

ARIZONA STATE UNIVERSITY EAST/TEMPE CAMPUS

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 9-16-08

- 1. ACADEMIC UNIT: Humanities, School of Applied Arts and Sciences
2. COURSE PROPOSED: EHN 475 Environmental Literary Criticism 3
3. CONTACT PERSON: Name: Joni Adamson Phone: 727-1562
Mail Code: 0180 E-Mail: Joni.Adamson@asu.edu

- 4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number.
5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area.

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L [X]
Mathematical Studies-MA [] CS []
Humanities and Fine Arts-HU
Social and Behavioral Sciences-SB []
Natural Sciences-SQ [] SG []

- Global Awareness-G []
Historical Awareness-H []
Cultural Diversity in the United States-C []
(Note: one course per form)

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: [X] No [] Yes; Please identify courses:

Is this a multisection course?: [X] No [] Yes; Is it governed by a common syllabus?

Duane Roen
Chair/Director (Print or Type)

[Signature]
Chair/Director (Signature)

Date: 9/17/08

**Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]**

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

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

ASU - [L] CRITERIA											
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:											
YES	NO		Identify Documentation Submitted								
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 1: At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	Syllabus								
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 60%;">Six short written assignments</td> <td style="width: 40%;">30% (5% each)</td> </tr> <tr> <td>2 Essays (Essays 1 and 2)</td> <td>20% (10% each)</td> </tr> <tr> <td>Revision of Essay 1 and 2:</td> <td>10% (5% each)</td> </tr> <tr> <td>Final Essay</td> <td>20%</td> </tr> </table> <p>80% of the grade depends on writing.</p>				Six short written assignments	30% (5% each)	2 Essays (Essays 1 and 2)	20% (10% each)	Revision of Essay 1 and 2:	10% (5% each)	Final Essay	20%
Six short written assignments	30% (5% each)										
2 Essays (Essays 1 and 2)	20% (10% each)										
Revision of Essay 1 and 2:	10% (5% each)										
Final Essay	20%										
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p style="text-align: center;">C-1</p>											
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 2: The composition tasks involve the gathering, interpretation, and evaluation of evidence	Syllabus								
<p>1. Please describe the way(s) in which this criterion is addressed in the course design</p> <p>The composition tasks involve the gathering, interpretation, and evaluation of evidence</p>											
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p style="text-align: center;">C-2</p>											

ASU - [L] CRITERIA

<p>X <input type="checkbox"/></p>	<p><input type="checkbox"/></p>	<p>CRITERION 3: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams</p> <p>-Two essays: (20% each) (length: 5-7 pages)..</p> <p>Essay #1. (5-7 pages in length) Write a 4-6 page paper applying the scholarship on ecocriticism that you have read to date to either <i>Tropic of Orange</i> or <i>Solar Storms</i>. How do you compare the depictions of nature in the mainstream conservation movement (and texts such as Thoreau's <i>Walden</i> or Leopold's <i>A Sand County Almanac</i>) to depictions of nature in <i>Tropic of Orange</i> or <i>Solar Storms</i>? How does Leopold represent the relationship between people and nature? How does Yamashita or Hogan represent the relationship between people and nature?</p> <p>Essay #2. (5-7 pages in length) Using the strategy of Narrative Scholarship, write a 4-6 page critical reflection on Richard Power's <i>Gain</i> or Ruth Ozeki's <i>All Over Creation</i>. Be sure that you support your thesis with quotes from both the literary text and the ecocriticism we have read in the course.</p>	<p>See documentation above on writing assignments and final essay.</p>
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ASU - [L] CRITERIA

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

–A 25 minute **Group oral presentation: (10%)** You will be assigned to a small group which will choose the materials from one of the weeks on the syllabus on which to present. The Group will present background information on the author(s) we are studying this semester and the ecocritical fiction and scholarship we are reading that week. Your responsibilities in this assignment are:

1. Careful reading of the fiction and scholarship we are reading that week.
2. Preparation of a handout for each member of the class on the argument your group will make on the author/scholarship for that week. This handout should cover the main points of your presentation.
3. The group must meet with me **one week prior** to the date of your oral presentation to tell me how you plan to teach the assigned text. Please come to the meeting with ideas and questions already prepared.

Each member of the group must take part in the presentation by being responsible for a piece of the oral presentaion.

Write a one page, typed **Proposal** for your Final Essay that includes your introductory paragraph for the Final Essay, your thesis statement, an outline of your Final Essay as you envision it, and your analysis of at least two quotes from the fiction and scholarship which you will use to support your argument in the Final Essay. Your Final Essay will focus on at least one novel or short story and be supported by quotes from the both the text and the literary criticism we have read. Organize your ideas for your Final Paper, put them in your Final Essay Proposal, and I will provide you with feedback which should help you write your Final Essay.

Final Essay: (20%, length: 6-8 pages, double spaced). This paper must address as least two of the fictional texts we covered in the semester as well as the issues raised by the course. I expect your essays to have a controlling idea or focused thesis which is developed in the body of the paper. Your argument should address the issues we have been discussing in class (see questions in the course description above).

2. Also:

Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".

ASU - [L] CRITERIA		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i></p>
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p> <p>Students will receive feedback on and rewrite both Essays #1 and #2. They will also receive feedback on their proposal for the final, before they write their final. Each of their six short assignments will also receive feedback in class, as these assignments will be discussed with the class orally.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div>		
<p>C-4</p>		

Course Prefix	Number	Title	Designation
ENH	475	Environmental Literary Criticism	

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 checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	Six short written assignments 2 Essays (Essays 1 and 2) Revision of Essay 1 and 2: Final Essay 70% of the grade depends on writing.	Syllabus: Grading Policy and Assignment Descriptions
The composition tasks involve the gathering, interpretation, and evaluation of evidence	Students will write six short assignments, two 5-7 page essays, a proposal and a 6-8 page final paper.	Syllabus: Assignment Descriptions
The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	There are four substantial writing tasks. Two essays, revisions of the two essays, a proposal for the final, the final	Syllabus: Assignment Descriptions
Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements	-Two essays: (20% each) (length: 5-7 pages). Essay #1. (5-7 pages in length) Write a 4-6 page paper applying the scholarship on ecocriticism that you have read to date to either <i>Tropic of Orange</i> or <i>Solar Storms</i> . Essay #2. (5-7 pages in length) Using the strategy of Narrative Scholarship, write a 4-6 page critical reflection on Richard	Syllabus: Assignment Descriptions

	Power's <i>Gain</i> or Ruth Ozeki's <i>All Over Creation</i> . -A 25 minute Group oral presentation, a one page Proposal for the final, and a final essay.	
These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i>	Students will receive feedback on and rewrite both Essays #1 and #2. They will also receive feedback on their proposal for the final, before they write their final. Each of their six short assignments will also receive feedback in class, as these assignments will be discussed with the class orally.	Syllabus: Reading and Assignment Schedule

**Course Catalog Description for
ENH 475 Environmental Literary Criticism**

Evaluates the disparate critical practices that constitute what is the emerging literary project known as "ecocriticism" or "environmental literary criticism."

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Office Hours:

Environmental Literary Criticism
ENH 475 3 Credit Hours
Prerequisite: English 102 or its equivalent

Overview of the Course:

This course is an introduction to "ecocriticism," defined broadly as a method of literary criticism concerned with the relationship between literature and the environment. The definition of "ecocriticism" will remain an open question throughout the course, as we discuss the controversies surrounding both the literary field and environmental issues in general. We will begin with the assumption that environmental health and environmental justice are desired goals, but you do not need to be an "environmentalist" to succeed in this course; rather, I will be more interested in how you explore and persuasively support your positions on the assigned fiction, film, and media images we read, screen, examine and analyze.

To ground our discussions, we will explore general concepts about nature, Mother Earth, the environment, sustainability, ecological systems, justice and globalization and their relation to literary texts and literary criticism. We will trace the environmental movement back to its roots in the abolitionist, civil rights, and women's movements. We will examine how these roots were both embraced and sometimes, erased, in the environmental movement that emerged in the 1960s.

Questions addressed will include: How does ecocriticism build on and challenge the field of literary studies? Can the nature-preservation emphasis of first-wave ecocriticism be reconciled with second-wave concerns surrounding environmental justice? What is the meaning of "place" and/or "sense of place" in a globalizing world? What would it mean to engage in "ecoglobal" study of literature? How do aesthetic, ethical, and political concerns interact and collide in ecocritical work? What is narrative scholarship? Can creative writers, scholars, and critics of literature, poetry, nonfiction and film contribute to the tasks of protecting biological diversity, minimizing human health risks, and using resources sustainably? What is the future of environmental, literary, and cultural studies? This course will address interconnected cultural, historical and environmental issues and may be repeated for credit when topics vary.

Required Texts:

Leopold, Aldo *A Sand County Almanac*
Buell, Lawrence. *The Future of Environmental Criticism*
Adamson, Joni, Mei Mei Evans, and Rachel Stein, eds. *The Environmental Justice Reader*
Deming, Alison H. and Lauret E. Savoy, eds. *The Colors of Nature: Culture, Identity, and the Natural World*
Karen Tei Yamashita, *The Tropic of Orange*
Linda Hogan, *Solar Storms*
Richard Powers, *Gain*
Ruth Ozeki. *All Over Creation*

We will also make extensive use of articles and links on our Blackboard course site.

Recommended Texts:

Shiva, Vandana. *Water Wars: Privatization, Pollution, and Profit*
Cronon, William, ed. *Uncommon Ground: Rethinking the Human Place in Nature*

--Course Requirements:

--Class attendance and participation: (10%) The success of this class depends heavily on your discussion, with the rest of the class, of your readings. Students should prepare for class by reading the texts **before** the first class in which we will discuss each particular reading assignment.

-- Six short written assignments: (30%) See directions below.

C2 C3
--Two essays (20% each) (length: 5-7 pages). Due dates are noted on the daily syllabus. Both of your essays should develop an extended observation or explore a question that you have about the fiction we are reading and the environmental/critical issues we are exploring in class. **DO NOT SUMMARIZE THE PLOT!** Rather, the most successful papers will demonstrate an especially thoughtful engagement with the issues that both the course and the fiction raise (see the questions posed in the course description above). I expect your essays to have a controlling idea or focused thesis which is developed in the body of the paper. Also, please see the documents listed under **COURSE DOCUMENTS**, "Important Considerations" and "Grading Rubric" on our Blackboard site for more information and help on how to write papers for this course and for a clear explanation of my grading practices.

Essay #1 Directions for this essay are printed below, under the heading "Week 8."

Essay #2: Directions for this essay are printed below under the heading "Week 11"

C-4

-Revision of Essay 1 and 2 (10%, 5% each)

C-3

A 25 minute Group oral presentation: (10%) You will be assigned to a small group which will choose the materials from one of the weeks on the syllabus on which to present. The Group will present background information on the author(s) we are studying this semester and the ecocritical fiction and scholarship we are reading that week. Your responsibilities in this assignment are:

1. Careful reading of the fiction and scholarship we are reading that week.
2. Preparation of a handout for each member of the class on the argument your group will make on the author/scholarship for that week. This handout should cover the main points of your presentation.
3. The group must meet with me **one week prior** to the date of your oral presentation to tell me how you plan to teach the assigned text. Please come to the meeting with ideas and questions already prepared.
4. Each member of the group must take part in the presentation by being responsible for a piece of the oral presentaion.

C-2, C-3

-A Final Essay: (20% length: 6-8 pages, double spaced) This paper must address as least two of the fictional texts we covered in the semester as well as the issues raised by the course. I expect your essays to have a controlling idea or focused thesis which is developed in the body of the paper. Your argument should address the issues we have been discussing in class (see questions in the course description above). This paper may develop in more depth the argument of one or more of your shorter papers or assignments. You must support your argument/thesis in this essay with quotes from the literature and criticism we have read in this course. I expect that you will pay careful attention to your syntax, spelling, punctuation, and diction.

Also, please see the documents listed under COURSE DOCUMENTS, "Important Considerations" and "Grading Rubric" for more information and help on how to write papers for this course and for a clear explanation of my grading practices.

Percentages that will determine your grade:

C-1

Participation	10%
Six short written assignments	30% (5% each)
2 Short essays (Essays 1 and 2)	20% (10% each)
Revision of Essay 1 or 2	10%
Group oral presentation	10%
Final Essay	20%

Unit One: Introduction to Environmentalism and the Emergence of Environmental Literary Criticism

Week 1: Welcome to the Course. What are the Goals and Objectives of the Course? Syllabus overview. What does it mean to think about nature critically?

Week 2: Short lecture on the Emergence of the Environmental Movement and surrounding controversies. Discussion of 15th-19th Century precedents to the Environmental Movement: The Pueblo Revolt of 1680, the Abolition, Civil Rights and Women's Movements. Discussion of Olaudah Equiano, William Wilberforce, Hector St. John de Crevecoeur, Ralph Waldo Emerson, Henry David Thoreau, John Muir, Frederick Douglass, and W.E.B Dubois, Aldo Leopold, Rachel Carson, Simon Ortiz, and Leslie Marmon Silko.

Read: Aldo Leopold, *A Sand County Almanac*; William Cronon, "The Trouble with Wilderness; or, Getting Back to the Wrong Nature." (on Blackboard)

For next week: Write Short Assignment 1 Write two paragraphs that succinctly describes how Leopold's text built upon notions of wilderness already present in American culture and how the text also helped to further create and expand the concept of wilderness and wilderness protection. In a third paragraph, explain how some of Cronon's arguments challenge some of Leopold's notions about conservation and preservation of wild places.

Week 3: The Emergence of Environmental Literary Criticism. Short Assignment 1 (on wilderness and Leopold) Due!

Discussion: What is "nature"? What is "ecocriticism"? What is nature-writing? What are some of the major debates in ecocriticism? What techniques do ecocritics use?

Read: Marx, Leo. "Introduction" to *The Machine in the Garden: Technology and the Pastoral Ideal in America* (Blackboard); Lawrence Buell, *The Future of Environmental Criticism* (vi-61)

Read: Jeanne Wakatsuki Houston "Crossing Boundaries" in *The Colors of Nature* (171-180).

For next week: Short Assignment 2: Read Jeanne Wakatsuki Houston's "Crossing Boundaries." Is this an environmental text? (See the Glossary in Buell's text for help with definitions of terms such as "ecocriticism," "environmental text," etc.). How does Houston depict the relationship between Japanese Americans and nature? How does she

depict the relationship between Native Americans and nature? Do you think she successfully links the histories of Japanese Americans and Native Americans?

C-2 C-3

Begin working on Essay #1. Write a 4-6 page paper applying the ecocriticism that you have read to any of the short fiction from *The Colors of Nature*. How do you compare the depictions of nature in the mainstream conservation movement (and texts such as Thoreau's *Walden* or Leopold's *A Sand County Almanac*) to depictions of nature in *The Colors of Nature*? How does Leopold represent the relationship between people and nature? How does Yamashita represent the relationship between people and nature?

Week 4: Defining and Practicing Ecocriticism. Short Assignment Two (on "what is an environmental text?" due!!

Short lecture on and discussion of New Criticism, Feminism, Deconstruction, and Postcolonial Studies. How do each of these literary critical practices confront, complicate, or compliment ecocriticism?

Survey the Association for the Study of Literature and the Environment (ASLE) web site:

<http://www.asle.org/site/home/>

especially the resources found @

<http://www.asle.org/site/resources/ecocritical-library/intro/>

Survey the Environmental Justice Cultural Studies web site:

<http://www.wsu.edu/~amerstu/ce/ce.html>

Read: Karen Tei Yamashita's *Tropic of Orange* First Quarter

For next week, beginning preparing both Assignments 3 and 4:

C-4

Short Assignment 3: Each of you will be assigned one image or character in *Tropic of Orange*. Write a 250 word ecocritical reflection on that character or image. I will ask you to deliver your reflection orally to the class throughout the next three weeks.

C-4

Short Assignment 4: Read Jennifer Price's "Looking for Nature at the Mall: A Field Guide to the Nature Company" in *Uncommon Ground* (186-203). Each student will bring in an advertisement that uses images from or concepts emerging from nature, ecology or sustainability in some way to sell a product. Be prepared to present your ecocritical reading of the advertisement to the class. Summarize your reading in one paragraph and be prepared to present it to the class orally in the next three weeks.

Unit 2: Space, Place, and Imagination from Local to Global

Week 5: Discussion of space, place, and non-places. Essay #1 Due. Short Assignments 3 and 4 Due! Over the course of the next couple of weeks, each of you will share your character and/or image from *Tropic of Orange* with the class, and also your analysis of an advertisement. We will spread these oral presentations over the course of the next few weeks.

Discussion of place-attachment. Current controversies surrounding the concepts of place." What is the meaning of "place" in a globalizing world? Discussion of the concepts of "sense of place." Discussion of the relationship between home, sacred spaces, work, the work place, and just relation to community and place. Discussion of the issues of borders, frontiers, and cross-roads. The problems of scale.

Read: Lawrence Buell, *The Future of Environmental Criticism* (62-96); Karen Tei Yamashita's *Tropic of Orange* Second Quarter

Oral reflections on characters and images in the second quarter of *Tropic of Orange*.

Report to the class on your analysis of a nature advertisement.

Week 6: Discussion of Non-Places, Globalization, Deterritorialization, and Re-territorialization.

Read: Julie Sze's "From Environmental Justice Literature to the Literature of Environmental Justice" in *The Environmental Justice Reader* (163-180); Third Quarter of Yamashita's *Tropic of Orange*; Ursula Heise's "Local Rock and Global Plastic: World Ecology and the Experience of Place" *Comparative Literature Studies* 41.1 (2004):125-150.

Oral reflections on characters and images in the third quarter of *Tropic of Orange*.

Report to the class on your analysis of a nature advertisement.



For next week: Short Assignment 5 Write one page reflection, using Buell's and Heise's argument about the challenges of globalization to traditional notions of "sense of place," on how Yamashita's *Tropic of Orange* is both developing and challenging the notion of "sense of place." Focus your reflection in some way on one character or image or theme.



Week 7: Short Assignment 5 Due! Revision of Essay #1 Due. Nature in the Global City

Discussion: What is urban nature? How are metaphors of nature used to express social and political conflict in the global city?

Read: Yamashita's *Tropic of Orange* Last Quarter.

Oral reflections on characters and images in the second quarter of *Tropic of Orange*.

Report to the class on your analysis of a nature advertisement.

Unit Three: The Ethics and Politics of Environmental Criticism

Week 8: The Influence of the Environmental Justice in Literary Studies and Academia

Short lecture on and discussion of the concepts of "justice," "sustainability," "biodiversity," "globalization," "environmental justice," and global justice and sustainability initiatives. What is "environmental justice revisionism"?

Read Lawrence Buell, *The Future of Environmental Criticism* (97-127); TV Reed "Toward an Environmental Justice Ecocriticism" (145-162); Mei Mei Evans "Testimonies" in *The Environmental Justice Reader* (29-43); Joni Adamson with Teresa Leal, "Throwing Rocks at the Sun." *The Environmental Justice Reader* (44-57).

Read: Linda Hogan's *Solar Storms*, first third

Week 9: Race, Gender, Nature

How is nature gendered and racialized? How do authors respond to or reclaim racialized and gendered landscapes in their writings? Discussion of the complications of gender vis a vis the environmental movement. What is ecofeminism?

Read: Mei Mei Evans. "Nature and Environmental Justice" from *The Environmental Justice Reader* (181-193); "Activism as Affirmation: Gender and Environmental Justice in Linda Hogan's *Solar Storms* and Barbara Neeley's *Blanche Cleans Up*" in the *EJ Reader* (194-212); Linda Hogan's *Solar Storms*, second third

Week 10: The Connections between Environmental and Social Justice

Linda Hogan's *Solar Storms*, Final third

Recommended Reading: Vandana Shiva, *Water Wars: Privatization, Pollution, Profit*

©-4

For next week: **Short Assignment 6.** Write a one page, typed **Proposal** for your Final Essay that includes your introductory paragraph for the Final Essay, your thesis statement, an outline of your Final Essay as you envision it, and your analysis of at least

two quotes from the fiction and scholarship which you will use to support your argument in the Final Essay. Your Final Essay will focus on at least one novel or short story and be supported by quotes from both the text and the literary criticism we have read. Organize your ideas for your Final Paper, put them in your Final Essay Proposal, and I will provide you with feedback which should help you write your Final Essay. You may also contact me for an appointment if you would like to discuss your Final Essay Proposal with me. I am always happy to meet with you about your writing and analysis. We will meet in my office in Santa Catalina Hall, 250-C.

Week 11: Narrative Scholarship. Short Assignment 6 Due.

Discussion: The Pros and Cons of Narrative Scholarship.

Skim the articles on Narrative Scholarship on the ASLE website. Read one or two essays that interest you:

<http://www.asle.org/site/resources/ecocritical-library/intro/narrative/>

Read: "Some Live More Downstream than Others: Cancer, Gender and Environmental Justice" by Jim Tarter *The Environmental Justice Reader* (213-228); Richard Power's *Gain*, First Half

C-2, C-3

For next week: Essay #2. Using the strategy of Narrative Scholarship, write a 5-7 page critical reflection on Richard Power's *Gain* or Ruth Ozeki's *All Over Creation*. Be sure that you support your thesis with quotes from both the literary text and the ecocriticism we have read in the course.

Unit 4: The Future of Environmental Literary and Critical Studies

Week 12: Short Essay #2 Due! Rethinking Agricultural/Pastoral/Rural Landscapes

Discussion: What is the relationship between humanity and nature? Is all labor in nature environmentally destructive? Is all manufacturing in nature environmentally destructive? What do novels such as *Tropic of Orange*, *Solar Storms*, and *Gain* have to say about human relationship to nature and human relationship to labor, agriculture, manufacturing, and production?

Read: Lawrence Buell's *The Future of Environmental Criticism* (128-133); Richard Power's *Gain* Second Half; Richard White's "Are you an Environmentalist, or Do you Work for a Living" in *Uncommon Ground* (See Blackboard).

Week 13: Nature in the Global Economy

Discussion of corporate manipulation of nature through genetic engineering and corporate "selling" of nature. When we buy products, that are made with nature's resources, what are we buying? What is the relationship between consumption and production of nature?

Read: Ruth Ozeki's *All Over Creation* First Half; bell hooks "Earthbound: On Solid Ground" *The Colors of Nature* (67-71); David Mas Masumoto "Belonging on the Land" *The Colors of Nature* (67-71).



Week 14: Where Do We Go From Here? Rewrite of Essay 2 Due!

Course Review: Putting our ecocritical skills to work. What is the future of environmental, literary, and cultural studies? Where do we go from here?

Finish Ruth Ozeki's *All Over Creation*.

Week 15 Final Paper Due!

Supplemental Reading

Adamson, Joni. *American Indian Literature, Environmental Justice, and Ecocriticism: The Middle Place*

Bennett, Michael and David W. Teague, eds. *The Nature of Cities: Ecocriticism and Urban Environments*.

Branch, Michael, Rochelle Johnson, Daniel Patterson and Scott Slovic, eds. *Reading the Earth: New Directions in the Study of Literature and the Environment*

Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*

Cole, Luke W. And Sheila R. Foster. *From the Ground Up: Environmental Racism and the Rise of the Environmental Justice Movement*

Cronon, William, ed. *Uncommon Grouud: Rethinking the Human Place in Nature*

Diamond, Jared. *Collapse: How Societies Choose to Fail or Succeed*

Dimock, Wai Chee and Lawrence Buell. *Shades of the Planet: American Literature as World Literature*

Gaard, Greta *Ecological Politics: Ecofeminists and the Greens*

— and Patrick Murphy, eds. *Ecofeminist Literary Criticism: Theory, Interpretation, and Pedagogy*

Haraway, Donna. *Simians, Cyborgs, and Women*

- Kolodny, Annette. *The Lay of the Land: Metaphor as Experience and History in American Life and Letters*
- Kroeber, Karl. *Ecological Literary Criticism*
- LaDuke, Winona. *Recovering the Sacred: The Power of Naming and Claiming*
- Massey, Doreen. *Space, Place and Gender*
- Matthiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman.*
- Merchant, Carolyn. *The Death of Nature*
- Murphy, Patrick. *Further Afield in the Study of Nature.*
- Murphy, Patrick. *Literature, Nature, and Other*
- Oelschlaeger, Max. *The Idea of Wilderness*
- Pena, Devon. *Mexican Americans and the Environment: Tierra y Vida*
- Phillips, Dana. *The Truth of Ecology: Nature: Culture and Literature in America*
- Schwab, Jim. *Deeper Shades of Green: The Rise of Blue-Collar and Minority Environmentalism in America*
- Shiva, Vandana. *Biopiracy: The Plunder of Nature and Knowledge*
- Shiva, Vandana. *Water Wars: Privatization, Pollution, and Profit*
- Smith, Henry Nash. *Virgin Land: The American West as Symbol and Myth.*
- Snyder, Gary. *The Practice of the Wild*
- Stein, Rachel. *Shifting the Ground*
- Stein, Rachel, ed. *New Perspectives on Environmental Justice: Gender, Sexuality, and Activism.*
- Tallmadge, John and Henry Harrington. *Reading Under the Sign of Nature: New Readings in Ecocriticism*
- Warren, Karen. *Ecological Feminist Philosophies*
- Westling, Louise. *The Green Breast of the New World: Landscape, Gender, and*

American Fiction

Williams, Raymond. *The Country and the City.*

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UNCOMMON GROUND

*Rethinking
the Human Place
in Nature*

William Cronon, editor



W. W. Norton & Company / New York / London

The seminar and conferences from which this book emerges were sponsored by the University of California's Humanities Research Institute with the support of a grant from the Nathan Cummings Foundation.

The publisher and authors gratefully acknowledge permission to reprint "The Albino Gorilla," from *Mr. Malomax* by Italo Calvino, copyright © 1983 by Giulio Einaudi editore s.p.a., Torino, English copyright © 1985 Harcourt Brace & Company, reprinted by permission of Harcourt Brace & Company and Reed Consumer Books, on pp. 81-83.

Copyright © 1996, 1995 by William Cronon

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Printed in the United States of America

First published as a Norton paperback 1996

The text of this book is composed in Stemple Garamond,
with the display set in Bernhard Modern.

Composition and manufacturing by The Maple-Vail Book Manufacturing Group.

Book design by JAM DESIGN.

Library of Congress Cataloging-in-Publication Data

Uncommon ground : toward reinventing nature / William Cronon, editor.

P. cm.

Includes bibliographical references and index.

ISBN 0-393-03872-6

ISBN 0-393-31511-8 pbk.

1. Environmentalism—Congresses. 2. Environmental policy—United States—Congresses. I. Cronon, William.

GE195.U53 1995

363.7—dc20 95-2147

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N. Y. 10110

W. W. Norton & Company Ltd., 10 Copthick Street, London WC1A 1PU

3 4 5 6 7 8 9 0

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R E A D E R

POLITICS, POETICS, & PEDAGOGY

edited by

Joni Adamson, Mei Mei Evans, & Rachel Stein

THE UNIVERSITY OF ARIZONA PRESS TUCSON

University of Arizona Press
2002 The Arizona Board of Regents

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This book is printed on acid-free, archival-quality paper.
Manufactured in the United States of America

7 06 05 04 03 6 5 4 3 2

Library of Congress Cataloging-in-Publication Data
Environmental justice reader : politics, poetics, and pedagogy /
edited by Joni Adamson, Mei Mei Evans, and Rachel Stein.
cm.

Includes bibliographical references and index.
ISBN 0-8165-2206-5 (cloth : acid-free paper)
ISBN 0-8165-2207-3 (paper : acid-free paper)

Environmental justice. I. Adamson, Joni, 1958-
II. Evans, Mei Mei. III. Stein, Rachel.

E220 .E585 2002
63.7—dc21 2002003308

British Library Cataloguing-in-Publication Data

catalogue record for this book is available from the British Library.

Publication of this book is made possible in part by the proceeds of a permanent
endowment created with the assistance of a Challenge Grant from the National

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The Future of Environmental Criticism:

Environmental Crisis and

Literary Imagination

Lawrence Buell

 **Blackwell**
Publishing

© 2005 by Lawrence Buell

BLACKWELL PUBLISHING
350 Main Street, Malden, MA 02148-5020, USA
9600 Garsington Road, Oxford OX4 2DQ, UK
550 Swanston Street, Carlton, Victoria 3053, Australia

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First published 2005 by Blackwell Publishing Ltd
1 2005

Library of Congress Cataloging-in-Publication Data

Buell, Lawrence.

The future of environmental criticism : environmental crisis and literary imagination / Lawrence Buell.

p. cm.—(Blackwell manifestos)

Includes bibliographical references and index.
ISBN-13: 978-1-4051-2475-1 (hardcover : acid-free paper)

ISBN-10: 1-4051-2475-X (hardcover : acid-free paper)
ISBN-13: 978-1-4051-2476-8 (pbk. : acid-free paper)

ISBN-10: 1-4051-2476-8 (pbk. : acid-free paper)
1. American literature—History and criticism—Theory etc. 2. Environmental protection in literature. 3. English literature—History and criticism—Theory, etc. 4. Criticism—English-speaking countries. 5. Environmental policy in literature. 6. Nature conservation in literature. 7. Landscape in literature. 8. Ecology in literature. 9. Nature in literature. I. Title. II. Series.
PS169.E25B837 2005
809'.93356—dc22

A catalogue record for this title is available from the British Library. 2005000465

Set in 11.5 on 13.5 pt Bembo
by SNP Best-set Typesetter Ltd, Hong Kong
Printed and bound in Great Britain
by TJ International Ltd, Padstow, Cornwall

The publisher's policy is to use permanent paper from mills that operate a sustainable forestry policy, and which has been manufactured from pulp processed using acid-free and elementary chlorine-free practices. Furthermore, the publisher ensures that the text paper and cover board used have met acceptable environmental accreditation standards.

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