

A	Course Number & Title	ENG 39410 Environmental Humanities														
B	Pre-requisite(s)	ENG 203 or ENG 204 or ENG 210 or ENG 250														
C	Number of credits	3-0-3														
D	Faculty Name	Brian McAllister														
E	Term/ Year	Spring 2023														
F	Sections	<table border="1"> <thead> <tr> <th>CRN</th> <th>Days</th> <th>Time</th> <th>Location</th> </tr> </thead> <tbody> <tr> <td>21192</td> <td>TR</td> <td>15:30 – 16:45</td> <td>LAN 106</td> </tr> </tbody> </table>			CRN	Days	Time	Location	21192	TR	15:30 – 16:45	LAN 106				
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G	Instructor Information	<table border="1"> <thead> <tr> <th>Office</th> <th>Telephone</th> <th>Email</th> </tr> </thead> <tbody> <tr> <td>LAN 236</td> <td>N/A</td> <td>bmcallister@aus.edu</td> </tr> </tbody> </table> <p>Office Hours:</p> <ul style="list-style-type: none"> • TR 9:00 – 10:30 • Or by appointment 			Office	Telephone	Email	LAN 236	N/A	bmcallister@aus.edu						
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H	Course Description from Catalog	<p>Analyzes literary, artistic, and cultural texts that explore human relationships to nature and the environment. Investigates ways that these writers and artists address our changing relationships to the more-than-human world in the context of ecological transformation. Emphasizes issues of environmental ethics and justice within these texts, focusing on the unequal global distribution of environmental crises.</p>														
I	Course Learning Outcomes & Assessment Instruments	<table border="1"> <thead> <tr> <th>Learning Outcomes</th> <th>Assessment Instruments</th> </tr> </thead> <tbody> <tr> <td colspan="2">Upon completing this course, students will be able to:</td> </tr> <tr> <td>1. Explain theoretical concepts related to environmental humanities.</td> <td>Critical Responses Creative Project</td> </tr> <tr> <td>2. Analyze the way that texts represent and explore relationships between humans and nature.</td> <td>Rhetorical Analysis</td> </tr> <tr> <td>3. Engage in scholarly research on a topic related to environmental humanities.</td> <td>Agenda Setting Presentation</td> </tr> <tr> <td>4. Express sophisticated analysis in high-quality and rhetorically-effective writing.</td> <td>Final Exam</td> </tr> </tbody> </table>			Learning Outcomes	Assessment Instruments	Upon completing this course, students will be able to:		1. Explain theoretical concepts related to environmental humanities.	Critical Responses Creative Project	2. Analyze the way that texts represent and explore relationships between humans and nature.	Rhetorical Analysis	3. Engage in scholarly research on a topic related to environmental humanities.	Agenda Setting Presentation	4. Express sophisticated analysis in high-quality and rhetorically-effective writing.	Final Exam
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J	Textbooks, Instructional Material & Resources	<p>Book to be Purchased: Ibrahim Al-Koni. <i>The Bleeding of the Stone</i>. Trans. May Jayyusi and Christopher Tingley. Interlink Books, 2002. ISBN: 978-1566564175</p> <p>Films (available through AUS Library): Jennifer Baichwal. <i>Manufactured Landscapes</i>. Zeitgeist Films, 2006. James Crump. <i>Troublemakers: The Story of Land Art</i>. First Run Features, 2016. Hayao Miyazaki. <i>Ponyo</i>. Studio Ghibli, 2008.</p> <p>Music (available via Spotify and Apple Music playlists): John Luther Adams. <i>Becoming Ocean</i>. Cantaloupe Music, 2014. John Cage. <i>4'33"</i>. Cramp Records, 1974. John Cage. <i>ASLSP/2</i>. Organum Classics, 2005.</p>														

		<p>Thomas Köner. <i>Novaya Zemlya</i>. Touch, 2012.</p> <p>Olivier Messiaen. <i>Catalogue d'oiseaux</i>. Naxos, 1997.</p> <p>Nick Parkin. <i>Geomorphic Resonance</i>. Soleilmoon Recordings, 2001.</p> <p>Additional materials provided by the instructor in line with copyright provisions.</p>																																																									
K	Teaching & Learning Methodologies	Lectures, group discussion, small groups																																																									
L	Grading Scale, Grading Distribution, & Due Dates	<p>Grading Scale</p> <table border="1"> <tr> <td>94.60 – 100</td> <td>4.0</td> <td>A</td> <td>76.60 – 79.59</td> <td>2.3</td> <td>C+</td> </tr> <tr> <td>89.60 – 94.59</td> <td>3.7</td> <td>A-</td> <td>72.60 – 76.59</td> <td>2.0</td> <td>C</td> </tr> <tr> <td>86.60 – 89.59</td> <td>3.3</td> <td>B+</td> <td>69.60 – 72.59</td> <td>1.7</td> <td>C-</td> </tr> <tr> <td>82.60 – 86.59</td> <td>3.0</td> <td>B</td> <td>59.60 – 69.59</td> <td>1.0</td> <td>D</td> </tr> <tr> <td>79.60 – 82.59</td> <td>2.7</td> <td>B-</td> <td>Less than 59.60</td> <td>0</td> <td>F</td> </tr> </table> <p>Grading Distribution</p> <table border="1"> <thead> <tr> <th>Assessment</th> <th>Weight</th> <th>Due Date (Week #)</th> </tr> </thead> <tbody> <tr> <td>Critical Response (10 x 1%)</td> <td>10%</td> <td>Weeks 2, 4, 8, 10, 12</td> </tr> <tr> <td>Agenda Setting Presentation</td> <td>15%</td> <td>Throughout Semester</td> </tr> <tr> <td>Rhetorical Analysis</td> <td>20%</td> <td>Week 6</td> </tr> <tr> <td>Creative Project</td> <td>20%</td> <td>Week 14</td> </tr> <tr> <td>Final Essay</td> <td>25%</td> <td>Finals Week</td> </tr> <tr> <td>In-Class Assignments</td> <td>5%</td> <td>Throughout Semester</td> </tr> <tr> <td>Engagement</td> <td>5%</td> <td>Throughout Semester</td> </tr> <tr> <td>Total</td> <td>100%</td> <td></td> </tr> </tbody> </table>	94.60 – 100	4.0	A	76.60 – 79.59	2.3	C+	89.60 – 94.59	3.7	A-	72.60 – 76.59	2.0	C	86.60 – 89.59	3.3	B+	69.60 – 72.59	1.7	C-	82.60 – 86.59	3.0	B	59.60 – 69.59	1.0	D	79.60 – 82.59	2.7	B-	Less than 59.60	0	F	Assessment	Weight	Due Date (Week #)	Critical Response (10 x 1%)	10%	Weeks 2, 4, 8, 10, 12	Agenda Setting Presentation	15%	Throughout Semester	Rhetorical Analysis	20%	Week 6	Creative Project	20%	Week 14	Final Essay	25%	Finals Week	In-Class Assignments	5%	Throughout Semester	Engagement	5%	Throughout Semester	Total	100%	
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M	Explanation of Assessments	<p>Critical Responses are short (300-word), informal reflections on the readings for specific class sessions. These are low-stakes opportunities for students to explore ideas and interpretations in order to prepare for class discussion.</p> <p>The Agenda Setting Presentation is a 10-minute presentation on a subject related to the week's readings and theoretical concerns. Students will sign up at the beginning of the semester for these different topics.</p> <p>For the Rhetorical Analysis, (1,500–2,000 words) students engage in careful, sustained analysis of environmental rhetoric in one text.</p> <p>The Creative Project incorporates environmental concerns of the course into a creative project of the student's choosing. Students then reflect on the way that this project addresses the larger concerns of sustainability. Students will present this project in class at the end of the semester.</p> <p>The Final Essay is a research essay (2000–2500 words) that presents an extended examination of course concerns, using close analysis of primary sources and critical conversations with secondary sources.</p> <p>In-Class Assignments include various writing and analytical activities that we will do in class throughout the semester. Occasional reading quizzes will also be included in this category.</p> <p>Engagement is assessed on the following criteria: 1. completing assigned reading; 2. bringing the assigned text to class; 3. contributing regularly to class discussion. Active listening and questioning are important components of participation. A rubric will be provided to students.</p>																																																									

<p>N Attendance</p>	<p>Students in this course are required to follow the AUS Attendance Policy as outlined in the AUS Undergraduate Catalog.</p> <p>In the event a student misses 15 percent of the total number of scheduled sessions in a class [i.e., 5 absences] for any reason, the instructor may initiate withdrawal of the student from the course if a written warning or formal notification was issued when the number of absences reached 10 percent [i.e., 3 absences]. Students are expected to manage course attendance to ensure that absences due to personal reasons or participation in extracurricular events do not exceed the 15 percent limit. Students who are absent as the result of participation in a university sanctioned extracurricular event approved by the Office of the Provost must notify instructors at least two weeks in advance of the event-related absence and, if the requirements of the course allow, instructors are expected to make reasonable accommodations that may include make-up exams or the submission of assignments prior to an absence.</p> <p>Students are considered late to class if they arrive after I have taken attendance. 3 late arrivals will count as 1 unexcused absence.</p> <p>What this policy means for our class sessions:</p> <ul style="list-style-type: none"> • In-person attendance is expected for <i>all</i> students at <i>every</i> class session. You must also have all materials on hand (readings, note-taking materials, etc.). • You will be marked late if you arrive after I have taken attendance. • Only university-approved absences will count as excused. I must see appropriate documentation at least two weeks prior to the absence.
<p>O Assignment Submissions</p>	<p>All assignments must be submitted on time. Late submissions will receive a 10% penalty for every day after the deadline.</p> <p>Requests for extensions will only be considered</p> <ol style="list-style-type: none"> 1) if requested by the student at least 24-hours before the listed deadline and 2) for officially documented academic accommodations and/or extenuating circumstances. <p>This policy does NOT include extensions to accommodate individual student workloads or assignment deadlines in other classes.</p> <p>Late submissions for Critical Responses will <i>not</i> be accepted. All Critical Responses submitted after the deadline will receive no credit.</p>
<p>P Student Academic Integrity Code Statement</p>	<p>Students MUST read the Student Academic Integrity Code outlined in the <i>AUS Undergraduate Catalog</i> and abide by the standards for academic conduct, students' rights and responsibilities and procedures for handling allegations of academic dishonesty.</p> <p>All assignment submissions in this course must be original work done by the students themselves. It is a serious violation of the AUS academic integrity code if a student, for example, uses any generative Artificial Intelligence (AI) model like ChatGPT, or any other AI tool, to draft/do the work for them.</p>

SCHEDULE

#	WEEK	TOPICS & ASSIGNED READING	NOTES
1	24 Jan 26 Jan	Course Introduction Robert S. Emmett and David E. Nye, selections from <i>The Environmental Humanities: A Critical Introduction</i>	

2	31 Jan 2 Feb	Environmental Rhetoric Rachel Carson, selections from <i>Silent Spring</i> Robin Wall Kimmerer, selections from <i>Braiding Sweetgrass</i> Preface Skywoman Falling The Council of Pecans Learning the Grammar of Animacy	<i>Critical Response 1 Due</i>
3	7 Feb 9 Feb	Environmental Narrative 1: Deranged Nature Margaret Atwood, "Death by Landscape" Ursula K. LeGuin, "Vaster than Empires and More Slow"	
4	14 Feb 16 Feb	Environmental Narrative 1: Deranged Nature Amitav Ghosh, <i>The Great Derangement</i> , pp. 3–27 Leslie Marmon Silko, "Lullaby" NO CLASS	<i>Critical Response 2 Due</i>
5	21 Feb 23 Feb	Environmental and Poetry 1: Nature Poetry Percy Bysshe Shelley, "Mont Blanc" William Blake, "Auguries of Innocence" Gerard Manley Hopkins, "Pied Beauty" Marianne Moore, "The Paper Nautilus" Jean Toomer, "Reapers" and "November Cotton Flower"	<i>Critical Response 3 Due</i>
6	28 Feb 2 Mar	Environment and Film 1: Ecology and Slow Violence Jennifer Baichwal, <i>Manufactured Landscapes</i> Rob Nixon, selections from <i>Slow Violence</i>	<i>Rhetorical Analysis Due</i>
7	7 Mar 9 Mar	Environment and Music 1: The Sounds of Nature John Luther Adams, <i>Becoming Ocean</i> Olivier Messiaen, <i>Catalog of Birds</i>	<i>Critical Response 4 Due</i>
8	14 Mar 16 Mar 18 Mar	Environment and Visual Art 1: Art about Nature Various Artists, Landscape Painting Alexis Rockman, Olafur Eliasson, Katie Paterson Jameel Arts Centre, "An Ocean in Every Drop"	<i>Critical Response 5 Due</i> <i>Jameel Response (5) Due Sunday, 19 March</i>
9	21 Mar 23 Mar	Environment and Visual Art 2: Art in Nature James Crump, <i>Troublemakers: The Story of Land Art</i> No Class (Attend Jameel Arts Centre trip)	
10	4 Apr 6 Apr	Environment and Music 2: Scale Nick Parkin, <i>Geomorphic Resonance</i> Thomas Köner, <i>Novaya Zemlya</i> John Cage, "4'33" John Cage, <i>ASLSP/2</i> Jem Finer, <i>Longplayer</i>	<i>Critical Response 7 Due</i>

11	11 Apr 13 Apr	Environment and Film 2: The Ecological Mesh Hayao Miyazaki, <i>Ponyo</i> James Lovelock, selections from <i>The Gaia Hypothesis</i> Hayao Miyazaki, <i>Ponyo</i>	<i>Critical Response 8 Due</i>
12	18 Apr 20 Apr	Environment and Poetry 2: Embodied Environments Adam Dickinson, from <i>Anatomic</i> Natasha Trethewey, "Liturgy" Craig Santos Perez, "The Last Safe Habitat" No Class	<i>Critical Response 9 Due</i>
13	25 Apr 27 Apr	Environmental Narrative 2: Human/Non-Human Encounters Ibrahim Al-Koni, <i>The Bleeding of the Stone</i> (Ch. 1–7) Ibrahim Al-Koni, <i>The Bleeding of the Stone</i> (Ch. 8–13)	<i>Critical Response 10 Due</i>
14	2 May 4 May	Environmental Narrative 2: Human/Non-Human Encounters Ibrahim Al-Koni, <i>The Bleeding of the Stone</i> (Ch. 14–21) Ibrahim Al-Koni, <i>The Bleeding of the Stone</i> (Ch. 22–26)	<i>Creative Project Due</i>
15	9 May 11 May	Creative Project Presentations Creative Project Presentations	
	EXAM WEEK	Final Exam	