

Environmental Studies 272

Environmental Studies Program, University of Wisconsin Oshkosh

Environment, Communication, & Culture

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Office hours: Mondays 3-5 pm (4-5 pm on the first Monday
of every month) and by appointment

COURSE DESCRIPTION

This course will offer a basic introduction to cultural, media, and communication studies, focusing specifically on the cultural communication of environmental issues and ideas. Through various readings as well as visual materials, we will explore and examine how environmental issues are framed and represented by various media; how these images and representations are used and contested by different cultural communities; and the ways in which environmental ideas circulate between the mass media and popular and alternative cultures in North America today.

OBJECTIVES

- 1) To familiarize students with the major competing perspectives on media and popular culture, as found in the fields of cultural and communication studies.
- 2) To develop a critical understanding of various media, their possibilities and limitations, as communicative tools in (and for) a democratic society.
- 3) To introduce students to the main issues in environmental communication, especially focused around the tension between the environmentalist imperative to 'get the message out' and the various constraints inherent in the contexts of production (the realities of media ownership and concentration), consumption (public disinterest, the allure of high-consumption lifestyles), and the creation of the message itself (scientific uncertainty, etc.).
- 4) To provide the opportunity for students to gain some hands-on experience of producing communicative messages on environmental themes.

CURRICULAR ROLE OF COURSE

This course serves as a General Education/Humanities Elective and as a 200-level core course in the 'Environment, Community and Culture' emphasis of the Environmental Studies program.

OUTLINE

Popular culture and the mass media play an inestimable role in shaping people's perception and understanding of environmental issues. At the same time, the communication of environmental ideas is central to many forms of work and activism in the environmental field. This course will offer a basic introduction to cultural, media, and communication studies, focused specifically around the cultural communication of environmental issues and ideas. Through various readings as well as visual materials, we will explore and examine how environmental issues are framed and represented by various media; how

these images and representations are used and contested by a variety of cultural communities and discourses; the ways in which environmental ideas circulate between mass media, the scientific community, and literary, artistic, popular and alternative cultures in North America today; and the possibilities for cultivating a “greener” environmental culture in our lives and in the world at large.

The course will begin with an introduction to cultural and communications theory, which will be contextualized within the media and messages that surround us in our everyday lives. We will explore critical analyses of the mass media and discuss concepts such as ideology, hegemony, semiotics, framing, and the like.

The remainder of the course will focus on specific issues and topics, such as the following:

- visual imagery in environmental communication (e.g., in promotional or ‘consciousness-raising’ materials by environmental groups, in the marketing of ‘green’ products by businesses, etc.)
- the framing of environmental issues and the portrayal of environmental (and other) activists in the print media, television, documentary and feature films
- images of nature, wilderness, and animals, in visual art (e.g., landscape painting and photography), political discourse, advertising, the marketing of products aimed at children, and debates over genetic engineering, cloning, and other technological developments
- environmental (and anti-environmental) rhetoric and the use of shock and overstatement to ‘get the message out’
- utopian and dystopian (apocalyptic) rhetoric in environmental discourse and literature
- the use of video and the internet by environmental and social justice activists
- and other related topics.

Though the course is not primarily a hands-on production course, students will be encouraged to experiment with different media in the production of an individual or group project.

READING

REQUIRED TEXTS

1. Course Reader (available at University Books ’n More)
2. Additional materials to be made available on BlackBoard and/or the World Wide Web.

SUPPLEMENTARY TEXTS (AVAILABLE AT BOOKSTORE OR ON RESERVE AT POLK LIBRARY) (Selections from these may be required reading.)

Cronon, William (ed.). Uncommon Ground: Toward Reinventing Nature. New York: Norton, 1995.

DeLuca, Kevin M. Image Politics: The New Rhetoric of Environmental Activism. Guilford, 1999.

Herndl, Carl and Stuart Brown. Green Culture: Environmental Rhetoric in Contemporary America. University of Wisconsin Press, 1996.

Killingsworth, M. Jimmie, and Jacqueline S. Palmer. Ecospeak: Rhetoric and Environmental Politics in America. Carbondale: Southern Illinois University Press, 1992.

Wilson, Alex. The Culture of Nature: North American Landscape from Disney to the Exxon Valdez. Toronto: Between the Lines, 1991.

FOR FURTHER RECOMMENDED READING, SEE “COURSE RESOURCES” BELOW.

REQUIREMENTS AND EVALUATION

Reading response papers (due by April 7)	15%
Research paper	25%
Group project and presentation	30%
Attendance and participation	15%
Reading report/presentation	5%
One in-class quiz (February 24)	5%
“Floating” grade	5%

Attendance and class participation (15%)

The course will take a seminar format, and **readings and class discussions** will be of **primary** importance to the success of the class. Students are expected to have done the required readings before every class and to have prepared responses, to be shared in class, to the focus questions provided. Some of the readings are written in an academic and technical language and may require careful study. You are encouraged to keep a journal of unfamiliar terms and to look these up in a dictionary of cultural or critical theory or to bring these up in class for clarification. Students are expected to participate in class discussions in an informed and respectful manner which contributes to the collective ‘thinking through’ of the issues raised. Those who miss more than three classes without a valid medical or emergency reason will fail the course.

Reading response papers (4 x 4% to a maximum of 15%)

Students will be required to hand in **four** reading response papers in the first eight weeks of classes (by April 7). These may involve responding to specific questions or may follow a general format as follows:

(a) For **each** reading (up to three per week), provide a one-paragraph summary of the author’s main argument and how that argument is presented and supported; and

(b) For the week’s readings as a whole, provide a one- to two-paragraph **personal response** in which you articulate your own position on the issues raised and draw connections between these readings and other authors or readings we have read or events from the news or from your everyday life.

These should be handed in on time at the beginning of the class in which the readings are being discussed. You will automatically receive 1 grade-point for doing it on time. The other 2 grade-points will be based on a qualitative evaluation of your writing.

In-class quiz (5%)

In **week four** of the course (February 24), students will be examined on their knowledge and understanding on the main concepts in contemporary cultural and communication studies.

In-class reading report/presentation (5%)

Each student will be required to prepare one in-class **reading report** or **presentation**, that is, a brief (10 minutes or so) presentation either on the author, background and cultural context of one of the required or supplementary readings for the given week or on one of the supplementary readings marked by an asterisk (*) in the “Course Resources” section at the back of this syllabus. This presentation should normally have been done by April 21 at the latest.

Group project and presentation (30%)

Students will be required to undertake a group project, the intent of which will be to create some form of ‘environmentally communicative’ cultural, literary or media product, to reflect on what and *how* it communicates its message and to evaluate its success, and to present it in some form to the class. Possible media include text (e.g., a short story, an essay for a popular magazine, an op-ed piece for a newspaper), film or video, photography, web pages, an audio work (such as a radio program), a multi-media installation or display, a theatrical performance, or a combination of any of these.

Evaluation will be subdivided as follows:

Group proposal	5%
Class presentation	20%
Brief report and self-evaluation (including bibliography)	5%

Research Paper: Environmental cultural/communication analysis (25%)

Each student will be expected to complete a research paper (of approx. 1200 words) analyzing a cultural or media product, environmental advocacy group, advocacy campaign, or ‘site’ of environmental communication, based on the critical approaches studied in the course, and to make a brief classroom report based on it (either singly or in groups, according to topics). Papers should be written in a scholarly format, with a complete bibliography, and should consist of the following sections:

(a) a brief **introduction** stating the topic and thesis (no more than one paragraph);

(b) a **description** of the product, organization, campaign or ‘site,’ providing some historical background

where necessary (no more than 2-3 paragraphs);

(c) an **analysis** of the key factors that explain the success or failure of the campaign, product, organization, or communication practice, in communicating an environmental message, generating enhanced environmental awareness, or bringing about social or environmental change (this should be the longest section of the paper);

(d) a brief **conclusion** summarizing your evaluation of your topic as a form of environmental communication (normally one paragraph);

(e) a full **bibliography** of all sources, in either APA, MLA, or other academically recognized style;

(f) an appendix (optional) including any materials used (e.g., photographs, notes from public meetings, ad scripts, audio materials, etc.)

Papers will be presented in class (no more than five minutes per student). Presentations will be worth 5 grade-points, while papers will be worth 20 grade-points.

“Floating” 5%

The final 5% of the grade will be assigned by each student either to the group project/presentation, the research paper, or an additional reading report/presentation. You should submit your decision to me in writing by the final class. (The default decision will be that the 5% will go to whichever of the first two – your group project or research paper – gets a higher grade.)

Grading scale

(Final grade scale)	(Working grade scale)	
A 90-100	A+ 97-100 A 94-96 A- 91-93 A/AB 90_	Excellent
AB 80-89	AB+ 87-89 AB 84-86 AB- 81-83 AB/B 80	
B 70-79	B+ 77-79 B 74-76 B- 71-73 B/BC 70	Very good
BC 60-69	BC+ 67-69 BC 64-66 BC- 61-63 BC/C 60	
C 50-59	C+ 57-59 C 54-56 C- 51-53 C/CD 50	Good
CD 40-49	CD+ 47-49 CD 44-46 CD- 41-43 CD/D 40	
D 30-39	D+ 37-39	Satisfactory

D 34-36
D- 30-33

F below 30

Unsatisfactory

COURSE SCHEDULE

TOPICS & THEMES

READINGS

CR = Course Reader. Others as noted.

Feb 3	<p>INTRODUCTION & COURSE OVERVIEW</p> <p>DEMOCRACY, SPECTACLE, AND THE PUBLIC SPHERE IN A MEDIA CULTURE</p> <p>Is our society genuinely democratic (ruled by the people)? Or is it a mixture of democracy and oligarchy (rule by powerful elite interests)?</p> <p>How have communications media changed the world? What should be the role of media in the practice of democracy? How can we use the media (mass media, electronic media, alternative media) to transform an unsustainable overconsumptive society to a sustainable 'greener' one?</p> <p>VIDEO: The Ad and the Ego</p>	
	PART I – MEDIA CULTURE	
Feb 10	<p>PRODUCTION: POLITICAL ECONOMY OF THE MASS MEDIA</p> <p>What is the 'public sphere'? Is this concept still relevant today?</p> <p>According to a political economy perspective, what are the forces which shape the messages we receive in the mass media? Who owns the media, and how has media ownership been changing in our globalizing world?</p> <p>What is ideology, and how is it disseminated through the mass media (according to Chomsky and Herman's 'propaganda model')?</p> <p>VIDEO: Manufacturing Consent: Noam Chomsky and the Media</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. Mick Underwood, 'The mass media as fourth estate,' at http://www.cultsock.ndirect.co.uk/MUHome/cshhtml/index.html 2. Chomsky and Herman, 'A propaganda model,' from <i>Manufacturing Consent: The Political Economy of the Mass Media</i> (Pantheon, 2002), pp. 1-35. (CR) 3. Mizrach, 'Consent, American style', <i>Third World Traveler</i>, at http://www.thirdworldtraveler.com/Media/Consent_AmerStyle.html <p>SUPPLEMENTARY:</p> <p>McChesney, 'The global media giants,' <i>Extra!</i> Nov-Dec 1997. Available at http://www.fair.org/extra/9711/gmg.html</p> <p>'Liberal media? Examining corporate media ownership and the resulting conservative bias,' http://www.liberalstank.com/mediaownership.htm</p> <p>Robert McChesney, 'Global media, neoliberalism, and imperialism,' <i>Monthly Review</i> 52: 10 (March 2001). http://www.monthlyreview.org/301rwm.htm</p> <p>'The wealthy (conservative) think tanks,' <i>Covert Action Quarterly</i>, Winter 1998, And see the chart of media ownership at www.mediachannel.org/ownership/chart.shtml</p> <p>For some other web sites on the political economy of media, see: www.mediachannel.org/ownership/</p>

		<p>www.opendemocracy.net</p> <p>www.fair.org</p> <p>www.fair.org/counterspin/</p>
Feb 17	<p>CONSUMPTION: POPULAR CULTURE, HEGEMONY, AND THE STRUGGLE OVER MEANING</p> <p>How do viewers ‘construct’ and make use of the messages they get from media? How are meanings encoded and decoded, according to Hall’s model of media culture?</p> <p>What is hegemony, and how is it shaped and contested through media and everyday life?</p> <p>What are some ways in which media audiences are active rather than passive? Are there limits to this ‘activism’ and how could those limits be expanded?</p> <p>VIDEO T.B.A.</p> <p>QUIZ</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. Dick Hebdige, ‘Ideology’ and ‘Hegemony’ sections, <i>Subculture: The Meaning of Style</i> (Methuen, 1979), pp. 11-19. (CR) 2. John Storey, ‘Television,’ <i>Cultural Studies and the Study of Popular Culture</i> (Edinburgh Univ. Press, 1996), pp. 9-18. (CR) 3. Michel Real, ‘Co-authorship of media culture’ and ‘Navajo co-authorship of <i>Cheyenne Autumn</i>,’ in <i>Exploring Media Culture</i> (Sage, 1996), pp. 268-277. (CR) <p>SUPPLEMENTARY:</p> <p>Anderson, et al., ‘Pressure politics and the news media,’ in <i>Media, Culture, and the Environment</i> (UCL Press, 1997).</p> <p>Justin Lewis, ‘Reproducing political hegemony in the United States,’ <i>Critical Studies in Mass Communication</i> 16: 3 (Sept 1999): 251-267. Available at Polk, follow the links from http://www.uwosh.edu/library/serialsolutions/jnlsc.html</p> <p>John Fiske, ‘Ideological analysis’, from Chapter 9 (‘Ideology and meanings’) of <i>Introduction to Communication Studies</i>, 2nd edition (Routledge, 1990), pp. 178-186.</p>
	<p>PART II – REPRESENTING NATURE & ENVIRONMENT</p>	
Feb 24	<p>MEDIA DISCOURSE AND TEXT: ANALYZING ENVIRONMENTAL MESSAGES</p> <p>What are the main approaches used in narrative, semiotic, and structural analysis of media messages?</p> <p>VIDEO: Earth Day</p> <p>QUIZ.</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. DeLuca, <i>Image Politics</i>, pp. 1-14, 52-57, 92-118, and 124-128. (CR) 2. Michael X. Delli Carpini and Bruce A. Williams, ‘Fictional’ and ‘non-fictional’ television celebrates Earth Day: or, politics is comedy plus pretense,’ <i>Cultural Studies</i> 8:1 (1994), pp. 74-96. (CR) <p>SUPPLEMENTARY:</p> <p>Michael Spangle and David Knapp, ‘Ways we talk about the Earth: An exploration of persuasive tactics and appeals in environmental discourse,’ <i>Earthtalk</i>. Pp. 3-26.</p>
Mar 3	<p>REPRESENTING ENVIRONMENTALISM</p> <p>How are environmentalists portrayed in the mass media? What effect does this have on environmentalism and its reception in society at large?</p> <p>VIDEO T.B.A.</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. David Easter, ‘Activism in a moderate world: media portrayals and audience interpretations of environmental activism,’ in S. Muir and T. Veenendall, <i>Earthtalk: Communication Empowerment for Environmental Action</i> (London: Praeger, 1996), pp. 45-58. (CR) 2. Harold Schlechtweg, ‘Media frames and environmental discourse: the case of ‘Focus: Logjam,’ in Cantrill and Oravec, <i>The Symbolic Earth: Discourse and Our Creation of the Environment</i> (Univ. Press of Kentucky, 1996), pp. 257-275. (CR) <p>SUPPLEMENTARY:</p> <p>M. Jimmie Killingsworth and Jacqueline S. Palmer, from ‘Transformations of Scientific Discourse in the News Media,’ in <i>Ecospeak: Rhetoric and Environmental Politics in America</i> (Carbondale: Southern Illinois University Press, 1992), pp. 133-141, 148-160.</p> <p>Jennifer Price, ‘Roadrunners can’t read: The greening of television in the 1990s,’</p>

		<i>Flight Maps: Adventures with Nature in Modern America</i> (Basic, 1999), pp. 217-256.
Mar 10	<p>REPRESENTING NATURE & WILDERNESS I:</p> <p>ENVIRONMENTAL VISUALITY</p> <p>Traditional environmental visuality: landscape painting, nature and wildlife photography</p> <p>Sublime nature and ‘primal’ wilderness: Imagining the Americas before the ‘white man.’</p> <p>Images of ecocatastrophe</p> <p>Postmodern nature and landscape photography</p> <p>POSSIBLE VIDEOS: Wilderness and the West, Lawn and Order</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. William Cronon, ‘The trouble with wilderness,’ <i>Uncommon Ground</i>, pp. 69-90. 2. Andrew Ross, ‘The Ecology of Images,’ in <i>The Chicago Gangster Theory of Life: Nature’s Debt to Society</i> (New York: Verso, 1994). (CR) 3. Michael Pollan, ‘Beyond wilderness and lawn,’ <i>Harvard Design Magazine</i> 4 (Winter/Spring 1998), available at www.gsd.harvard.edu/research/publications/hdm/back_issues/4ondesign_pollan.pdf <p>SUPPLEMENTARY:</p> <p>Erik Davis, ‘The jungle: Leafy green celluloid,’ <i>Village Voice</i>, June 2, 1992, http://www.techgnosis.com/jungle.html</p> <p>Carolyn Merchant, ‘Reinventing Eden: Western culture as a recovery narrative,’ in Cronon (ed.), <i>Uncommon Ground</i>.</p> <p>Mick Gold, ‘A history of nature,’ in D. Massey and J. Allen, <i>Geography Matters!</i> (London: Macmillan, 1984), pp. 12-32.</p> <p>Alex Wilson: ‘The view from the road: Recreation and tourism,’ ‘Nature education and promotion,’ Looking at the nonhuman: Nature movies and TV,’ ‘City and country,’ and ‘From reserve to microenvironment: Nature parks and zoos,’ all in <i>The Culture of Nature: North American Landscape from Disney to the Exxon Valdez</i> (Between the Lines, 1991).</p> <p>Candace Slater, ‘Amazonia as Edenic narrative,’ in Cronon (ed.), <i>Uncommon Ground</i>.</p> <p>‘Sublime nature’ (images), in Cronon, <i>Uncommon Ground</i>, pp. 163-167.</p> <p>Susan Kollin, ‘Inventing the last frontier,’ <i>Nature’s State: Imagining Alaska as the Last Frontier</i> (Univ. of North Carolina Press, 2001).</p> <p>John Sandlos, ‘Purple loosestrife and the “bounding” of nature in North American wetlands,’ <i>Electronic Journal of Sociology</i> 3: 1 (1997), available at www.sociology.org/vol003.001/sandlos_article.1997.html</p> <p>Denis Cosgrove, ‘Contested global visions: One-world, Whole-earth, and the Apollo space photographs,’ <i>Annals of the Association of American Geographers</i> 84 (2), 1994, 270-294.</p>
Mar 17	SPRING RECESS: NO CLASS	
Mar 24	<p>REPRESENTING NATURE & WILDERNESS II:</p> <p>RECREATION, ECO-TOURISM, ECO-MARKETING, & ENVIRONMENTAL KIDS’ CULTURE</p> <p>Recreation, theme parks, nature tourism and ecotourism.</p> <p>Eco-marketing, corporate greening and ‘greenwashing.’</p> <p>Childrens’ environmental culture, from <i>Bambi</i> and <i>Smokey the Bear</i> to <i>Ferngully</i> and <i>Captain Planet</i></p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. L. M. Benton, ‘Selling the natural or selling out? Exploring environmental merchandising,’ <i>Environmental Ethics</i> 17 (Spring 1995), pp. 3-22. (CR) 2. Donna Lee King, ‘Selling environmentalism to kids,’ <i>Doing Their Share to Save the Planet</i> (Rutgers Univ. Press, 1995), pp. 29-53. (CR) 3. Joyce Nelson, ‘Deconstructing ecobabble: notes on an attempted corporate takeover,’ <i>Sign Crimes/Road Kill: From Mediascape to Landscape</i> (Between the Lines, 1992), pp. 203-217. (CR) <p>SUPPLEMENTARY:</p> <p>Susan Davis, ‘Touch the magic,’ in Cronon (ed.), <i>Uncommon Ground</i>, pp. 204-217.</p> <p>Jennifer Cypher and Eric Higgs, ‘Colonizing the imagination: Disney’s Wilderness Lodge,’ in B. Herzogenrath, <i>From Virgin Land to Disney World</i> (Rodopi, 2001).</p> <p>Eric Wiley, ‘Wilderness theatre: Environmental tourism and Cajun swamp tours,’ <i>The Drama Review</i> 46: 3 (Fall 2002): 118-131. Follow links from www.uwosh.edu/library/serialsolutions/jnlst.html - look for ‘TDR’.</p> <p>Bob Bednar. <i>Snapshot Semiotics</i> Project. www.southwestern.edu/~bednarb/snapshotsemiotics/</p> <p>Kenneth Olwig, ‘Reinventing common nature,’ in Cronon (ed.), <i>Uncommon Ground</i>.</p>

Mar 31	<p>TRANSFORMATIONS OF NATURE: SIMULATION, REENGINEERING, GLOBALIZATION</p> <p>Representations of 'life,' biodiversity, biotechnology, and the genetic engineering of nature.</p> <p>Environmental implications of the Human Genome Project</p> <p>VIDEO: Excerpts from <i>Jurassic Park</i>, et al.</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. Sarah Franklin, 'Life itself: Global nature and the genetic imaginary,' in Franklin, Lury, and Stacey, <i>Global Nature, Global Culture</i>. (CR) 2. John Beardsley, 'Kiss nature goodbye: Marketing the great outdoors,' <i>Harvard Design Magazine</i> 10 (Winter-Spring 2000), available at www.gsd.harvard.edu/research/publications/hdm/back_issues/10beardsley.html 3. Jennifer Price, 'Looking for nature at the mall,' in W. Cronon, ed., <i>Uncommon Ground: Toward Reinventing Nature</i>, pp. 186-202. (CR) <p>SUPPLEMENTARY:</p> <p>William Cronon, 'Introduction: In search of nature,' in W. Cronon, <i>Uncommon Ground: Toward Reinventing Nature</i> (New York: Norton, 1995), pp. 23-56.</p> <p>Steven Best, 'high noon at Jurassic Park: Technofantasies confront complexity,' http://utminers.utep.edu/best/papers/jpark.htm</p> <p>Katherine Hayles, 'Simulated nature and natural simulations,' in Cronon (ed.), <i>Uncommon Ground</i>.</p>
Apr 7	<p>REPRESENTING ANIMALS</p> <p>How are nonhuman animals (and human relations with nonhuman animals) represented in the media? How are animal activists represented?</p> <p>Animals as predators, victims, meat, family members, social others, et al.</p> <p>VIDEO: Cane Toads</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. John Berger, 'Why Look at Animals?' <i>About Looking</i> (New York: Pantheon, 1980). 2. Steve Baker, 'Escaping the ratking: strategic images for animal rights,' <i>Picturing the Beast: Animals, Identity, and Representation</i> (Manchester Univ. Press, 1993). <p>FINAL WEEKLY READING RESPONSE PAPER DUE TODAY AT THE LATEST.</p> <p>SUPPLEMENTARY:</p> <p>Morris Berman, 'The wild and the tame: humans and animals from Lascaux to Walt Disney,' <i>Coming to Our Senses: Body and Spirit in the Hidden History of the West</i> (Bantam, 1990), pp. 63-102.</p> <p>Alex Wilson, 'Looking at the nonhuman,' <i>The Culture of Nature</i>.</p> <p>Matt Cartmill, 'The Bambi syndrome,' <i>A View to a Death in the Morning: Hunting and Nature through History</i> (Harvard Univ. Press, 1993)</p> <p>Jody Emel, 'Are you man enough, big and bad enough? Ecofeminism and wolf eradication in the USA,' <i>Society and Space</i> 13 (1995), pp. 707-34.</p>
	<p>PART III – TOWARD AN ENVIRONMENTAL CULTURE</p>	
Apr 14	<p>IMAGINING & CONTESTING THE FUTURE: UTOPIA, DYSTOPIA, & THE ENVIRONMENTAL IMAGINATION</p> <p>Alternative futures: Technotopia, dystopia, ecotopia, and business-as-usual</p> <p>How do we imagine the future? How do optimistic (utopian) and pessimistic (dystopian) visions of the future shape our understanding of the present?</p> <p>PRESENTATIONS</p> <p>VIDEO: Koyaanisqatsi?</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. M. Jimmie Killingsworth and Jacqueline S. Palmer, 'Millennial ecology: the apocalyptic narrative from Silent Spring to Global Warming,' in Herndl and Brown, <i>Green Culture: Environmental Rhetoric in Contemporary America</i> (Univ. of Wisconsin Press, 1996), pp. 21-43. 2. Killingsworth and Palmer, 'Rhetoric and action in ecotopian discourse,' in <i>Ecospeak</i> (So. Illinois Univ. Press, 1992). <p>SUPPLEMENTARY:</p> <p>Chris Lewis, 'Telling stories about the future: environmental history and apocalyptic science,' <i>Environmental History Review</i> 17:3 (Fall, 1993), pp. 43-57.</p> <p>R. Brown and C. Herndl, 'Beyond the realm of reason: Understanding the extreme environmental rhetoric of the John Birch Society,' in <i>Green Culture</i>, pp. 213-235.</p> <p>Lawrence Buell, 'Environmental apocalypticism,' <i>The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture</i> (Harvard Univ. Press, 1997), pp. 289-308.</p>

		<p>University Press, 1995), pp. 280-308.</p> <p>Douglas Torgerson, 'Comedy and tragedy in green politics,' <i>The Promise of Green Politics</i>.</p> <p>Eugene Doyen, 'Utopia and apocalypse: The cultural role of Hollywood cinema'.</p> <p>Michael S. Cummings, 'Credibility of transition in Callenbach's <i>Ecotopia Emerging</i>: lessons for practical utopians,' in M. S. Cummings and N. D. Smith, eds., <i>Utopian Studies II</i> (University Press of America, 1989), pp. 69-77.</p> <p>John Delicath, 'In search of Ecotopia: "Radical environmentalism" and the possibilities of utopian rhetorics,' in Muir and Veenendall, <i>Earthtalk</i>.</p> <p>RECOMMENDED FICTION:</p> <p>*Ursula LeGuin, <i>Always Coming Home</i>.</p> <p>*Ernest Callenbach, <i>Ecotopia</i> and <i>Ecotopia Emerging</i>.</p> <p>(And see other titles in 'Course Resources' section below)</p>
Apr 21	<p>ENVIRONMENTAL ADVOCACY, ALTERNATIVE MEDIA, ALLIANCE BUILDING, & 'CULTURE JAMMING'</p> <p>Producing new environmental messages and rhetorics</p> <p>Native activism, the anti-globalization movement, and the building of inter-causal alliances (loggers & environmentalists, natives & environmentalists, et al.).</p> <p>Audio, video, and internet activism and production techniques. 'Culture jammers' and media guerillas.</p> <p>VIDEO: Adbusters; Seattle WTO videos</p> <p>PRESENTATIONS</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. Marilyn Cooper, 'Environmental rhetoric in the age of hegemonic politics: Earth First! And the Nature Conservancy,' in Herndl and Brown, <i>Green Culture</i>, pp. 236-260. 2. Jennifer Barron, 'In the name of solidarity: The politics of representation and articulation in support of the Labrador Innu,' <i>Capitalism Nature Socialism</i> (Sept 2000). 3. Giovanna di Chiro, 'Nature as community: The convergence of environment and social justice,' in Cronon (ed.), <i>Uncommon Ground</i>, pp. 298-320. <p>SUPPLEMENTARY:</p> <p>*Kalle Lasn, <i>Culture Jam: How to Reverse America's Suicidal Consumer Binge – and Why We Must</i> (Quill, 1999).</p> <p>Jim Bohlen, <i>The Origins and Future of Greenpeace</i>. Black Rose, 2000.</p> <p>A. G. Jordan, <i>Shell, Greenpeace, and the Brent Sparr</i>. Palgrave Macmillan, 2001.</p> <p>Steven Dale, <i>McLuhan's Children: The Greenpeace Message and the Media</i>. Between the Lines, 1996.</p>
Apr 28	<p>ART, MUSIC, THEATRE: RECLAIMING THE STREETS & REINHABITING THE BIOREGION</p> <p>Protest as performance</p> <p>Theatre, pageant, ritual</p> <p>Music and the environment (from folk to punk to thrash to rave to rap to country)</p> <p>Ecopopulism, nature and nationalism, cultures of place and bioregion</p> <p>Earthworks and land art</p> <p>VIDEO: Power?</p> <p>PRESENTATIONS</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. George McKay, 'Direct action of the new protest: eco-rads on the road,' <i>Senseless Acts of Beauty</i>. 2. Lucy Lippard, 'Out the picture window,' <i>The Lure of the Local</i> (New Press, 1997), pp. 178-187, and plates 5, 10-11, 15-16. 3. Alan Sonfist, 'Natural phenomena as public monuments,' in K. Stiles and P. Selz, <i>Theories and Documents of Contemporary Art</i>, pp. 545-547. 4. Richard Misrach, 'Exceeding the carrying capacity of the West: an artist's erspective,' in Holthaus, et al., <i>A Society to Match the Scenery</i> (Univ. Press of Colorado, 1991). <p>SUPPLEMENTARY:</p> <p>John Jordan, 'The art of necessity: The subversive imagination of anti-road protests and Reclaim the Streets,' in G. McKay, <i>DiY Culture: Party & Protest in 90s Britain</i> (Verso, 1998), pp. 129-151.</p> <p>Bronislaw Szerszynski, 'Ritual action in environmental protest events,' <i>Theory, Culture & Society</i> 19: 3 (2002): 51-69.</p> <p>Megan McShane, 'The manifest disharmony of ephemeral culture: Art, ecology, and waste management in American culture,' in B. Herzogenrath, <i>From Virgin Land to Disney World</i> (Rodopi, 2001).</p>

		Bron Taylor, 'Earth First!: from primal spirituality to ecological resistance,' in Roger Gottlieb, ed., <i>This Sacred Earth: Religion, Nature, Environment</i> (New York: Routledge, 1996), pp. 545-556.
May 5	<p>THE ECOPOLITICS OF EVERYDAY LIFE</p> <p>Ecocommunities, cooperatives, the Fair Trade movement, organic food production, the community gardens movement, green consumption, environmental youth subcultures, etc.!</p> <p>PRESENTATIONS</p>	<p>REQUIRED:</p> <ol style="list-style-type: none"> 1. See www.earthcelebrations.com on the community gardens movement in New York City. 2. T.B.A. <p>SUPPLEMENTARY:</p> <p>Michael V. McGinnis, Freeman House, and William Jordan III, 'Bioregional restoration: Re-establishing an ecology of shared identity,' in M. V. McGinnis, <i>Bioregionalism</i> (Routledge, 1999), 205-221.</p> <p>Charles Bergman, 'The curious peach: Nature and the language of desire,' in Herndl and Brown, <i>Green Culture</i>, pp. 281-303.</p>
May 12	<p>SYNTHESIS</p> <p>PRESENTATIONS</p>	

APPENDIX: COURSE RESOURCES

BOOKS (Those marked by asterisks (*) are recommended for in-class reports.)

MEDIA CULTURE (GENERAL)

Burnett, Ron. Cultures of Vision: Images, Media, and the Imaginary. Indiana University Press, 1995.

Kellner, Douglas. Media Culture. Routledge, 1995.

*Lasn, Kalle. Culture Jam: How to Reverse America's Suicidal Consumer Binge – and Why We Must. Quill, 1999.

Real, Michael. Exploring Media Culture: A Guide. Sage, 1996.

Robins, Kevin. Into the Image: Culture and Politics in the Field of Vision. Routledge, 1996.

Storey, John. An Introductory Guide to Cultural Theory and Popular Culture. New York: Harvester/Wheatsheaf, 1993.

Wark, Mackenzie. Virtual Geography: Living With Global Media Events. Bloomington: Indiana University Press, 1994.

ENVIRONMENTAL REPRESENTATION & CULTURE

Alaimo, Stacy. Undomesticated Ground: Recasting Nature as Feminist Space. Cornell University Press, 2000.

Anderson, Alison. Media, Culture, and the Environment. Rutgers Univ. Press, 1997.

*Baker, Steve. Picturing the Beast: Animals, Identity, and Representation. Manchester University Press, 1993.

Bennett, Jane, and William Chaloupka (eds.). In the Nature of Things: Language, Politics, and the Environment. Minneapolis: University of Minnesota Press, 1993.

Benton, Lisa and John R. Short. Environmental Discourse and Practice. Blackwell, 1999.

Cantrill, J.G., and C. L. Oravec (eds.). The Symbolic Earth: Discourse and Our Creation of the Environment. Lexington: Univ. Press of Kentucky, 1996.

Coupe, Laurence (ed.). The Green Studies Reader: From Romanticism to Ecocriticism. Routledge, 2000.

Cronon, William (ed.). Uncommon Ground: Toward Reinventing Nature. New York: Norton, 1995. (POLK RESERVE)

Franklin, Sarah, Celia Lury, and Jackie Stacey. Global Nature, Global Culture. London: SAGE, 2000.

Hansen, Anders, ed. The Mass Media and Environmental Issues. Leicester University Press.

- Herndl, Carl, and Steven Brown (eds.). Green Culture: Environmental Rhetoric in Contemporary America. University of Wisconsin Press, 1996.
- Hochman, Jhan. Green Cultural Studies: Nature in Film, Novel, and Theory. University of Idaho Press, 1998.
- Jagtenberg, Tom, and David McKie. Eco-Impacts and the Greening of Postmodernity: New Maps for Communications Studies, Cultural Studies, and Sociology. London: Sage, 1997.
- Killingsworth, M. Jimmie, and Jacqueline S. Palmer. Ecospoken: Rhetoric and Environmental Politics in America. Carbondale: Southern Illinois University Press, 1992. (POLK RESERVE)
- Kollin, Susan. Nature's State: Imagining Alaska as the Last Frontier. Univ. of North Carolina Press, 2001.
- *Luke, Timothy. Ecocritique: Contesting the Politics of Nature, Economy, and Culture. Univ. of Minnesota Press, 1997.
- Lutz, Catherine and Jane Collins. Reading National Geographic. Univ. of Chicago Press, 1993.
- Muir, Star A. and Thomas L. Veenendall (eds.). Earthtalk: Communicative Empowerment for Environmental Action. Westport, CN & London: Praeger, 1996.
- Nash, Roderick. Wilderness and the American Mind. Yale Univ. Press, 2001 (4th edition).
- Nelson, Joyce. Sign Crimes/Road Kill: From Mediascape to Landscape. Toronto: Between the Lines, 1992.
- Rowell, Andrew. Green Backlash. Routledge, 1996.
- Plumwood, Val. Environmental Culture. New York: Routledge, 2002.
- Shutkin, William. The Land that Could be: Environmentalism and Democracy in the Twenty-first Century. MIT Press, 2000.
- Taylor, Bron R. Ecological Resistance Movements: The Global Emergence of Radical and Popular Environmentalism. SUNY Press, 1995.
- *Wilson, Alex. The Culture of Nature: North American Landscape from Disney to the Exxon Valdez. Toronto: Between the Lines, 1991. (POLK RESERVE)

ECOTOPIAN AND ECODYSTOPIAN NOVELS

- *Callenbach, Ernest. Ecotopia.
- Callenbach, Ernest. Ecotopia Emerging.
- *LeGuin, Ursula. Always Coming Home.
- *LeGuin, Ursula. The Dispossessed.
- *Piercy, Marge. Woman at the Edge of Time.
- Starhawk. The Fifth Sacred Thing.
- *Robinson, Kim Stanley. Mars trilogy (Red Mars, Blue Mars, Green Mars).
- Brunner, John. The Sheep Look Up.
- Herbert, Frank. Dune.

JOURNALS (available or accessible through Polk Library or other area libraries; underlined titles are especially recommended for this course)

Scholarly journals

Annals of the Association of American Geographers
 Ecologist
 Environmental Ethics
 Environmental Conservation
 Environmental History
 Environmental Science and Technology
 EPA Journal
 World Watch
 Women and Environments (WE International)
 Wild Earth
Capitalism Nature Socialism
 State of the Environment (Gov. Docs.)
 Environmental Education Research
 Journal of Environmental Planning
 Environmental Planning and Management
 Environmental Policy and Law

Human Ecology
Journal of Environmental Sciences
Urban Studies

Popular science and environment magazines

Sierra
Audubon
Earth Island Journal
Greenpeace
Amicus Journal
It's Our Nature (Fox Valley Sierra Club)
Smithsonian
National Parks and Conservation
New Scientist
Discover
National Geographic
Natural History

Journals available through Article Express

Ecumene
Environmental Politics
Global Environmental Politics
Human Ecology
National Parks
Organization & Environment
Space and Culture
Wilderness

Recommended journal databases

Ebsco (MasterFile, Academic Search Elite, Online Citations)
Wilson (General Science, Social Science)
J-Stor
Lexis/Nexis
Project Muse

SOME IDEAS FOR RESEARCH PAPER TOPICS

- Analysis of an environmental, nature or wildlife advocacy organization: e.g., Greenpeace, Sierra Club, Audubon Society, Worldwide Fund for Nature, the Nature Conservancy, Earth First!, the Worldwatch Institute, the Natural Resources Defense Council, Ducks Unlimited, a local organization, et al.
- Analysis of an environmental campaign: e.g., the grassroots (environmentalist and Native) campaign against the Crandon mine, the effort to clean up PCBs in the Fox River, green consumerism campaigns, community recycling initiatives, etc.
- Analysis of an environmental debate: e.g., strategies, successes and failures of the competing sides (corporate, organic farming, environmentalist, et al.) of the genetically modified foods debate
- Environmental cultural analysis of a work of literature, music, art, etc.:
 - Ecotopian (or eco-dystopian) novels, e.g., Ernest Callenbach's *Ecotopia* and *Ecotopia Emerging*, Ursula LeGuin's *Always Coming Home*, Marge Piercy's *Woman on the Edge of Time*, Starhawk's *Fifth Sacred Thing*, Kim Stanley Robinson's *Mars* trilogy
 - Popular or 'alternative' comics (e.g. the *Animal Man* series)
 - Science-fiction films & television series (e.g., the *Star Trek*, *Robocop*, *Terminator*, and *Alien* series; *Brazil*, *Total Recall*, *Soylent Green*, *1984*, *The Handmaid's Tale*, et al.)
 - Images of nature and/or animals in horror and monster movies
 - Images of place and nature in popular novels, music, art, etc.

- Analysis of a form of childrens culture: e.g., ‘eco-friendly’ kids’ culture from *Bambi* and Smokey the Bear to *Captain Planet* and *Ferngully* to . . .
- Analysis of tourist brochures, promotion or practice of ecotourism, or some other form of recreational culture
- Analysis of advertisements: e.g., the use of nature in ads for cars or SUVs
- Popular-science and technoculture:
 - Analysis of the role of whole-earth photographs, satellites, and the NASA space program in shaping the environmental imagination
 - Analysis of environmental simulations such as ‘Biosphere 2’ (in Arizona), computer simulations (e.g., SIM-Earth), etc.
- Celebrities and environmental issues: e.g., rock stars and the rainforest (e.g., an analysis of Sting’s book on the Amazon), celebrities in the anti-fur campaign, etc.
- The popular anti-environmental backlash and its denial of the environmental crisis (e.g., as discussed in Andrew Rowell’s *Green Backlash*).
- etc.!