



Readings in Contemporary Literary Theory: Eco-Criticism

Class Code	ENVST-UA 9510; ENGL-UA9TBA
Instructor Details	<p>Dr Rebecca Giggs Email: rebecca.giggs@nyu.edu</p> <p>Dr Jennifer Hamilton Email: jennifermahamilton@nyu.edu</p>
Class Details	<p>Classes: Seminars will be held in Science House from 9:00am to midday on Tuesdays. Seminar 1 will generally run from 9:00am—10:30am, Seminar 2 from 10:45pm—12:00 noon (there will be a short break between the seminars). There will also be an informal student contact hour scheduled prior to the seminars (12:00—1:00pm on Tuesdays), during which students may make an appointment to meet with their instructors and talk about any aspect of the course, including assessments. As with all NYU Sydney courses, there is a compulsory attendance requirement.</p>
Prerequisites	None
Class Description	<p>The process of anthropogenic climate change poses complex questions not only for scientists and politicians, but also for philosophers, scholars, artists and students of literary theory. The environmental crisis troubles what it means to be human and asks us to rethink how we interact with the world. In this course, we consider the cultural reverberations of ecological awareness and the philosophical implications of findings in the biological and physical sciences. How does the knowledge of human entanglement with the environment affect cultural production? We examine more traditional objects of literary study—poems, novels and films—but we also consider real environments—gardens, farms and harbours—and undertake field trips to explore them. This course would make a good companion study to Journalism and Society: Science, Environment and Politics; and extends themes found also in Anthropology of Indigenous Australia, and Global Encounters: Introduction to Australian Society.</p> <p>Eco-criticism is a relatively young field of study in the humanities, developed in response to twin crises: actual environmental degradation and a breakdown in intellectual categories of ‘the natural’ brought on by technology and politics. This course provides an opportunity to reflect on a number of key tropes in ecological thinking including wilderness, pollution, animals, food and apocalypse. Learn about a philosopher who survived a crocodile attack, the beach at the end of the world, and how to identify, prepare and eat weeds.</p> <p>Principle texts in this course include contemporary American and Australian novels, films and documentaries, read alongside a range supplementary sources from early modern poetry and Shakespeare to contemporary critical theory. We ask how literature—one of the richest arenas for the practice of human imagination—does, has, or could shape environmental thought and action. How does the more than human world enter into human art-forms? What are the historical and structural obstacles to admitting different forms of consciousness into text? What literary genres and styles are called forth by the huge ecological challenges of our times? It is assumed that however ‘natural’ nature itself may be, our human understanding of it is necessarily constructed.</p>
Desired	At the successful completion of this course, students will be able to demonstrate the following

Outcomes	<p>outcomes:</p> <ul style="list-style-type: none"> • Understand the complex and various representations of nature; • Adopt appropriate critical strategies to analyse the ideological properties of the representation of nature, ecology and environmentalism; • Develop a critical understanding and engagement with different generic and formal modes of construction—including ideas of eco-mythology and innate meaningfulness, ecological disaster and threat, nature as a historical category, apocalyptic visions, and nature as the site of technological mediation; • Enhanced reading, writing, research and oral presentation skills; <i>and</i> • The ability to engage with secondary critical reading material, assessing the scholarly arguments that might contribute to their intellectual projects.
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Assessment Components	Photo Essay	20%	24 March 2014 (Week 7)
	Blog	20%	Assigned Week 4—Week 12
	In-Class Presentation	20%	Assigned Week 4—Week 13
	Research Essay <i>Proposal</i>	10%	22 April 2014 (Week 11)
	Research Essay <i>Final</i>	30%	13 May 2014 (Week 14)

Note that due dates are NOT NEGOTIABLE. All written submissions (photo essays and research essays) are to be handed to your lecturer at the end of the class when they are due. Written assignments must be printed out, stapled, and the pages numbered. They are not to be emailed, or handed to other NYU staff members. It is essential that you keep electronic copies and backups of all your work.

Failure to submit or fulfil any required course component will result in failure of the class.

Assessment Expectations	<p>Grade A: Excellent performance showing a thorough knowledge and understanding of the topics of the course; all work includes clear, logical explanations, insight, and original thought and reasoning. Written work is of a highly sophisticated standard.</p> <p>Grade B: Good performance with general knowledge and understanding of the topics; all work includes general analysis and coherent explanations showing some independent reasoning, reading and research. Written work is of a superior standard.</p> <p>Grade C: Satisfactory performance with some broad explanation and reasoning; the work will typically demonstrate an understanding of the course on a basic level. Written work is of an acceptable standard.</p> <p>Grade D: Passable performance showing a general and superficial understanding of the course's topics; work lacks satisfactory insight, analysis or reasoned explanations. Written work is of a basic standard.</p> <p>Grade F: Unsatisfactory performance in all assessed criteria. Written work is weak, unfinished or unsubmitted.</p>
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Attendance Policy	<p>NYU Sydney has a strict policy about course attendance for students. Faculty will not give students permission to be absent for any reason. Students should contact their instructors to catch up on missed work but should <i>not</i> approach them for excused absences.</p> <p>All absence requests must be presented by the student to the Assistant Director, Academic Programs. Wherever possible, requests should be made in advance of an intended absence. In the case of illness, the student should contact the Assistant Director, Academic Programs within three days of the absence or as soon as practicable and provide medical documentation. Faculty will be informed of excused absences by the Assistant Director, Academic Programs.</p> <p>The faculty will report all unexcused absences to the Assistant Director, Academic Programs, and students' final grades will be negatively impacted by each such absence. Each unexcused absence will result in the deduction of 3 percentage points from the final grade.</p> <p>Be aware that absences from class may also impact on the participation grade awarded by your instructor.</p> <p>Students are expected to arrive to class promptly both at the start of class and after breaks. This attendance policy also applies for classes involving a field trip or other off-campus visit. It is the student's responsibility to arrive at the agreed meeting point on time.</p>
Late Submission of Work	<p>Written work due in class must be submitted to your instructor during class-time.</p> <p>Late work should be submitted in person to the Assistant Director, Academic Programs during regular office hours (9:00am-5:00pm, Monday-Friday). In the absence of the Assistant Director, Academic Programs, another member of the administrative staff can accept the work in person. Students must also submit an electronic copy of late written work to Turn-It-In within 24 hours.</p> <p>Work submitted after the submission time without an agreed extension receives a penalty of 2 points on the 100-point scale (for the assignment) for each day the work is late.</p> <p>Written work submitted beyond five (5) weekdays after the submission date without an agreed extension fails and is given a zero.</p>
Plagiarism Policy	<p>The academic standards of New York University apply to all coursework at NYU Sydney. NYU Sydney policies are in accordance with New York University's plagiarism policy. The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is a serious academic offense to use the work of others (written, printed or in any other form) without acknowledgement. Cases of plagiarism are not dealt with by your instructor. They are referred to the Director, who will determine the appropriate penalty (up to and including failure in the course as a whole) taking into account the codes of conduct and academic standards for NYU's various schools and colleges. All written coursework must be submitted in hard copy AND in electronic form. All students must submit an electronic copy of each piece of written work to the plagiarism detection software Turn-It-In. Instructions will be provided to you in class.</p>
Required Text(s)	<p>Every week a number of mandatory and optional readings are set; both primary texts, and secondary readings from the field of eco-criticism. Mandatory readings must be completed by every student prior to the seminar. Optional readings are for those students who wish to deepen their understanding of a topic, or pursue a specific area of the course in their final research</p>

essays. Films will be screened prior to seminar discussions, in screenings arranged by NYU Sydney. Note that although readings are assigned to specific weeks, many are relevant to a wide range of sections in the course.

The readings will be made available through NYU Classes or the NYU library. With reference to the novels, you may work from editions other than those that are listed here. Books will be available to purchase from the Co-op Bookstore (3 Broadway [Cnr Broadway & Harris Street], Ultimo NSW 2007 Ph: (02) 9212 3078) and online.

Reference Text:

Clark, Timothy. *The Cambridge Introduction to Literature and the Environment*. Cambridge; New York, N.Y.; Melbourne: Cambridge University Press, 2010.

PRIMARY TEXTS FOR ECO-CRITICISM, FALL 2013.

Film:

Cameron, James (Director). *Avatar*. 20th Century Fox: 2009.

Cuarón, Alfonso (Director). *The Children of Men*. Universal Pictures: 2006.

Herzog, Werner (Director). *Grizzly Man*. Lions Gate Films: 2005.

Documentary:

Curtis, Adam (Director). *All Watched Over by Machines of Loving Grace: Part II "The Use and Abuse of Vegetational Concepts"*. BBC: 2011.

Baichwal, Jennifer (Director). *Manufactured Landscapes*. Zeitgeist Films: 2006.

Poetry, Novels, Short Fictions and Non-Fictions:

Bass Rick. "Fiber" (short story) in *The Lives of Rocks*. New York: Houghton Mifflin Company, 2007. pp.124-145.

Goldsworthy, Peter. *Wish*. Pymble: NSW. Angus & Robertson, 1995.

McCarthy, Cormac. *The Road*. London: Picador, 2006.

Marvell, Andrew. "The Garden" (poem, available online).

Safran Foer, Jonathan. *Eating Animals*. New York: Little, Brown & Company, 2009.

Shakespeare, William. *King Lear*. Grace Ioppolo (ed.). Norton Critical Edition. New York: W.W. Norton & Company, 2007.

Shute, Nevil. *On the Beach*. Melbourne: Heinemann, 1957.

Tiffany, Carrie. *Everyman's Rules for Scientific Living*. New York, N.Y.: Scribner, 2006.

**Supplemental
Texts(s) (not
required to
purchase)**

Additional supplementary materials are to be posted in the online discussion group on NYU Classes, and are listed below for those who wish to read ahead.

**Internet
Research
Guidelines**

A citation guide will be provided, detailing the proper form of referencing online, multimedia and textual sources. Students are encouraged to read beyond the set-list for the course at their own discretion. In researching their photo essays and research essays, students should maintain a sceptical mindset with regards to the reliability and authenticity of online resources.

**Additional
Required
Equipment**

None (other than a good pair of walking shoes for field trips).

Readings in Contemporary Literary Theory (Eco-Criticism) Course Week by Week

Course Theme 1—Useful Tools for ‘Green’ Thinking—Week 1 to Week 3

Course Theme 2—Environmental Crisis—Week 4 to Week 7

Course Theme 3—Environmental Ethics—Week 8 to Week 14

Week 1, Seminar 1

04 February 2014 | Tuesday 9:00am—10:30am

Seminar Leaders—Jennifer Hamilton & Rebecca Giggs

Topic: Introductions & Definitions	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>After introductions and a quick run through the course outline, we open the course by asking big conceptual questions. What and where is nature? As newly arrived tourists, what images, ideas and expectations do you have about nature in Australia? What myths about nature have you carried with you in your ‘cultural backpack’ from home? We focus on a reading from William Cronon in our discussions.</p> <p>In the second half of the first seminar, we explore with three historical contextualisations: firstly, we look at some of the various designations that the word ‘environment’ has evoked throughout history. Secondly, we ask, what is an <i>ecology</i> and how is it distinguishable from our modern notions of an <i>environment</i>? Finally, by the end of the class everyone should have an answer to the question: what precisely <i>is</i> the study of ‘eco-criticism’ anyway?</p>	<p><u>Mandatory</u> Cronon, William. “Introduction: In Search of Nature”. <i>Uncommon Ground: Rethinking the Human Place in Nature</i>. New York: W.W. Norton & Co., 1996. pp. 23-56.</p> <p><u>Optional</u> Soper, Kate. “The Discourses of Nature” in Soper, Kate. <i>What is Nature? Culture, Politics and the Non-Human</i>. Oxford: Blackwell, 1995. pp.15-36.</p> <p>Bennett, Jane. ‘Preface’, <i>Vibrant Matter: A Political Ecology of Things</i>. (Durham: Duke University Press, 2010), pp.vii-xx.</p>	N/A

Week 1, Seminar 2

04 February 2014 | Tuesday 10:45am—12 noon

Seminar Leaders—Jennifer Hamilton & Rebecca Giggs

Topic: Reading Ecology & Ecologies of Reading	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>In the extended introduction to this course we examine ecological practices of reading and ask whether ‘green consciousness’ is</p>	<p><u>Mandatory</u> Bass, Rick. “Fiber” (short story) in <i>The Lives of Rocks</i>. New York: Houghton Mifflin Company, 2007. pp.124-145.</p>	N/A

necessarily compatible with literary modes of knowing the world. We animate these themes through an exploration of our first primary text, Rick Bass' short story *Fiber*. Bass foregrounds how to engage with environmental issues through fiction—a provocation eco-critics must contemplate. For those students unfamiliar with literary analysis, and literary *eco*-analysis in particular, we begin here, with some helpful vocabulary and concepts.

Week 2, Seminar 1

11 February 2014 | Tuesday 9:00am—10:30am
Seminar Leader—Jennifer Hamilton

Topic:	Reading &/or Screenings	Assessments / Guest-Speakers / Field Trips
Eden, Arcadias & Other Natural Utopias		
<p>We start this week's seminar in Sydney's famous Royal Botanic Gardens. It will be summer and the gardens will be busy with both human and nonhuman inhabitants. In the last seminar, we explored some of the key terms and concepts in the course: 'ecology', 'environment' and 'nature'. This field trip will function as a historical sojourn into the world of our most long-held fantasies and fantastical fictions about [Capitalised] Nature. We use the embodied and material experience of being outdoors to think critically about our capacity to understand and represent the world itself. We use the biblical narrative of Eden and Andrew Marvell's famous poem 'The Garden' to guide our thinking as we walk and talk in this picturesque environ.</p> <p>Marvell was writing in the mid-seventeenth century, at the time of the Scientific Revolution. So, as well as reflecting on our utopian dreams around the natural world, we will explore how ideas of nature were changing in Marvell's era, and how that historical shift is reflected in the poem. Those of you who are interested in extending your understanding of this topic should opt in to read Watson's remarkable eco-critical exegesis of Marvell's work.</p>	<p><u>Mandatory</u> Genesis. Chapters 1-3: "The Creation of the World", "The Creation of Man", "The First Sabbath", "Marriage Instituted", "The Fall of Man" & "The Promised Seed", <i>The Holy Bible, conteyning the Old Testament and the New</i> (London: Robert Baker, 1611) (Scan of early imprint of King James edition available at http://bit.ly/Vgt45L)</p> <p>Marvell, Andrew. "The Garden" Poem, ~1668.</p> <p><u>Optional</u> Watson, Robert N. "Shades of Green: Marvell's Garden and the Mowers" in <i>The Green and the Real in the Late Renaissance</i>. Philadelphia: University of Pennsylvania Press, 2005. pp.108-134.</p>	<p>★ Field Trip ★ Royal Botanic Gardens Meet at 9am at the Queen Elizabeth II Gate (See http://bit.ly/19X8BI8)</p>

Week 2, Seminar 2

11 February 2014 | Tuesday 10:45am—12 noon
Seminar Leader—Jennifer Hamilton

Topic: Key Concepts—The Sublime	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>Fresh from taking the garden air, we dedicate this seminar to an in-depth exploration of a key eco-critical concept: the sublime. Beginning with the eighteenth century philosophies of Edmund Burke we shall again frame this concept historically: what historical forces gave rise to sublime sentiment? The academic Christopher Hitt has questioned if, and how, the sublime is reconfigured by the destruction of nature. Can the sublime provoke us to new postures in ecological thought, or does it persist in inscribing environmental ‘otherness’, making the environment always seem far away and strange?</p>	<p><u>Mandatory</u> Burke, Edmund. Selections from “A philosophical enquiry into the origin of our ideas of the sublime and the beautiful”. <i>The sublime: a reader in eighteenth century aesthetic theory</i>. Cambridge: Cambridge University Press, 1996. pp. 131-143 Hitt, Christopher. “Toward an Ecological Sublime,” <i>New Literary History</i>, vol. 30 no. 3 (1999): pp. 603-623.</p> <p><u>Optional</u> Kant, Immanuel. “Analytic of the Sublime”, <i>Critique of Judgment: Book II</i>. Available http://bit.ly/1dS7YIN</p>	N/A
<p>Week 3, Seminar 1 18 February 2014 Tuesday 9:00am—10:30am <i>Seminar Leader—Rebecca Giggs</i></p>		
Topic: Key Concepts—the Uncanny	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>In opposition to the sublime, we consider the uncanny. Unlike the sublime, with its axiomatic relationship with nature and its place in a history of the outdoors, uncanniness is more readily associated with <i>anti-natural</i> concerns—degrees of deadness; animated corpses, ghosts, and artificial beings; dolls, automatons and doubles. Historically, the uncanny emerges after the sublime, during the nineteenth century. It might seem surprising to find a psychoanalytical concept on a syllabus about the environment, but as we shall see, psychology and ecology have tracked alongside one another in interesting ways.</p> <p>Ecology shares common ground with the uncanny through the etymology of the ‘home’: ‘eco-’ from the Greek οἶκος, ‘house’ or ‘household’; and the uncanny, a psychological and aesthetic category, expressed as <i>das unheimliche</i> (‘the unhomely’). Here we examine a counter-tradition of the uncanny in eco-criticism. You’ll meet such characters as Arthur Tansley—who coined the term “ecosystem”</p>	<p><u>Mandatory</u> Royle, Nicholas. “The Uncanny: An Introduction”, in <i>The Uncanny</i>. New York, N.Y.: Palgrave Macmillan, 2003. pp. 1-27.</p> <p><u>Optional</u> Giblett, Rod. “Part I: the Uncanny” in <i>Landscapes of Culture and Nature</i>. London: Palgrave MacMillan, 2009. pp. 15-54.</p>	N/A

while he dreamt of pools of blood in a forest—and Sigmund Freud, who trained as an eel scientist, until his interest in the human mind compelled him to take up examining people’s diaries instead of fish entrails. The mandatory reading for this week is Nicholas Royle’s introduction to the concept of the uncanny. For students who wish to go further with this topic, Rod Giblett’s chapter listed here, in *Landscapes of Culture and Nature*, considers crocodiles as uncanny animals, who live in uncanny Australian wetlands.

Week 3, Seminar 2

18 February 2014 | Tuesday 10:45am—12 noon

Seminar Leader—Rebecca Giggs

Topic:	Reading &/or Screenings	Assessments / Guest-Speakers / Field Trips
The Uncanny, the Sublime & Environmental Photography		
<p>We continue our discussion of the uncanny and the sublime in eco-criticism with a sustained focus on environmental photography. Whether through Instagram, Google-Earth or news-photojournalism, photography has become a prevailing medium for conveying environmental messages and parleying environmental action. In this section of the course we will look closely at a number of American and Australian environmental photographers, and discuss the relationship between seeing, conservation and ‘art’.</p> <p>All students will complete a photo-essay assessment by week 7 (taking their own photos, and commenting on an existing set of photographs). This class will help equip you for that assessment.</p>	<p><u>Mandatory</u> Bright, Deborah. “The Machine in the Garden Revisited: American Environmentalism and Photographic Aesthetics.” <i>Art Journal: Art and Ecology</i>, 5:2 (1992), 60-71.</p> <p><u>Optional</u> Kozloff, Max. “Ghastly News from Epic Landscapes.” <i>American Art</i>, 5:1/2 (1991), 108-131.</p>	N/A

Week 4, Seminar 1

25 February 2014 | Tuesday 9:00am—10:30am

Seminar Leader—Rebecca Giggs

Topic:	Reading &/or Screenings	Assessments / Guest-Speakers / Field Trips
Nuclear Disasters (Slow and Fast)		
There is a particular dimension to global ecological consciousness (that is, thinking of planet Earth as one ecological unit) that emerges	<u>Mandatory</u>	Assessment (1 Student)

during the Cold War: whole world eco-systems and their interactions are highlighted by the possibility of a whole world *disaster*. Paradoxically, the technologies that are now used to model global meteorology were developed, in part, to monitor nuclear threats. Nuclear disasters can be obliterating fast (think of a mushroom cloud) or ineffably slow (multi-generational cancers). In this seminar we consider in what way nuclear threats have contributed to environmental awareness, to notions of deep time and nature. From Chernobyl to Fukushima, from nuclear power stations to nuclear medicine: how does atomic technology shape our environmental thinking? This week's mandatory reading is Joseph Masco's article "Bad Weather" but for more information about the Australian context, Noel Sanders writes about uranium exploration, and John Keane, on the nuclear tests at Maralinga in the 1950's.

Masco, Joseph. "Bad Weather". *Social Studies of Science*. Vol 40, No. 7 (2010) 7-40.

Optional

Sanders, Noel. "The Hot Rock in the Cold War" in Curthoys, Ann; Merritt, John (eds.) *Better Dead Than Red: Australian's First Cold War 1945–1959 Vol. 2*. Sydney; London: Allen and Unwin, 1986.

Keane, John. "Maralinga's Afterlife". *The Age*, 11 Mar 2003.

Blog Post 1

Due 9am Tuesday

Assessment (1 Student)

Blog Post 2

Due 9am Tuesday

Week 4, Seminar 2

25 February 2014 | Tuesday 10:45am—12 noon

Seminar Leader—Rebecca Giggs

Topic:	Reading &/or Screenings	Assessments / Guest-Speakers / Field Trips
Nevil Shute's <i>On the Beach</i>		
The characters in Nevil Shute's novel <i>On the Beach</i> (1957) endure their terminal distraction on the coast of Victoria—awaiting radioactive fallout from a war in the northern hemisphere. It is 1963, and all human life seems certain to have been extinguished above the equator. Ocean currents convey radiation down through Cairns, Townsville, and inevitably to Sydney and Melbourne. With their backs to death, the book's cast compose an equable and restrained exit: fishing, sailing, drinking, driving, gardening. The beach, that infirm zone in which so much escapism, eroticism and boundary-crossing takes place in Australian literature, symbolises not transformation or release in the novel, but futility and stasis. It's a dark book, undoubtedly, but how is Shute's disaster a distinctively <i>Australian</i> environmental crisis? And what does it say about our ability to represent a 'whole world' catastrophe?	<p><u>Mandatory</u></p> <p>Shute, Nevil. <i>On the Beach</i>. Melbourne: Heinemann, 1957.</p> <p><u>Optional</u></p> <p><i>As above: see optional readings for Seminar 1, Week 4.</i></p> <p>The documentary "Fallout", about the making of the movie version of <i>On the Beach</i>, may be released around the week of our discussion—see http://bit.ly/1gDhAE2</p>	<p>N/A</p> <p>Assessment (1 Student)</p> <p>Presentation 1</p> <p>Shute's <i>On the Beach</i></p> <p>10:45am Tuesday</p>

Week 5, Seminar 1

04 March 2014 | Tuesday 9:00am—10:30am

Seminar Leader—Jennifer Hamilton		
Topic: Toxicity and Air Pollution	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>The author and anthropologist Mary Douglas once called pollution “matter out of place”. In this seminar we consider how modern synthetic compounds, including air and water toxins, complicate the idea of an environment that is ‘out there’, in a place we recognise as natural. Historically, how was ecology, as a scientific discipline, induced by manmade industrial by-products? Harold Fromm writes eloquently about his bodily experiences of being polluted, by substances he cannot name, in his life on a farm. What if the toxic waste dump isn’t the waterway or the forest, but the self? In this seminar we look at an excerpt from one of the foundational texts of environmental awareness in the twentieth century, Rachel Carson’s <i>Silent Spring</i>.</p>	<p><u>Mandatory</u></p> <p>Carson, Rachel. Selections from <i>Silent Spring</i> (1962). Chapter 1 “A Fable for Tomorrow” and Chapter 2 “The Obligation to Endure”. London: Penguin Classics, 2000. pp. 21-30.</p> <p>Fromm, Harold. “On Being Polluted.” <i>The Yale Review</i>, vol. 65 (Summer 1976): pp. 614-29.</p>	<p>Assessment (1 Student)</p> <p>Blog Post 3</p> <p>Due 9am Tuesday</p>
	<p><u>Optional</u></p> <p>Hayes, Tyrone and Chaffer Jagessar, Penelope. “The Toxic Baby?” TED Talk, December 2010. Available at http://bit.ly/zCQGRZ</p> <p>Dixon, Rob. “Slow Violence, Gender and the Environmentalism of the Poor” in <i>Slow Violence and the Environmentalism of the Poor</i>. Harvard University Press, 2011. pp.128-149. Available at http://bit.ly/186gLM0</p>	<p>Assessment (1 Student)</p> <p>Blog Post 4</p> <p>Due 9am Tuesday</p>
<p>Week 5, Seminar 2</p> <p>04 March 2014 Tuesday 10:45am—12 noon</p> <p>Seminar Leader—Jennifer Hamilton</p>		
Topic: Climate Change	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>One type of air pollution has come to be considered the crowning environmental challenge of our modern era: carbon pollution. How do the new generation of threats posed by climate change challenge our previous assumptions about ecological meaning-making, and what new forms or styles might this provoke in literature? We hone our discussion around Cormac McCarthy’s 2006 novel <i>The Road</i>—consider; how is <i>The Road</i> a climate change novel, as opposed to an apocalypse, or a post-nuclear novel?</p>	<p><u>Mandatory</u></p> <p>McCarthy, Cormac. <i>The Road</i>. London: Picador, 2006.</p> <p><u>Optional</u></p> <p>There is no additional reading for this seminar, but students interested in using <i>The Road</i> as a core text for their final research essay might seek out book reviews, such as those written by Michael Chabon in the <i>New York Review of Books</i> (vol. 54 no. 2 (2007): pp. 24-25); and Ashley Kuna in the <i>Journal of Modern Literature</i> (vol. 33 no.1 (2009): pp. 57-74).</p>	<p>Assessment (1 Student)</p> <p>Presentation 2</p> <p>McCarthy’s <i>The Road</i></p> <p>10:45am Tuesday</p>
<p>Week 6, Seminar 1</p> <p>11 March 2014 Tuesday 9:00am—10:30am</p> <p>Seminar Leader—Jennifer Hamilton</p>		

Topic: Natural Disaster	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
In the very first episode of <i>Treme</i> , Creighton Bernette (John Goodman) declares “Hurricane Katrina was a natural disaster, but what happened in New Orleans was a man made catastrophe of epic f&^*ing proportions.” In this seminar we complicate relationship between natural disasters, such as a hurricane or flood, and human culture. Natural disasters were once understood as caused by God, and more pious members of society would read violent and destructive storms as God’s punishment. How do we think about natural disasters today? Are they solely creations of the nonhuman world or is ‘natural disaster’ a misnomer? Can humans ever be said to be responsible when a city or town floods? How is human civilisation entangled with powerful disastrous events such as tornadoes?	<p><u>Mandatory Task</u> There is no set reading for this seminar, but come having searched the internet for different cultural responses to disastrous events. Bring to class YouTube links, images, newspaper articles, films, poems or songs. These artifacts of disaster will help frame our discussion.</p> <p><u>Optional</u> Huet, Marie-Helene. ‘Introduction: The Nature of Disasters’, <i>The Culture of Disaster</i>. Chicago: University of Chicago Press, 2012. pp. 1-14.</p>	<p>Assessment (1 Student) Blog Post 5 Due 9am Tuesday</p> <p>Assessment (1 Student) Blog Post 6 Due 9am Tuesday</p>
<p style="text-align: center;">Week 6, Seminar 2 11 March 2014 Tuesday 10:45am—12 noon <i>Seminar Leader—Jennifer Hamilton</i></p>		
Topic: The Storm in <i>King Lear</i>	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
Shakespeare’s famous tragedy <i>King Lear</i> (c.1606) has a series of ‘storm scenes’ set square in the centre of the dramatic action. This storm is usually understood as a metaphor for the Lear’s madness, but more recently eco-critics have started to think more literally about the storm. In this seminar we will assess the ecocritical implications of reading the storm in <i>King Lear</i> as a storm. Can we think of <i>King Lear</i> as a natural disaster? In <i>Vibrant Matter: A Political Ecology of Things</i> (Durham: Duke University Press, 2010), Jane Bennett asks how political responses to public problems would change were we to take seriously the vitality of (nonhuman) bodies. In this seminar we ask a related question: how does our understanding of this canonical work of literature change if we take seriously the vitality and materiality of the storm?	<p><u>Mandatory</u> Shakespeare, William. <i>King Lear</i>. Grace Ioppolo (ed.), Norton Critical Edition. New York: Norton, 2008.</p> <p><u>Optional</u> Shannon, Laurie. “Poor, Bare, Forked: Animal Sovereignty, Human Negative Exceptionalism, and the Natural History of <i>King Lear</i>”. <i>Shakespeare Quarterly</i> 60, 2009, pp.168-196.</p>	<p>Assessment (1 Student) Presentation 3 Shakespeare’s <i>King Lear</i> 10:45am Tuesday</p>

Spring Break 17 March—23 March, 2014

Week 7, Seminar 1

24 March 2014 | Tuesday 9:00am—10:30am

Seminar Leader—Jennifer Hamilton

Topic: Futures I—Apocalypse	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>This week we look towards the future, beginning with Alfonso Cuarón's 2006 film, <i>The Children of Men</i>. The film dramatizes the social and political fallout of a mysterious virus that renders females infertile. The film thus imagines what could happen if the hope and promise provided by imagining the lived experience of future generations is taken away. The vision is grim. Dystopian science fictions are future visions, but they are also a reflection of the present. We will observe how the film envisions the future and ask what assumptions about the contemporary world (environmental, corporeal, gendered and political) form the foundation of this dystopian future vision? How can we use the film to think productively about the challenges created by climate change?</p>	<p><u>Mandatory</u> Cuarón, Alfonso. <i>The Children of Men</i>. Universal Pictures: 2006.</p> <p>Zizek, Slavoj. <i>Children of Men</i>, DVD commentary http://www.youtube.com/watch?v=pbgrwNP_gYE</p> <p><u>Optional</u> Edelman, Lee. "The Future is Kid's Stuff", <i>No Future: Queer Theory and the Death Drive</i>. Durham: Duke University Press, 2004. pp. 1-32. Garrard, Greg. 'Chapter 5: Apocalypse', <i>Ecocriticism</i> (Routledge: London, 2003): 93-116. Available at http://bit.ly/18mAZ31</p>	<p>Assessment (Everyone) Photo Essay Worth 20% Due 9am Tuesday, 24 March 2014.</p> <p>Assessment (1 Student) Presentation 4 Cuarón's <i>Children of Men</i> 9:00am Tuesday</p>

Week 7, Seminar 2

24 March 2014 | Tuesday 10:45am—12 noon

Seminar Leader—Jennifer Hamilton

Topic: Futures II—Hope	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>Greg Garrard has recently identified a trend in environmental scholarship that attempts to harness both senses of the word 'emergency'. He argues that ecocritics responding to environmental crisis have always conveyed 'a necessary sense of urgency' in their practice. Now, Garrard argues, we are also starting to see an exploration of 'a countervailing sense of the value of slowness and openness to emergence' which exist in the word's etymological roots 'emergentia'. While much of the vision is violent and grey, <i>Children of Men</i> has a thread of hope running through all the despair: the birth of a new baby could be like a phoenix rising from the ashes of civilization. In the second part of this seminar we think more</p>	<p><u>Mandatory</u> TBC</p> <p><u>Optional</u> Jensen, Derrick. 'Beyond Hope' <i>Orion Magazine</i> May/June 2006. Available online at http://bit.ly/1ZsFnN</p>	<p>★ Guest Speaker ★ TBC</p>

rigorously about hope and possibility. If the end is not quite nigh, how shall we go on living? How can we use dystopian visions as the foundations for future hope? What are the possibilities and hopes that make us care about the more than human world? How can we mobilise hope in a time of such enormous crises?

Week 8, Seminar 1

TBA

Seminar Leader—Rebecca Giggs

Topic: Indigenous Natures (Field Trip)	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
This seminar is a field trip that will take place outside of class time [scheduled at a time TBA]. Note that class will be shortened in consideration of the tour—we will meet at NYU on Tuesday 01 April October, between 10:45am and midday to consider this week's readings in the context of the tour.	N/A	★ Field Trip ★

Week 8, Seminar 2

01 April 2014 | Tuesday 10:45am—12 noon

Seminar Leader—Rebecca Giggs

Topic: Indigenous Natures	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<i>You are standing on a vast and undetectable artwork.</i> Indigenous epistemologies in Australia point to a unique access to nature, and take form through cultural, legal and social discourse. Appeals to Indigenous understandings of the environment are appeals to a specific kind of nature that exceeds the 'natural' in any western sense of the word. Using both the tour and our reading as a start-point, we will critically examine this tradition in Australia, and unpack some key suppositions about Aboriginality, custodianship and ecology.	<p><u>Mandatory</u></p> <p>Langton, Marcia. "Art, wilderness and terra nullius", <i>Ecopolitix IX: Perspectives on Indigenous Peoples Management of Environment Resources</i>, Darwin: Northern Land Council, 1996. pp. 11—24.</p> <p>Rothwell, Nicholas. "Mapping Our Imagination: The Australian Landscape." Thea Astley Lecture 2007, republished in <i>The Australian</i>, 05 January 2008.</p> <p><u>Optional</u></p> <p>Bird Rose, Deborah. "Flying Foxes: Kin, Keystone, Containment", <i>Australian Humanities Review</i> 50, 2011.</p>	<p>Assessment (1 Student) Blog Post 7 Due 10:45am Tuesday</p> <p>Assessment (1 Student) Blog Post 8 Due 10:45am Tuesday</p>

Week 9, Seminar 1

08 April 2014 | Tuesday 9:00am—10:30am
Seminar Leader—Jennifer Hamilton

Topic: Eating Animals	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>In week 09 we tackle the politics, poetics and polemics of food. Just before the birth of his first child, the award-winning American novelist Jonathan Safran Foer took it upon himself to learn about the US food system. His discoveries are presented in the popular study, <i>Eating Animals</i>. In this seminar, we use ecocritical tools developed in the course to engage in a critical close reading of this work of creative non-fiction. We will explore the widespread implications of the author's findings alongside formal literary questions. What kind of food system is described in the book? What are the political, ethical and environmental implications of this mode of food production? What is the argument of the book? What are the rhetorical, theoretical and ideological strategies are deployed in order to frame the argument? How do Safran Foer's literary strategies shape our understanding of the contemporary food system? After reading this book, do you feel like eating animals?</p>	<p><u>Mandatory</u> Safran Foer, Jonathan. <i>Eating Animals</i>. New York: Little, Brown & Company, 2009.</p>	<p>Assessment (1 Student) Blog Post 9 Due 9am Tuesday</p>
	<p><u>Optional</u> Explore the book's website http://www.eatinganimals.com/ and google "eating animals" to access other online resources such as reviews, reflections and watch the "book trailer" http://bit.ly/1gGmlU</p>	<p>Assessment (1 Student) Blog Post 10 Due 9am Tuesday</p>
		<p>Assessment (1 Student) Presentation 5 Foer's <i>Eating Animals</i> 9:00am Tuesday</p>

Week 9, Seminar 2

08 April 2014 | Tuesday 10:45am—12 noon
Seminar Leader—Jennifer Hamilton

Topic: Eating Weeds	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>The second part of our exploration of food uses much-maligned weeds to ask the question 'what is food?' and explore alternative food sources and edible economies. Weeds and mushrooms grow in unlikely places; an exploration of their sneaky biological habits reveals alternative ways of thinking about and engaging with contemporary food politics. This seminar we have invited Sydney's weed expert Diego Bonetto to speak to you about his pet topic.</p>	<p><u>Mandatory</u> Pollan, Michael, 'Chapter 6: Weeds are Us' in <i>Second Nature: A Gardener's Education</i> (New York: Grove Press, 1991): 98-116.</p>	<p>★ Guest Speaker ★ Diego Bonetto Diego is Sydney's Weedy One, a self-educated expert on the politics and potential of wild plants.</p>
	<p><u>Optional</u> Tsing, Anna. 'A History of Weediness' from <i>Frictions: An Ethnography of Global Connection</i>. Princeton: Princeton University Press, 2005. pp. 171-204. Tsing, Anna, 'Unruly Edges: Mushrooms as Companion Species' <i>Environmental Humanities</i> 1, (2012).</p>	

Week 10, Seminar 1

15 April 2014 | Tuesday 9:00am—10:30am
Seminar Leaders—Rebecca Giggs & Jennifer Hamilton

Topic:	Reading &/or Screenings	Assessments / Guest-Speakers / Field Trips
Ecologies of Scale —The Planetary & the Local		
<p>This week we venture out to Earlwood, a suburb just south of Sydney for a special field trip to Earlwood Farm. Using majestic views of the city as a backdrop and the back shed of a suburban home as a lecture hall, our subject for this seminar is ecologies of scale. Localism has been one of environmental activism's most revered tropes: "think global, act local", "diet for a small planet". Ideas of what constitutes an environment have regional and cultural histories (as we saw in our discussion of Indigenous natures), but what role does 'thinking global' have in an ecological philosophy? Is global thought possible without resorting to a 'technocratic' imagination? How is Earlwood Farm a manifestation, in vegetable matter and manual process, of some of these ideologies?</p>	<p><u>Mandatory</u> Earlwood farm website—www.earlwoodfarm.com</p> <p>Plumwood, Val. "Shadow Places and the Politics of Dwelling". <i>Australian Humanities Review</i>. Vol 44 (2008).</p> <p><u>Optional</u> Clark, Timothy. 'Scale', Tom Cohen (ed.) <i>Telemorphosis: Theory in an Era of Climate Change, Vol. 1</i>. Open Humanities Press, 2012. Heise, Ursula. "From the Blue Planet to Google Earth" in <i>Sense of Place and Sense of Planet: The Environmental Imagination of the Global</i>. Oxford; New York: Oxford University Press, 2008. pp.17—67.</p>	<p>★ Field Trip ★ Earlwood Farm</p>

Week 10, Seminar 2

15 April 2014 | Tuesday 10:45am—12 noon
Seminar Leaders—Rebecca Giggs & Jennifer Hamilton

Topic:	Reading &/or Screenings	Assessments / Guest-Speakers / Field Trips
Earlwood Farm Book Club		
<p>With this urban Farm as our backdrop, the text for seminar two is Australian author Tiffany Carrie's pastoral novel <i>Everyman's Rules for Scientific Living</i>. We will discuss the novel's characters, themes and plot in relation to the broad concepts of the course; we will think of the work as falling broadly into the categories of Australian, Historical and, what Ken Gelder has termed, 'rural apocalypse' fiction. Tea and biscuits will be served.</p>	<p><u>Mandatory</u> Tiffany, Carrie. <i>Everyman's Rules for Scientific Living</i>. New York, N.Y: Scribner, 2006.</p> <p><u>Optional</u> Potter, Emily. "The Ethics of Rural Place-Making." <i>Cultural Studies Review</i> Vol. 16 No. 1 (2010). Berthold-Bold, Daniel. "The Ethics of 'Place': Reflections on Bioregionalism." <i>Environmental Ethics</i>, 22 (2000): 5-24.</p>	<p>Assessment (1 Student) Presentation 6 Tiffany's <i>Everyman's Rules for Scientific Living</i> 10:45am Tuesday</p>

Week 11, Seminar 1

22 April 2014 | Tuesday 9:00am—10:30am

Seminar Leader—Rebecca Giggs

Topic:	Reading &/or Screenings	Assessments / Guest-Speakers / Field Trips
An Introduction to Animals		
Animals, more so than landscapes, ecosystems, industries and human subjects, pose the greatest challenge for eco-critical writing. How should we conceive of bringing other forms of animal consciousness into our cultural production? It is permissible, in some instances, to ‘anthropomorphise’ and allocate human traits to non-human animals? Does animal ‘liberation’ necessitate allowing animals to speak for themselves, or do we have an ethical obligation to speak on their behalf? Animals have their own cultures in which we surely feature, and for the critic John Berger imagining how ‘they’ look back at ‘us’ is a critical part of the puzzle. The first seminar in week 11 is fairly theoretical—you’ll need these foundational concepts for our (more juicy!) discussion of Werner Herzog’s documentary <i>Grizzly Man</i> in the second seminar.	<p><u>Mandatory</u> Berger, John. “Why Look at Animals?”, in <i>About Looking</i>, New York: Pantheon Books, 1980. pp. 1-26.</p> <p><u>Optional</u> Muecke, Stephen. “What the Cassowary Does Not Need to Know”, in <i>Joe in the Andamans and Other Fictocritical Stories</i>. Sydney, Local Consumption Publications, 2007. pp 94-104.</p>	<p>Assessment (1 Student) Blog Post 11 Due 9am Tuesday</p> <p>Assessment (1 Student) Blog Post 12 Due 9am Tuesday</p>

Week 11, Seminar 2

22 April 2014 | Tuesday 10:45am—12 noon

Seminar Leader—Rebecca Giggs

Topic:	Reading &/or Screenings	Assessments / Guest-Speakers / Field Trips
Bears and Crocs—Predatory Animals		
‘The Animal’, an abstract cipher of our relationship to non-human beings, is all well and good when we’re talking or writing in the classroom—but what about out in the wild beyond, where real animals are not impassive and symbolic, but hungry, stalking, predators? In this second seminar we encounter two animal advocates faced with the sudden emergency of being eaten alive by their beastly companions. Val Plumwood, a philosopher, is rolled by a crocodile in a Northern Territory river. Timothy Treadwell, the subject of <i>Grizzly Man</i> , is savaged by a bear he is trying to protect from poachers in Alaska. How do these two writers/documentarians reconfigure their relationship to dangerous animals?	<p><u>Mandatory</u> Plumwood, Val. ‘Being prey’, <i>Terra Nova</i>, Vol. 1 No. 3 (1996). Herzog, Werner. <i>Grizzly Man</i>. Lions Gate Films: 2005.</p> <p><u>Optional</u> Johnson, David T. “You Must Never Listen To This”: Lessons on Sound, Cinema and Mortality from Herzog’s <i>Grizzly Man</i>.” <i>Film Criticism</i>, 32.3 (2008): 68-82. Noys, Benjamin, ‘Antiphrasis: Werner Herzog’s <i>Grizzly Man</i>.’ <i>Film-Philosophy</i> 11.3 (2007): 38-51.http://www.film-philosophy.com/2007v11n3/noys.pdf</p>	<p>Assessment (1 Student) Presentation 7 Herzog’s <i>Grizzly Man</i> 10:45am Tuesday</p> <p>Assessment (Everyone) Essay Proposal Worth 10% Due Tuesday, 22 April 2014.</p>

Week 12, Seminar 1

29 April 2014 | Tuesday 9:00am—10:30am

Seminar Leader—Rebecca Giggs

Topic: Eco-Erotics	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>The ecological, being interested in the unconscious and the instinctual, the embodied and the interchangeable, is inherently erotic. But what role has desire to play in a non-human field—can inner longings find expression environmentally, or must they always be dependent on a common language? How is eroticism imagined elementally, and through animism? We look at Peter Goldsworthy's novel <i>Wish</i> in this section of the course, in which a man falls in love with a gorilla.</p>	<p><u>Mandatory</u></p> <p>Goldsworthy, Peter. <i>Wish</i>. Pymble: NSW. Angus & Robertson, 1995.</p>	<p>Assessment (1 Student)</p> <p>Blog Post 13</p> <p>Due 9am Tuesday</p>
	<p><u>Optional</u></p> <p>Tiffin, Helen. 'Animal Writes: Ethics, Experiments and Peter Goldsworthy's <i>Wish</i>'. <i>Southerly</i>, Spring 2009. Vol. 69, No. 1. pp. 21-36.</p>	<p>Assessment (1 Student)</p> <p>Blog Post 14</p> <p>Due 9am Tuesday</p>
		<p>Assessment (1 Student)</p> <p>Presentation 8</p> <p>Goldsworthy's <i>Wish</i></p> <p>9:00am Tuesday</p>

Week 12, Seminar 2

29 April 2014 | Tuesday 10:45am—12 noon

Seminar Leader—Rebecca Giggs

Topic: Essay Review	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
<p>We will dedicate this entire section of the seminar to reviewing essay technique in anticipation of the final long assessment piece. Writing essays in eco-criticism presents its own, unique set of challenges: students often rightly wonder 'am I writing a critique, or a nonfiction essay?' and 'How do I construct an argument that folds together texts, environments, and personal reflections?' In this class we will go through essay structure, the use of supporting evidence, citation styles and logic systems in your writing. Bring a current draft of your long essay with you, for your own reference.</p>	<p><u>Mandatory</u></p> <p>Barnhill, David. "Barnhills' Friendly Guide to Great Papers and Empowered Writing." <i>University of Wisconsin, Oshkosh</i>. http://www.uwosh.edu/facstaff/barnhill/ES-243/manual</p>	
	<p><u>Optional</u></p> <p><i>There is no additional reading for this seminar; students seeking additional guidance may be offered specific further reading on essay writing.</i></p>	

Week 13, Seminar 1

06 May 2014 | Tuesday 9:00am—10:30am

Seminar Leader—Rebecca Giggs

Topic:	Reading &/or Screenings	Assessments / Guest-Speakers / Field Trips
<i>Avatar</i> and the Digital Environment		
<p>The Jewish German philosopher Walter Benjamin once wrote “the vision of immediate reality [is a] blue flower in the land of technology”. By which we can assume he meant that reality (nature) is both rare and easily identifiable in a technological world. But Benjamin couldn’t have predicted how confused those two categories—nature and technology—would become in the twenty-first century. Asked to describe the most vivid environment they are able to imagine, many people today resort to imagery derived from <i>virtual</i> realities—the forests of World of Warcraft for example, or the snow-topped mountain ranges of Skyrim. The gold standard of nature is now not real, but hyper-real. ‘Hyper’-nature, a new category of environmental value, is the central concern of this class. At the time of its release, James Cameron’s 3D film <i>Avatar</i> was billed as the first green-themed blockbuster to break box office records with a mainstream viewership. Taking <i>Avatar</i> as our central text, we begin our examination of the relationship between digital, virtual and ‘real’ nature.</p>	<p><u>Mandatory</u> Cameron, James (Director). <i>Avatar</i>. 20th Century Fox: 2009.</p> <p><u>Optional</u> Davidson, Rjurik. “Avatar: Evaluating a Film in a World of Its Own.” <i>Screen Education</i> vol. 57 (2010): pp. 10-17. “Next Nature”—www.nextnature.com—check out the themes ‘wild systems’ and ‘hyper-nature’ for some discussion and relevant examples on this fascinating Dutch blog run by Koert Van Mensvoort.</p>	<p>Assessment (1 Student) Presentation 9 Cameron’s <i>Avatar</i> 9:00am Tuesday</p>

Week 13, Seminar 2

06 May 2014 | Tuesday 10:45am—12 noon

Seminar Leader—Rebecca Giggs

Topic:	Reading &/or Screenings	Assessments / Guest-Speakers / Field Trips
Cybernetic Nature		
<p>The internet is not an ecological system, and ecological systems are not cybernetic—so why do we often describe them using the same lexicon? The British documentarian Adam Curtis has an idea. Curtis argues that our ecological models are not based on observations of nature, but on observations of machines. How does this systemic imagination animate big ecological concepts like homeostasis, Gaia theory, climax communities and cyclical nature? Curtis’ style of</p>	<p><u>Mandatory</u> Curtis, Adam (director). <i>All Watched Over by Machines of Loving Grace: Part II “The Use and Abuse of Vegetational Concepts”</i> (Documentary). BBC: 2011.</p> <p><u>Optional</u> We have only assigned part II of <i>All Watched Over by Machines of Loving Grace</i> for this course, but interested students might seek</p>	

documentary is called a ‘pastiche’, and once you’ve seen it, we guarantee you’ll want to go through his back catalogue.

out part I (*Love and Power*) and part III (*The Monkey in the Machine and the Machine in the Monkey*) for their own enjoyment.

Week 14, Seminar 1

13 May 2014 | Tuesday 9:00am—10:30am

Seminar Leaders—Rebecca Giggs & Jennifer Hamilton

Topic: Course Summary	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
Aaaand, we’re done! At the beginning of Seminar 1, Week 14 you will hand in your final assessment piece. In this seminar your two lecturers will revise the course together, its themes and key learnings over the semester. We will consider ‘where to from here’ options for when you return from Sydney to the United States, and we will ask for your feedback to help strengthen the course into the future. There is only one reading for this seminar—‘Global Futures: The Game’.	<u>Mandatory</u> Tsing, Anna & Pollman, Elizabeth. ‘Global Futures: The Game’, Rosenberg, Daniel & Harding, Susan (eds), <i>Histories of the Future</i> (Durham: Duke UP, 2005): 105-122 (Available at: http://bit.ly/qoSoBl)	Assessment (Everyone) Long Essay Worth 30%, Due 9am Tuesday, 13 May 2014.

Week 14, Seminar 2

13 May 2014 | Tuesday 10:45am—12 noon

Seminar Leaders—Rebecca Giggs & Jennifer Hamilton

Topic: In-Class Film Viewing	Reading &/or Screenings	Assessments / Guest- Speakers / Field Trips
To end our time together, we will watch the film <i>Manufacturing Landscapes</i> . This documentary explores the work of photographer Ed Burtynsky and his representations of large-scale landscapes that have been altered by human activities. This documentary draws together many of the themes we have explored in the course (from the sublime and scale, to environmental photography and activism in art). The film will also offer some new ideas for you to think with in the future. We will watch the documentary in class (and eat pizza!).	<u>Screening</u> Baichwal, Jennifer (director). <i>Manufactured Landscapes</i> , (Documentary). Zeitgeist Films: 2006.	N/A

About Your Instructors:

Jennifer Hamilton holds a PhD in English Literature and is currently a Visiting Fellow with the Environmental Humanities research group at the University of New South Wales. Her book project, *Shakespeare's Pitiless Storm*, is a cultural history of human-weather relations, using the storm scenes in *King Lear* as a cultural touchstone. As an ecocritic, Jennifer activates links between traditional theoretical research and a creative life praxis. Her artistic collaborations—*Walking in the Rain* (2011), *Sea Shanties for*

	<p><i>Dead Sailors</i> (2012), <i>Tilting at Windmills</i> (2013) and <i>The Yurt Empire</i> (2013-14)—all explore issues of environmental degradation, colonial history and urban renewal. She shares the ambition of being an urban farmer with her partner and blogs about their progress at www.earlwoodfarm.com</p>
	<p>Rebecca Giggs completed a PhD in environmental philosophy and ‘ficto-criticism’ at the University of Western Australia. She has taught here at NYU Sydney since 2012, at Notre Dame Australia, the University of Technology Sydney, and at UWA, as well as completing research at the Institute for Culture and Society, University of Western Sydney. Rebecca also writes fiction and nonfiction, examples of which can be found at her website www.rebeccagiggs.com. Her nonfiction book <i>After the Whales</i> will be released by Scribe (Vic) in 2015.</p>