Readings in Contemporary Literary Theory: Eco-Criticism

Class code
ENVST-UA 9510; ENGL-UA9TBA

Instructor Details
Dr Rebecca Giggs
Email: rg154@nyu.edu

Class Details
Classes: Seminars will be held in Science House from 2:00pm to 5:00pm on Tuesdays. Seminar 1 will run from 2:00pm—3:30pm, seminar 2 from 3:40pm—5:00pm (i.e. there will be a short break between the seminars). There will also be an informal ‘student contact hour’ scheduled, during which students may make an appointment to meet with their instructor and talk about any aspect of the course, including assessments. There is a compulsory attendance requirement, and students will also be graded on their seminar participation (see ‘assessment’).

Prerequisites
None

Class Description
Recent findings in the biological and physical sciences pose complex questions not just for those who work in the lab, but for philosophers, scholars, artists and students of literary theory. In this course we consider the cultural reverberations of ecological awareness—focusing on literature, cinema and visual art. 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, how to prepare and eat Australian moths, and why the Large Hadron Collider is a metaphysical machine.

Principle texts in this course include American and Australian novels, films and documentaries, read alongside supplementary sources in literary, audio and artistic mediums. 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 non-human world enter into human artforms? 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.

Desired Outcomes
At the successful completion of this course, students will be able to demonstrate the following outcomes:

- 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;

- The ability to enhance their reading, writing, research and oral presentation skills; and

- The ability to engage with secondary critical reading material, assessing the scholarly arguments that might contribute to their intellectual projects.

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<th>Assessment Components</th>
<th>Percentage</th>
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<tr>
<td>Class Work</td>
<td>20%</td>
<td>Assessment Ongoing</td>
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<tr>
<td>Analytical Paper</td>
<td>10%</td>
<td>19 March 2013 (End of Week 6)</td>
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<tr>
<td>Led Discussion or Blog Post (depending on class size)</td>
<td>20%</td>
<td>Assigned Week 6—Week 13</td>
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<td>In-Class Presentation</td>
<td>20%</td>
<td>Assigned Week 6—Week 13</td>
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<tr>
<td>Research Essay</td>
<td>30%</td>
<td>Optional Draft—23 April 2013 (End of Week 10) Final—21 May 2013</td>
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Note that due dates are NOT NEGOTIABLE. All written submissions (analytical papers 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.**

**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.

**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.

**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.

**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.

**Grade F:** Unsatisfactory performance in all assessed criteria. Written work is weak,
NYU Sydney uses the following scale of numerical equivalents to letter grades:

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<th>Grade</th>
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<td>A</td>
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<td>B+</td>
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<td>F</td>
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Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

NYU Sydney aims to have grading standards and results similar to those that prevail at Washington Square. At the College of Arts and Sciences, roughly 39% of all final grades are in the B+ to B- range, and 50% in the A/A- range.

We have therefore adopted the following grading guideline: in any non-Stern course, class teachers should try to insure that no more than 50% of the class receives an A or A-. (Stern has a different grading policy that we follow in all Stern courses).

A guideline is not a curve. A guideline is just that: it gives an ideal benchmark for the distribution of grades towards which we work.
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 not approach them for excused absences.

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.

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.

Be aware that absences from class may also impact on the participation grade awarded by your instructor.

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.

Written work due in class must be submitted to your instructor during classtime.

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.

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.

Written work submitted beyond five (5) weekdays after the submission date without an agreed extension fails and is given a zero.

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.
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 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.

Principal Theoretical Text:

Films:
Cameron, James (Director). Avatar. 20th Century Fox: 2009.
Weir, Peter (Director). The Last Wave. United Artists: 1977 (Based on the novel by Petru Popescu).

Novels, Short Fictions and NonFictions:

Supplemental Text(s) (not required to purchase as copies are in NYU-S Library)
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 analytical and final papers, students should maintain a sceptical mindset with regards to the reliability and authenticity of online resources.
None.

12 February 2013 | Tuesday 2:00pm—3:30pm
**Week 1, Seminar 1: Key Concepts and Themes**

Introduction, and course outline explained. What, and where, is nature?

**Reading and/or Screenings to be Completed:**

Mandatory

Optional

12 February 2012 | Tuesday 3:40pm—5:00pm
**Week 1, Seminar 2: Reading Ecology, and Ecologies of Reading**

What is an *ecology*, and how is it distinguishable from an *environment*? How are texts like habitats, and habitats like texts—or, in fact, are they nothing alike? In the extended introduction to this course we examine ecological practices of reading, and ask whether ‘green consciousness’ is necessarily compatible with literary modes of knowing the world.

**Reading and/or Screenings to be Completed:**

Mandatory

Optional
Session 2

19 February 2013 | 2:00pm—3:30pm.

Week 2, Seminar 1: A Short History of Environmental Form—Materialist Readings

Informal Assignment 1:
Reviewing what we learnt last seminar, bring to class an object that speaks to a complex of ‘environmental’, ‘natural’ and ‘cultural’ attributes. You will be asked to explain this object to your colleagues, in terms of constructivist and correlationalist (realist) understandings of environmental values.

Some kinds of writing and art have traditionally been understood to be the ‘right’ mediums for environmental themes. Which kinds, and why? We distinguish a materialist examination of textual form, from a historical contextualisation of environmental writing. In this seminar we will focus only on materialities; that is, the physical stuff of poetry, prose, art and cultural production. Some students may wish to do their analytical paper using the tools developed during this seminar (it’s never too early to start thinking about assessments!).

Reading and/or Screenings to be Completed:
Mandatory

19 February 2013 | Tuesday 3:30pm—5:00pm

Week 2, Seminar 2: A Short History of Environmental Form—the Sublime

Remaining in the survey mindset, we undertake a discussion of the first of our ‘Big Modes’ of environmental knowledge: the sublime. How has the sublime been reconfigured by the destruction of nature (ideologically, and physically)? Can the sublime provoke us to new postures in ecological thought, or does it persist in inscribing environmental ‘otherness’?

Reading and/or Screenings to be Completed:
Mandatory
Clark—“Romantic and Anti-Romantic” (Chapters 1, 2, 3, and 4). The Cambridge Introduction to Literature and the Environment. pp. 13-54.

Optional
Week 3, Seminar 1: A Short History of Environmental Form—the Uncanny

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 anti-natural concerns—degrees of deadness; animated corpses, ghosts, and artificial beings; dolls, automatons and doubles. But 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 das unheimliche (‘the unhomely’). Here we examine a counter-tradition of the uncanny in ecocriticism, and contemporary environmental philosophy more broadly.

Reading and/or Screenings to be Completed:
Mandatory

Optional

Week 3, Seminar 2: Ecocriticism and the Uncanny (cont).

We continue our discussion of the uncanny in ecocriticism with a sustained focus on the first of our principle texts, Don DeLillo’s novel White Noise. Many of you will have come across this text in previous courses, and will be familiar with Jack Gladney’s experience of the ‘Airborne Toxic Event’. Consider specifically the uncanny dynamics of environmental threat in this novel, and how such threats are animated by ecological awareness.

Reading and/or Screenings to be Completed:
Mandatory

Optional
Week 4, Seminar 1: A Short History of Environmental Form—Indigenous ‘Nature’

NSW Art Gallery Visit: Guided Tour, on the environmental aspects of Indigenous art practice.

Week 4, Seminar 2: A Short History of Environmental Form—Indigenous ‘Nature’

*You are standing on a vast and undetectable artwork.* 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 is anything but ‘natural’. We critically examine this tradition in Australia, and unpack some key suppositions about Aboriginality, custodianship and ecology.

**Reading and/or Screenings to be Completed:**

**Mandatory**


**Optional**


12 March 2013 | Tuesday 2:00pm—4:00pm.

**Week 5, Seminar 1: The Edge of Nature—In the Garden**

Ecocriticism has typically avoided getting grubby in the yard, preferring instead to seek the imposing nature beyond the back fence (mountains, forests, waterfalls). Nothing of any grandeur has ever burst forth spontaneously from the garden—or, if it has, we’ve always been too close to recognise it. Here several antitheses are joined: culture to nature, labour to contemplation, the man-made to the environmental. But as we’ve begun by looking at ecologies that are not just ‘natural’ but hybrid, the garden is an excellent place within which to domesticate some of our themes. In Australia the altered wild, as we learnt in Week 4, renders many places ‘gardened’.

**Readings and/or Screenings to be Completed:**

**Mandatory**


**Informal Assignment:**

*In week 5 we will be given a tour of the Royal Botanic Gardens, and form our own eco-critical readings of that space, its cultural and environmental, valences.*

**12 March 2013 | Tuesday 4:10pm—5:00pm**

**Week 5, Seminar 2: The Edge of Nature—On the Beach**

Beaches, while less conspicuously cultivated than gardens, have long been sites of eco-mythology in Australia. The ecotones between hardscape and seascape have often been cast as lyric spaces for transgression and eco-erotics. In this seminar we also foreshadow some of our later discussion around eco-apocalypse, looking at one of our principle texts in the course—Nevil Shute’s novel *On the Beach*. Students who wish to go further with this section of the course might also consider a reading of Peter Weir’s movie *The Last Wave*.

**Readings and/or Screenings to be Completed:**

**Mandatory**


**Optional**


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**19 March 2013 | Tuesday 2:00pm—3:30pm.**

**Week 6, Seminar 1: The Centre of Nature—Australia’s ‘Interior’ (fictions)**

The ‘interior’ was, for a long time in Australian environmental history, considered an inscrutable, inhospitable terrain. And yet, it was filled with fictions—stories of inland seas, of landlocked reefs made entirely of gold, and the foundational lie of *terra nullius*. Sometimes the interior was silent, and sometimes it howled.

**Readings and/or Screenings to be Completed:**


**Informal Assignment:**

*The Tank Stream, Australia’s most powerful colonial river, now runs right underneath us; surfacing only in damp, mossed corners of The Rocks. Consider the absence or presence of water in an eco-critical context, and how historical water can create ecologies of meaning, even after evaporation.*

**19 March 2013 | Tuesday 3:40pm—5:00pm**
Cartography, like ecology, provides a textual means of inscribing relationships with the natural world. What tools might ecocriticism extract from map-making, and in particular, how might we use those tools in an eco-critical reading of Australia’s ‘emptied’ (or storied) central zones.

Readings and/or Screenings to be Completed:

Mandatory

Maps: ‘The Great River or the Desired Blessing Flowing Across the Dead Level’ Thomas J. Maslen 1827; ‘van Braam. Kaart der reyse van’ Abel Tasman 1726; ‘De l’Australasie’ Robert de Vaugondy. 1756. (reproductions of which will be posted online).

Optional

Student Presentation 1: Please see presentation topics list.

ANALYTICAL PAPER 1 DUE

26 March 2013 | Tuesday 2:00pm—3:30pm

Week 7, Seminar 1: Amidst Nature—Toxicity & Air Pollution

Working towards a definition of pollution in eco-critical thought, we look at toxicity as a foundational precept of ecology. How does air and water pollution confuse our ideas of an environment ‘over there’?

Readings and/or Screenings to be Completed:

Mandatory

Optional

26 March 2013 | Tuesday 3:30pm—5:00pm

Week 7, Seminar 2: Amidst Nature—Climate Change

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 *The Road*—consider; how is *The Road* a climate change novel, as opposed to an apocalypse, or a post-nuclear novel?

**Readings and/or Screenings to be Completed:**

**Mandatory**

**Optional**

**Student Presentation 2:** Please see presentation topics list.

**March 29—April 05 SPRING BREAK**

09 April 2013 | Tuesday 2:00pm—3:30pm
**Week 8, Seminar 1: Cybernetics and the Biotic**

The techno-cybernetic and the ecological are two sides of the same coin, being both deep ways of understanding the world as a system of fastenings and adhesions from which the subject has difficulty being extracted. In this seminar we begin our discussion of ecological and technological networks, and how both might relate to a more granular level of textual analysis in ecocriticism.

**Readings and/or Screenings to be Completed:**

**Mandatory**

**Optional**

09 April 2013 | Tuesday 3:30pm—5:00pm
**Week 8, Seminar 2: Cybernetics and the Biotic cont.**

Expanding our discussion of cybernetics and the biotic, we look at James Cameron’s film *Avatar* (2009)—one of the first blockbuster movies to take advantage of immersive 3D technology. Consider throughout, the use of networks both ecological and technological, and the role of the (in)organic body.
Readings and/or Screenings to be Completed:

Mandatory

Optional

Student Presentation 3: Please see presentation topics list.

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**Session 9**

16 April 2013 | Tuesday 2:00pm—3:30pm  
**Week 9, Seminar 1: Ecologies of Scale—the Planetary and the Local**

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?

Readings and/or Screenings to be Completed:

Mandatory

Optional

16 April 2013 | Tuesday 3:30pm—5:00pm  
**Week 9, Seminar 2: Ecologies of Scale—Regional Placemaking**.

The local, as we saw in our seminar on scale, is a powerful creed in eco-criticism. Proceeding from the redemptive nature we discussed in respect to apocalyptic narratives, we turn to ‘bioregionalism’ in ecocriticism. Our text for close reading is Australian author Tiffany Carrie’s pastoral novel *Everyman’s Rules for Scientific Living*.

Readings and/or Screenings to be Completed:

Mandatory

**Optional**


*Student Presentation 4: Please see presentation topics list.*

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**Session 10**

23 April 2013 | Tuesday 2:00pm—3:30pm

**Week 10, Seminar 1: Redemptive Nature—Apocalypse**

Picking up on some of the threads we left unravelled in our earlier examination of McCarthy’s *The Road*, we turn to apocalyptic nature. How does nature redeem a world in End Times, and to what extend does this accord with specific religious understandings of the natural world? Our focus text for this section of the course is Alfonso Cuarón’s 2006 movie, *The Children of Men*.

**Readings and/or Screenings to be Completed:**

**Mandatory**


**Optional**


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23 April 2013 | Tuesday 3:40pm—5:00pm

**Week 10, Seminar 2: Redemptive Nature—Bioengineering**

Bioengineering has been a source of popular controversy for many decades now; genetic modification cast as scientific nostrum, artistic curio, and/or macabre threat to the ‘natural’ order. In this seminar we consider the ethical and philosophical reverberations of molecular biology’s more experimental fringe. Margaret Atwood’s novel *Oryx and Crake* deals with relevant, if speculative, bio-inventions, and their social and economic implications.

**Mandatory**


**Optional**

**Student Presentation 5:** Please see presentation topics list.

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**DRAFT RESEARCH ESSAY DUE (Optional)**

30 April 2012 | Tuesday 2:00pm—3:30pm.

**Week 11, Seminar 1: Animals (Introduction)**

How do we recognise animals? Animals have a history of their own, which may only sometimes incur upon our history. How do we give voice to the non-human in literature, art and other forms of cultural expression? In Week 11 of the course we look to animals—wild, electric, companion and edible. This section is the course is motivated by an inquiry into other forms of consciousness, as ecological thinking so compels us to do.

**Readings and/or Screenings to be Completed:**

**Mandatory**
Clark—“The Animal Mirror”. *The Cambridge Introduction to Literature and the Environment* pp. 179-201

**Optional**

30 April 2012 | Tuesday 3:30pm—5:00pm

**Week 11, Seminar 2: Animals (Predatory)**

Abstract animals are all very well, but what about the animals that consider us prey? How do we reconcile “instinctual” nature, and the unknowability of animals? Werner Herzog has certain ideas, which he expounds in his documentary on self-confessed ‘Grizzly Man’ Timothy Treadwell.

**Readings and/or Screenings to be Completed:**

**Mandatory**

**Optional**
Johnson, David T. “You Must Never Listen To This”: Lessons on Sound, Cinema and Mortality from Herzog’s *Grizzly Man.* *Film Criticism,* 32.3 (2008): 68-82.  

**Student Presentation 6:** See presentation topics list.

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**Session 12**  
07 May 2013 | Tuesday 2:00pm—3:30pm.  
**Week 12, Seminar 1: Vegetarianism, Meat (Animals concluded).**

**Informal Assignment:**  
*Regardless of whether you personally identify as an omnivore, a pescetarian, a vegetarian or a vegan, pick one meal this week and describe all the processes that have bought it to your table. You might like to draw a diagram or a timetable. How many of these processes are culturally proscribed, how many are ‘natural’ and how many are industrial? Could you still make this meal, by hand, if you had to?*

From animals that eat us, to the animals we eat. How does ecocriticism deal with the consumption of other living things? Has eating become an eco-political act, or was it always so?

**Readings and/or Screenings to be Completed:**  
**Mandatory**  

**Optional**  

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07 May 2013 | Tuesday 2:00pm—3:30pm.  
**Week 12, Seminar 2: Waste and Recycling**

Thinking ecologically necessitates some consideration of our waste-products. Can you name the watershed that supplies the water in the cistern in your bathroom? The place where all your hard rubbish is buried? Why recycle, or compost? This seminar brings philosophical and sociological approaches to bear upon consumption and litter.

**Mandatory**  

**Student Presentation 7:** Please see presentations topic list.
Session 13
14 May 2013 | Tuesday 2:00pm—3:30pm

Week 13, Seminar 1: Eco-Erotics

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 *Wish* in this section of the course, in which a man falls in love with a gorilla.

**Readings and/or Screenings to be Completed:**

**Mandatory**

**Optional**

14 May 2013 | Tuesday 3:40pm—5:00pm

Week 13, Seminar 2: Eco-Politics

What is the relationship between writing, thinking, being in the world and acting? In this week’s seminars we look at eco-politics, specifically the dynamics of ‘retreat’ and engagement. Is Thoreau’s model in *Walden* (“I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived”) a sustainable way of addressing eco-injustice?

**Readings and/or Screenings to be Completed:**

**Mandatory**
Clark—“The Boundaries of the Political”. *The Cambridge Introduction to Literature and the Environment* pp. 73-140.

**Optional**

**Student Presentation 8:** Please see presentation topics list
Week 14, Seminar 1: What is the Appropriate Response to Ecological Crisis?

Why write when there is so much digging to be done? In this final week of the semester, we address head-on the question of literary activism, and how some authors have viewed the discipline of writing as a strangely ecological act.

Readings and/or Screenings to be Completed:
Mandatory

Students will also suggest a reading for this final seminar.

21 May 2013 | Tuesday 3:40pm—5:00pm
Week 14, Seminar 2: Concluding remarks

Feedback from students, and a general wrap up on the themes and vocabularies developed throughout the course. Together we will list the questions opened by the course that remain unanswered or debatable, as a directive for future research.

**FINAL RESEARCH ESSAY DUE**

This is a seminar course and requires active participation. It also requires respectful and engaged discussion, including listening to, and respecting, other points of view.

Rebecca Giggs received her PhD in ecological philosophy and fictocritical writing from the University of Western Australia. She has subsequently lectured at UWA, Notre Dame University, the University of Technology Sydney and as a guest at the University of Sussex, UK. She has undertaken research at the University of Western Sydney, and has number of publications in the field. She is also an author of popular essays and fiction.