course \_\_\_\_\_

Course description:  
Response of Earth's natural systems (atmosphere, hydrosphere, lithosphere, biosphere) to past environmental change and effects of potential future changes

**Requested designation:** Humanities, Arts and Design-HU

*Note- a **separate** proposal is required for each designation requested*

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto:Lauren.Leo@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

**Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.**

**Contact information:**

Name Ron Dorn and Jen Kitson Phone 965-7533

Mail code 5302 E-mail: ronald.dorn@asu.edu

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Elizabeth Wentz Date: 12/20/2014

Chair/Director (Signature):

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	yellow color in syllabus, reading list, and major assignments
<input type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	yellow color in syllabus, reading list, and major assignments
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	yellow color in syllabus, reading list, and major assignments
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
GPH	314	Global Change	Hu and G

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	The entire premise and design of this course exists to bridge G and Hu. Changing global climate, species extinctions, urban heat islands, the melting of Arctic ice, the loss of glaciers all impact varying global cultures differently. The culture of Bhutan that depends on glacial meltwater during the dry season must adapt as the glaciers disappear, and this impacts the nature of thinking and knowing, moral and aesthetic experiences. This interplay between natural/anthropogenic change, unique global cultures, and the ethics and aesthetics of these global cultures all interweave -- and that is the awareness that this class brings to the student	The various course assignments are all designed to have a 50% split of the grade between assessing student understanding of humanities and the other 50% assessing student understanding of cultures outside of the United States. This split is explicit in the coloration in the syllabus and assignments.  Yellow coloration in the syllabus indicates Hu, while red coloration indicates G emphasis.  In addition to the syllabus, the major assignments and the readings posted to Blackboard are similarly color coded.
4b	The aesthetic systems and values in the art of various global cultures is the vehicle that this course uses to deepen student awareness of the diversity of the human existence. In particular, different cultures experience global change, their art can reflect the encounter with change ... with migration, with drought, with flooding, with landsliding, and with changing watershed conditions. The focus rests on encouraging and enabling students to consider more deeply the variety of human conditions impacted by global change.	The 50% of the grade assigned to the humanities is concentrated on this criteria. The readings and assignments that are color coded yellow on the syllabus focus on criteria 4b.

**GPH 314 Global Change (3)**

Response of Earth's natural systems (atmosphere, hydrosphere, lithosphere, biosphere) to past environmental change, and effects of potential future changes.

*General Studies: HU, G*

Yellow – Pertaining to Hu – aesthetic experience, ethics  
Red – Pertaining to G – focusing on non-USA cultures

**GPH 314: Global Change**  
Group Syllabus  
Example from  
Spring 2014, #10513  
M/W 4:30-5:45pm, Coor 170

**Instructors**

Jen Kitson, PhD

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**Introduction**

The study of global change centers on humanity’s increasingly complex cultural and environmental interdependence; global change is one of the most pressing issues of the 21<sup>st</sup> century. Owing to our size and consumption patterns, humanity is now directly affecting Earth systems (atmosphere, hydrosphere, biosphere, lithosphere) at an unprecedented rate and scale. From the movies we make, the poetry we write, and art we cast, the types of food we eat, to the energy we use, our everyday activities generate global effects; the local *is* global. Yet, global phenomena, such as climate change, are experienced differently at the human scale of the individual, the cultural scale of the city and nation: the global *is* local. Inquiry into the dynamic humanistic cultural *geographies* of global issues (local-global, proximity-distance, micro-macro) will be a central theme of this course.

The complex role of aesthetic and cultural boundaries, in a global era defined by *connectivity* (i.e. globalization), will also emerge as influential concepts in Global Change. Earth processes and human cultural activity now defy city, state, and national boundaries. Everything is global AND local. As such, it is imperative we attend to the spatial relationships and flows of human ideas, people and things—the space between—rather than bounded geographic categories. In fact, all boundaries (or categories), between human and nonhuman, culture and nature, are increasingly dissolving as we come to better understand our increasing connectedness. Consider, for example, that the human body is dependent upon trillions of microorganisms as well as the planetary hydrologic cycle for survival: we are *part of* both micro and macro ecosystems. What, then, are the boundaries of the human body? Can global citizenship flourish across national boundaries?

In exploring such unwieldy questions **we will emphasize the importance of our global diversity of cultures**. How do we think “globally” as humanity and as the human condition? “The global” is paradoxically everywhere and nowhere. How do we imagine the planetary scale from our locally grounded bodies? What language, metaphor, and symbolism do we use to imagine the global? How does technology and cultural discourse mediate our understanding of global problems? And most importantly, how does our global imagination shape perceptions of global problems and solutions? **Techniques of art, especially methods of visualization, will aid our exploration.**

Lastly, the study of global change necessarily relies on multidisciplinary contributions to address the array of interrelated cultural-environmental challenges faced by humanity. Our investigation into key *topics* in global change (e.g. **population, consumption, development, climate, food, health as played out in different global cultures**) will take place through a review of scientific research, cultural discourse, and **aesthetic products (art, movies, poetry, design, pop culture)**. This cosmopolitan approach incorporates multifaceted ways of knowing the world, traverses disciplinary boundaries, and encourages collaboration. Toward these aims, GPH 314 fulfills the following General Studies requirements: Humanities (HU), Global Awareness (G), and Science and Society (a requirement for Bachelor of Science degrees in the College of Liberal Arts & Sciences).

### Course Requirements + Objectives

GE Requirement	GE Description	Course Objectives
Humanities, Fine Arts, & Design (HU)	The study of the humanities and the disciplines of art and design deepen awareness of the complexities of the human condition and its diverse histories and cultures. <i>Courses in the humanities are devoted to the productions of human thought and imagination</i> , particularly in philosophical, historical, religious and artistic traditions. This course achieves the humanities (Hu) objective because approximately half of the grade concerns the interpretation, analysis and engagement with aesthetic practices related to global change; just think about the aesthetic experience of someone losing their house to rising sea levels, or someone moving from Phoenix because of the urban heat island, or <b>encountering the last member of an endangered species</b>	<b>Students will critically analyze representations of the global imagination in media, films, art, and discourse and their real-world effects.</b>
Global Awareness (G)	The objective of the global awareness requirement is to <i>help students recognize the need for an understanding of the values, elements and social processes of cultures other than those of the U.S.</i> This course achieves the Global Awareness (G) objective because half of your grade deals with the focused issue of <b>how human-caused and natural global change plays out in different cultures outside of the USA – from the perspective of change issues in different cultures and also the effect of climate change problems on those cultures.</b>	<b>Students will employ cultural geography concepts and theory in explaining the uneven effects of global change processes of cultures outside of the USA.</b>

### Required Materials

Assigned weekly readings will be posted in PDF form on Blackboard. There is no required textbook for this course. Note: It is expected that you have a working knowledge of Earth

processes/environmental systems and human geography. If you have not previously taken a course addressing these themes, please contact us. We will have a folder in Blackboard that contains some foundational content on key topics (population, climate change, etc.).

### **Grades and Assignments**

Students are expected to demonstrate reading comprehension and critical thinking in regards to course concepts. Mastery of these objectives will be assessed through the lens of student learning in terms of the general studies criteria associated with the G and Hu requirements, as follows:

Attendance/In-Class Activities	20%
Reading Quizzes	20%
Assignments (3)	20%
Midterm	20%
Final Exam	<u>20%</u>
	100%

The exact articulation between the G (Global Awareness) and Hu (Humanities) criteria and your grade on these requirements will be detailed through in-class discussions.

The following grading scale will be used. A = 90% & above, B = 89%-80%, C = 79%-70%, D = 69%-60%, E = 59% and below (+/- grades will not be given).

*Attendance/In-Class Activities (20%):* Throughout the semester we will do in-class group activities and take attendance. You must be present (and participate) to earn this portion of your grade. "Make-up" attendance will not be offered unless arrangements are made *in advance for University recognized, extenuating and documented reasons.*

*Reading Quizzes (20%):* Your reading comprehension will be accessed through short (5-15 questions), weekly reading quizzes on Blackboard. These quizzes are intended to get you reading and thinking prior to class on Monday. Late quizzes will not be accepted. "Make-up" quizzes will not be allowed unless arrangements are made *in advance for University recognized, extenuating and documented reasons.*

*Assignments (20%):* In three writing assignments (250-500 words) you will respond to global change concepts as they manifest in aesthetic objects/experiences. Each assignment will prompt you to apply concepts from class through critical/creative writing. Late assignments will not be accepted except for *University recognized, extenuating and documented reasons.*

*Exams (40%):* Exams will cover material from assigned readings and lectures with emphasis placed on the latter. Exams will include closed-ended questions and will not be cumulative. Make-up exams will not be given unless arrangements are made *in advance for extenuating, documented reasons.*

### **Professionalism**

Professionalism in and out of the classroom is a requirement for this course. Your undivided presence is requested in the classroom (screens should only be used in conjunction with class content). Additionally, please be courteous to your colleagues by arriving on time and limiting in-class distractions.

To ensure a timely and jovial response to your email inquiries, please ensure all your email communication with us includes the following 4 items:

1. Salutation (e.g. Hi Jen, Hi Chelsea)
2. Course title (e.g. GPH 314)
3. Specific question (e.g. I have a question on pg. 15 of the Massey reading....)
4. Closing identification (e.g. Thanks, Jorge)

### **Disability Accommodation**

To ensure adequate time for arrangements to be made, please contact me within the first 2 weeks of class if you need any disability accommodation. Students must be registered with the Disability Resource Center at ASU (480.965.1234 or <https://eoss.asu.edu/drc>.)

### **Academic Integrity**

Plagiarism and cheating are academic crimes. Never (1) turn in an assignment that you did not write yourself, (2) turn in an assignment for this class that you previously turned in for another class, (3) present ideas that are not your own without proper citation, or (4) cheat on an exam. Per ASU policy, *violations of academic integrity will not be tolerated*. Any infraction includes the possibility of failure of the entire course (<http://libguides.asu.edu/content.php?pid=17649&sid=120111>).

### **Other Policies**

Students will be notified when adjustments to the syllabus are made. It is the responsibility of the student to review the syllabus and attend all lectures so as to be informed of any changes. Audio and video recording are not permitted without prior instructor permission.

### **Tentative Course Schedule**

**NOTE: Each of these topics contain three elements.**

**The first element reminds the students of the needed working knowledge of the environmental system and how the change occurs. This part is not tested; it is just prerequisite knowledge reviewed at the onset of the topic.**

**The second element of each week's topic deals with different global cultures. In each week, the in-class presentation (lecture) isolates a different global culture for the class study.**

**The third element of each week's topic deals with the aesthetic systems and values in the art of the global culture in focus that week, and then explores how the global change could be influenced as global change alters the human condition.**

#### **W1: The Geographies of Global Change: Location, Place, Movement**

M 1/13

W 1/15 Reading Quiz Due 4:30pm

#### **W2: The Geographies of Global Change: Movement-Connectivity**

M 1/20 MLK Holiday: *No Class*

W 1/22 Watching Quiz Due 4:30pm

#### **W3: Bodily Boundaries: Perceptions of Nature, Self, and Other**



M 1/27 Reading Quiz Due 4:30pm  
W 1/29

**W4: Rethinking Human Personhood and Agency: New Global Imaginations**

M 2/3 Reading Quiz Due 4:30pm  
W 2/5

**W5: Planetary Boundaries and the Study of Global Change**

M 2/10 Reading Quiz Due 4:30pm  
W 2/12

**W6: The Promise and Pitfalls of Global Knowledge and Big Data**

M 2/17 Reading Quiz Due 4:30pm  
W 2/19 Assignment 1 Due 11:59pm

**W7: New Boundaries in Science, Policy, and Governance**

M 2/24 Reading Quiz Due 4:30pm  
W 2/26

**W8: Midterm**

M 3/3 Midterm Review  
W 3/5 *Midterm*

**Week 9: Spring Break**

M 3/10 *No Class*  
W 3/12 *No Class*

**W10: Socio-Technological Connectivity and the Empathic Civilization**

M 3/17 Reading Quiz Due 4:30pm  
W 3/19

**W11: Empathy, Technology, & Development: Give, Lend, Big, or Small?**

M 3/24 Reading Quiz Due 4:30pm  
W 3/26

**W12: Population, Consumption, & the New Urban Era**

M 3/31 Reading Quiz Due 4:30pm  
W 4/2

**W13: The Idea of Climate**

M 4/7 Reading Quiz Due 4:30pm  
W 4/9 Assignment 2 Due in BB by 11:59 pm

**W14: Dangerous Climate (+Monstrous Climate) (include polar bear/Mooallem Radio Lab)**

M 4/14 Reading Quiz Due 4:30pm  
W 4/16

**W15: Alternative Global Futures (Art + Ecology?)**

M 4/21 Reading Quiz Due 4:30pm  
W 4/23 Extra Credit (Event) Due

**W16: Progress In Global Change**

M 4/28 Reading Quiz Due 4:30pm + Final Exam Review  
W 4/30 Assignment 3 Due (Survival Pack Check)

**Week 17: Final Exam**

M 5/5 2:30-4:20 pm

**Yellow – Pertaining to Hu – focusing on aesthetic experience, religions, and ethics**  
**Red – Pertaining to G – focusing on non-USA cultures**

### **W1: The Geographies of Global Change: Location, Place, Movement**

Massey, D., 1994. A Global Sense of Place. In *Space, Place and Gender*, 147-156. Minneapolis: University of Minnesota Press.

Burnside, J. (1997). Poetry and a Sense of Place. *Nordlit*, 1(1), 201-222.

### **W2: The Geographies of Global Change: Movement-Connectivity**

Sodenbergh, S. 2011. *Contagion* (film). Warner Brothers. 1 hr 47 min. PG-13.

Malkki, L. (1992). National geographic: the rooting of peoples and the territorialization of national identity among scholars and refugees. *Cultural anthropology*, 7(1), 24-44.

Szörényi, A. (2006). The images speak for themselves? Reading refugee coffee-table books. *Visual studies*, 21(01), 24-41.

### **W3: Bodily Boundaries: Perceptions of Nature, Self, and Other**

Domosh, M. and J. Seager. 2001. Ch. 6 Environment. In *Putting Women in Place: Feminist Geographers Make Sense of the World*, 174-194. NY: Guilford

Cervený, R. 2015. The power and sacrifice of the Weather Saints. *Weathewise* January/February Issue: 20-29

### **W4: Rethinking Human Personhood and Agency: New Global Imaginations**

Young, E. 2011. Is Crime a Virus or a Beast? How Metaphors Shape Thoughts and Decisions. *Discover Magazine*. February 23.

Gudrais, E. 2010. The Power of Touch. *Harvard Magazine*. November-December.

### **W5: Planetary Boundaries and the Study of Global Change**

Steffen, W., P. J. Crutzen, and J. R. McNeil. 2007. The Anthropocene: Are Humans Now Overwhelming the Great Forces of Nature? *Ambio* 36(8): 614-621.

Landslides in Art. 2011. Dave's landslide blog:

<http://blogs.aqu.org/landslideblog/2011/04/11/landslides-in-art-part-10-charles-emilius-gold/>

Goudie, Andrew S. "Aesthetics and relevance in geomorphological outreach." *Geomorphology* 47.2 (2002): 245-249.

Rockström, J et al. 2009. A Safe Operating Space for Humanity. *Nature* 461: 472-475.

#### **W6: The Promise and Pitfalls of Global Knowledge and Big Data**

Hulme, M. 2010. Problems with Making and Governing Global Kinds of Knowledge. *Global Environmental Change* 20: 558-564.

Philipps, A. (2012). Visual protest material as empirical data. *Visual communication*, 11(1), 3-21.

Stone, Richard, 2011. Mahem on Mekong: Impacts on the human condition. *Science* 333: 814-818

Graham-Harrison, E. 2010. Farmer fires home-made cannon to defend land. Reuters news service article.

#### **W7: New Boundaries in Science, Policy, and Governance**

Ostrom, E. 2010. Polycentric Systems for Coping with Collective Action and Global Environmental Change. *Global Environmental Change* 20:550-557.

Berkhout, F. 2010. Reconstructing Boundaries and Reason in the Climate Debate. *Global Environmental Change* 20: 565-569.

Ziser, M., & Sze, J. (2007). Climate change, environmental aesthetics, and global environmental justice cultural studies. *Discourse*, 29(2), 384-410

#### **W8: Midterm Review + Midterm**

#### **W9: Spring Break**

#### **W10: Socio-Technological Connectivity and the Empathic Civilization**

Rifkin, J. 2010. The Empathic Civilization: Rethinking Human Nature in the Biosphere Era. Huffington Post, January 11<sup>th</sup>. [http://www.huffingtonpost.com/jeremy-rifkin/the-empathic-civilization\\_b\\_416589.html](http://www.huffingtonpost.com/jeremy-rifkin/the-empathic-civilization_b_416589.html)

Nayar, A. 2009. When the ice melts (threatening the kingdom of Bhutan and its culture) *Nature* 461: 1042-1046

Wels, Harry. "A critical reflection on cultural tourism in Africa: the power of European imagery." *Cultural Tourism in Africa: Strategies for the New Millennium* Eds J Akama, P Sterry (ATLAS, Arnhem) pp (2002): 55-67.

#### **W11: Empathy, Technology, & Development: Give, Lend, Big, or Small?**

Kestenbaum, D. and J. Goldstein. 2013. Act 1: Money for Nothing and Your Cows for Free, 18, August. Episode #503. *This American Life*. <http://www.thisamericanlife.org/radio-archives/episode/503/i-was-just-trying-to-help?act=1#play>

## W12: Population, Consumption, & the New Urban Era

Lederbogen et al. 2011. **City living and urban upbringing affect neural social stress** (and altering the human condition). *Nature* 474: 498-500

Loewenberg, S. 2012. **Mapping Toilets in a Mumbai Slum Yields Unexpected Results**, 22, July. *New York Times*. [http://india.blogs.nytimes.com/2012/07/22/mapping-toilets-in-a-mumbai-slum-yields-unexpected-results/?\\_php=true&\\_type=blogs&r=0](http://india.blogs.nytimes.com/2012/07/22/mapping-toilets-in-a-mumbai-slum-yields-unexpected-results/?_php=true&_type=blogs&r=0)

Townsend, A. 2013. *Smart Cities: Big Data, Civic Hackers, and the Quest For A New Utopia* (excerpt). New York: W. W. Norton and Company.  
<http://www.npr.org/books/titles/200797816/smart-cities-big-data-civic-hackers-and-the-quest-for-a-new-utopia?tab=excerpt#excerpt>

Warner, G. 2013. In Kenya, Using Tech To Put an 'Invisible' Slum on the Map, 17, July, *NPR*. <http://www.npr.org/blogs/parallels/2013/07/17/202656235/in-kenya-using-tech-to-put-an-invisible-slum-on-the-map>

## W13: The Idea of Climate

Hulme, M. 2011. Ch. 1 The Social Meaning of Climate. *Why We Disagree About Climate Change: Understanding Controversy, Inaction and Opportunity*. New York: Cambridge University Press.

Robinson, P. J. (2005). **Ice and snow in paintings of Little Ice Age winters.** *Weather*, 60(2), 37-41.

Neuberger, H. (1970). **Climate in art.** *Weather*, 25(2), 46-56.

## W14: Dangerous Climate

Hulme, M. 2011. Ch. 6 The Things We Fear. *Why We Disagree About Climate Change: Understanding Controversy, Inaction and Opportunity*. New York: Cambridge University Press.

Berkes, F., & Jolly, D. (2002). **Adapting to climate change: social-ecological resilience in a Canadian western Arctic community.** *Conservation ecology*, 5(2), 18.

Ford, James D., Barry Smit, and Johanna Wandel. "**Vulnerability to climate change in the Arctic: a case study from Arctic Bay, Canada.**" *Global Environmental Change* 16.2 (2006): 145-160.

McLeman, R., & Smit, B. (2006). **Migration as an adaptation to climate change.** *Climatic change*, 76(1-2), 31-53.

**W15: Progress In Global Change + Alternative Global Futures**

Adger, W. N., and K. Brown. 2010. Progress in Global Environmental Change. *Global Environmental Change* 20: 547-549.

Yellow – **Pertaining to Hu – focusing on aesthetic experience, religions, and ethics**  
Red – **Pertaining to G – focusing on non-USA cultures**

## GPH 314 Global Change Assignment 2—Analyzing Art-Culture Approaches

### Introduction

The study of different cultures and the arts/humanities tackle many of the same global change topics through very different methods of inquiry. Additionally, each of these approaches often asks different kinds of questions and considers different audiences (academic peers, policy makers, the public). In this assignment, we want you to think through the different kinds of insight gleaned from art and cultural approaches to global change issues.

### Instructions

#### Part 1:

- Choose an art project that deals with a global change issue from the list below (or find your own project—there are many!—and get it approved by us).
- Find a recent (last 10 years) **ACADEMIC, PEER-REVIEWED scientific (or social science) JOURNAL ARTICLE** through the ASU library on the same general topic but with a focus on a culture outside of the United States.

**Part 2:** In 250-350 words, specify how each product (art project and journal article) contributes to our understanding of a specific global change issue. Please include:

- A very brief description of the art project and journal article
- Responses to the questions below.
  - How did the art project impact you? How did it frame and present this global change issue?
  - How did the scientific article impact you? How did it frame and present this global change issue?
  - How did each of these methods of inquiry (art-science) contribute differently to your understanding/feelings/perspective on the issue?
  - What impact or contribution does each of these products make to our understanding of global change?

**Due: Wednesday 4/9 by 11:59 pm in Blackboard.** *Late Assignments will not be accepted.*

### Formatting & Submission

- A single-spaced **Word Document** with 1-inch margins, 12-point Times New Roman font
- Your name and the word count should appear in the upper left of the page
- Include a citation for both sources (art project and journal article) using the **Author-Date** Chicago Manual of Style Guide. *Click on the “Author-Date” tab* at the following website for citation examples  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
- To cite **art projects**:
  - Author(s). Year. *Project/Artwork Title*. Location/Collection. Date accessed. URL.
  - Turrell, James. 2012. *Air Apparent*. Arizona State University. Accessed March 20 2014. <http://skyspace.asu.edu/>.

- *Your reflections must be submitted on Blackboard to SafeAssign by 11:59 pm of the assigned due date. Safe Assign checks your work for plagiarism against a wide array of sources including those from other works submitted via Blackboard and from the Internet broadly. You do *not* need to turn in a paper copy*

### **(Some) Global Change Related Art Projects**

#### Sensory Perception-Light-Sky-Atmosphere

- [James Turrell's Skyspace](#) on ASU Campus (free). **Visit in-person** 30 minutes before sunrise or sunset). Information: <http://skyspace.asu.edu/visiting-skyspace>

#### Water-Desert Habitation

- Canal Convergence: Spring Equinox (free). **Visit in-person March 20-23**, 2014 at The Scottsdale Waterfront. Information: <http://scottsdalepublicart.org/events/canal-convergence-spring-equinox-cycle-2/-overview>

#### Selected Projects from [datadrivenart.blogspot.com](http://datadrivenart.blogspot.com)

##### Social Media Data & Aggregate Mood Projects

- [Jack Cochran and Carl Koepcke and INIVIA Design and Technology Lab: "MIMMI" 2013](#)
- [Jennifer Wen Ma & Zheng Jianwei : "Nature and Man in Rhapsody of Light at the Water Cube" 2013](#)
- [Sosolimited: "Energy of the Nation" 2012](#)

##### Climate Models/Data as Public Art/Visualization

- [Gavin Baily, Tom Corby, & Johnathan Mackenzie: "The Southern Ocean Studies" 2009-2011](#)

##### Global Connectivity Data Visualizations

- [Senseable City Lab at MIT: "New York Talk Exchange" 2008](#)

##### Air Quality/ Air Pollution

- [Eric Paulos, Stacey Kuznetsov, George Noel Davis, Mark D. Gross, Jian Chiu Cheung: "Spectacle Computing" 2011](#)
- [Lisa Autogena & Josh Portway: "Most Blue Skies" 2006-2012 & "Black Shoals Stock Market Planetarium" 2005-"Most Blue Skies"](#)
- [10 Projects Using Real Time Data "Living Light" & "Green Cloud"](#)

##### Measuring and Visualizing CO2

- [Sabrina Raaf: "Grower" 2004-2006](#)
- CO2 Cube <http://www.bowdoin.edu/news/archives/1bowdoincampus/007098.shtml>
  - There are lots of other CO2 Cubes, other representations of CO2 out there as well.

##### Visualizing and Sonifying Wind and Solar Power

- [Douglas R. Hollis: "A Sound Garden" 1983](#)
- [Jason Krugman: "Modal Field" 2012, "Firefly", and "Solar Sonic Trail" 2010](#) –“Firefly” fits this category, “Solar Sonic Trail” could also be used, maybe with “Spiral Drawing Sunrise”
- [PolakVanBekkum: "Spiral Drawing Sunrise" 2008-2012](#)



Water Quality

- [Living Architecture Lab at Colombia Graduate School of Architecture & xClinic Environmental Health Clinic: "Amphibious Architecture" 2009](#)
- [Justine Holzman and Luke Venable: "Dynamic Installation" or "Articulated Surface" 2012](#)

**Detailed Grading Rubric**

<b>Writing Clarity and Global Change Themes</b> 35 points	<b>Art Project &amp; Journal Article</b> 30 points	<b>Formatting</b> 25 points	<b>Citation</b> 10 points
35 points: Very Insightful discussion that makes critical &/or creative observations responding to the question prompts reflecting and analyzing the approaches and contributions of your two different products. Well written, grammatically correct.	30 points: Chose/found highly relevant, exciting art project that lends itself to useful analysis. Chose/found highly relevant academic, peer-reviewed journal article dealing with the same topic as art project but with a focus on global cultures.	25 points: Times New Roman, 12 pt, single-spaced, adheres to and states word count	10 points: Follows the Chicago Style Guide (author, date) entirely and/or clearly cites descriptive experiences using author, date format
30 points: Good insightful discussion and analysis of the two products and their different contributions to perspectives on global change issues -Or writing is poor occluding otherwise excellent analysis	25 points: -Art project and journal article are less related to each other and assignment as a whole but still very well chosen	Deductions Listed Below: -2 Not 1-inch margins	9 points: Only a minor error in otherwise proper Chicago Author, Date format
25 points: Discussion is shallow, too much summary, and some prompt questions remain unanswered. Minor writing errors, if any.	20 points: -Art project and journal article are not well chosen for analysis for global change topics. Theme may not be somewhat inconsistent between the two	-2 Not Times New Roman	8 points: Uses Chicago style but not Author, Date style -Or Uses Chicago Author, Date but with notable errors
20 points: Discussion is weak, with hardly any insightful analysis. Most prompt questions unanswered. Poorly written with many grammatical errors.	15 points -Art project and journal article are poorly chosen for analysis of global change topics, and the theme between the two is only loosely linked.	-2 Not 12 pt	7 points: Cites source with appropriate information but does not use Chicago style

## Yellow – Pertaining to Hu – focusing on aesthetic experience, religions, and ethics

### GPH 314 Global Change Assignment 1—Critical Response

#### Introduction

Much of the way we humans apprehend and create worlds is through aesthetic modes: *the embodied ways we feel, sense, and perceive*. We come to know global change topics (food, population, agriculture, disease, water, climate, etc.) through a range of experiences, many of which are completely unconscious. Consider the ways our perceptions of global change topics are shaped (consciously and unconsciously) by news media and popular culture:

- Dramatic or alarmist language and speech (e.g. use of metaphor, descriptive language, volume, tone, etc.)
- The use of iconic, symbolic, and emotional imagery (e.g. visual metaphors, imagery of Earth, polar bears, icebergs, the rainforest)
- The repetition of memorable or key phrases, aphorisms, symbols, images, themes, etc.
- The use of color, size, and physical materials in visual design to generate a specific style, atmosphere, or feeling (objects, photographs, diagrams, maps, etc.)

We make associations, form categories, and generally develop a worldview of important issues without even noticing. Seemingly mundane materials, objects, and their arrangement elicit responses—psychologically and physiologically. In this assignment you are asked to notice and thoughtfully consider some of the ways global change topics permeate your everyday life by *aesthetic* means.

#### Instructions

Go about your day—what media or cultural products do you encounter? Does your favorite TV show subtly address a global change topic? Do you notice a billboard with a contradictory global change message? What about that video game—does it assume a certain relationship to nature?

**Part 1:** Select a creative cultural product (or aesthetic experience) that touches on a global change related topic or theme (directly or indirectly).

- **Creative cultural products:** film, documentary, visual media, short story, video game, advertisement, artwork, music, comic book.
- **Aesthetic experiences:** attending an art exhibition, attending a lecture or other event, and/or any personal encounter where *the aesthetic experience is important* (sensations, style, artistic presentation, visual imagery, atmosphere, design, etc.).

**Part 2:** In 250-350 words, critically respond to the product you've selected. Please include:

- A very brief description of the creative product or aesthetic experience and
- Several insightful observations demonstrating your capacity to problematize (i.e. question, probe, rethink, criticize) and/or think creatively (i.e. form connections, make observations, pose questions) about the way this representation or experience expresses global change topics.
- Include a citation (see below). If you can include or attach an image—do so!

**Due: Wednesday 2/19 11:59 pm in Blackboard.** *Late Assignments will not be accepted.*

## Requirements

- Include your name and word count
- Include a full source citation for written/URL sources and a descriptive citation for all else (artwork or personal experiences)
- Write 250-350 words of thoughtful (or *insightful*) text

## Formatting & Submission

- A single-spaced **Word Document** with 1-inch margins, 12-point Times New Roman font
- Your name and the word count should appear in the upper left of the page
- You are required to use the **Author-Date** Chicago Manual of Style Guide to cite *all written sources including websites and anything with an URL*. For citation details and examples, see the Citation Guide on Blackboard, or *click on the “Author-Date” tab* at the following website for citation examples  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
- For any source that is without a web link (URL) or is not printed/text based—such as personal experiences, events, or artwork—you are required to provide as much descriptive citation information as possible including *when, where, what, and any authorship details*. **You should list the “author” (speaker of the event or you as the participant) first, then the date, and then remaining information.**
- *Your reflections must be submitted on Blackboard to SafeAssign by 11:59 pm of the assigned due date.* Safe Assign checks your work for plagiarism against a wide array of sources including those from other works submitted via Blackboard and from the Internet broadly. You do *not* need to turn in a paper copy

## Example Response Prompts

- In what ways does this creative product (film, image, etc.) or aesthetic experience (attending an event) touch upon global change themes?
- What sort of sensations, feelings, ideas does the product evoke?
- What artistic, linguistic, and/or sensory perception techniques are employed to generate these responses?
- How is “the global” represented?
- How is spatial scale, movement, or distance/connectivity represented?
- What values are associated with representations of scale, movement, connectivity?
- What relationships between people-nature is expressed or implied?
- Are familiar Cartesian dualisms identifiable (mind/matter, man/woman, culture/nature, global/local)?
- Are Cartesian dualisms complicated or dissolved? Are categories stretched or changed?
- Are there examples of new human-nature images or global representations (hybrid, assemblage, cyborg, connectivity)?
- Are embodied metaphors or exaggerated language used?
- How are global-local tensions presented?
- What sort of power relations or politics exist?
- What socio-environmental themes are touched upon, either directly or indirectly?
- Is the science plausible? Why or why not?
- Are the social consequences plausible? Why or why not?
- Are the uneven global effects explored? In what way?

### Example Creative Products

- Art in any medium or form (photography, sculpture, performance art, etc.)
- Post-apocalyptic pop culture movies
- Socio-environmental documentaries
- PBS Future State short films <http://video.pbs.org/program/future-states/>
- Check out: White, The Rise, Seed, Mister Green, Spring of Sorrow, The Which Once Was, The Dig, Remigration, Laura Keller, Asparagus

### Example “Aesthetic Experience” Events

- Center for Science and the Imagination <http://csi.asu.edu/calendar/>
- Herberger Institute for the Arts <http://art.asu.edu/events/>
- Project Humanities events <http://humanities.asu.edu/events>
- School of Human Evolution & Social Change <http://shesc.asu.edu/news-events/events>
- Global Institute of Sustainability events <http://sustainability.asu.edu/events/>

### Grading Rubric

	Writing Clarity & Global Change Themes (35 pts)	Creative Product (30 Pts)	Formatting (25 Pts)	Citation (10 Pts)
<b>Excellent (A)</b>	Very insightful discussion that makes critical &/or creative observations informed by global change topics and concepts. Detailed attention to artistic techniques used & sensing/feeling. Well written, grammatically correct	Selects an innovative creative product or aesthetic experience	Meets all formatting requirements: 12 pt, Times New Roman font, single-spaced, adheres to & lists word count	Follows the Chicago Style Guide (author-date) entirely and/or clearly cites descriptive experiences using author-date format
<b>Good (B)</b>	Thoughtful discussion informed by global change topics and concepts; some detail of artistic techniques & sensing/feeling. Clearly written with only minor errors or typos	Selects an appropriate creative product or aesthetic experience	Meets all formatting requirements	Follows the Chicago Style Guide (author-date)/descriptive citations but not entirely
<b>Fair (C)</b>	Brief, shallow discussion lacking connections to global change topics; many details & basic information lacking, Legible but not clearly written; several errors or typos	Selects a product or experience that does not seem entirely relevant	Meets most, but not all, formatting requirements	Cites sources but does not use Chicago Style Guide (author-date) or provide good descriptive citations
<b>Poor (D)</b>	Weak discussion of global change topics, with most questions unanswered & little detail provided. Poorly written entries; awkward or unclear statements	Failure to select an appropriate creative product or experience	Does not meet formatting requirements	Does not cite sources
<b>Very Poor (E)</b>	Poor discussion of global change topics, with most questions unanswered & little detail provided. Poorly written entries; lack readability &	Failure to select an appropriate product or experience	Does not meet formatting requirements	Does not cite sources

	clarity overall			
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Assignment 1

Name:

Word count:

Clarke, A. Sayeeda. 2011. "White." PBS Future States. Accessed February 4 2014.  
<http://futurestates.tv/episodes/white>.

In this short film by Sayeeda Clark,.....