



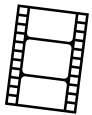
WELCOME TO THE COURSE!

What are some of the stories and narratives within culture that influence our thinking about the environment, our relationships with the land, waters, culture, and all life on the planet as a society and as individuals? How might narratives help individuals and society to foster pro-environmental behaviour? This course addresses these two queries, building on social change theory and social cognitive theory.

As suggested by artist, activist and political thinker Ricardo Levins Morales¹, the stories and narratives we embrace, along with the beliefs and values embedded within them, form the soil

¹ See his video entitled, "The Soil Is More Important than the Seeds," found at <https://www.rlmartstudio.com/soil-seeds/>

that, like good rich compost, nourishes the projects, initiatives, institutions and organizations we build for a more just and sustainable society. Of course, the reverse is also true: toxic narratives, beliefs and values, like toxic or barren soils, can hinder or prevent the growth of pro-environmental-social behaviour. At the same time, social cognitive theory tells us that transformation of attitudes and beliefs ensue from taking action and building greater of agency.² To continue the above metaphor, by purposefully planting certain seeds, even in poor soil, we can eventually have a positive effect on the health of that soil. Where these two theories align is in their agreement on the power of storytelling.



Today, film represents a powerful medium to convey stories of people effecting change, and/or pro-environmental/social narratives and ideas in a more immediate and relevant way. Films are an important medium within the intersection of environment and culture for exploring current ecological concerns (from poisoned air, forest clear-cutting, ozone depletion, global climate change, toxic waste sites) with a view to fostering a more just and sustainable future.

Through reflections, class discussions and guided critical thinking exercises, and a paper, you will be able to better understand the significance of narratives in our culture and to foster hope and resilience in trying times.

STUDENT LEARNING OUTCOMES

As part of a first-year foundation course, ENV196 aims to help you:

1. Recognize both the scope and seriousness of present ecological concerns and develop an enthusiasm for future studies on the environment and culture;
2. Understand some core principles and concepts – through the lens of feature films – influencing the intersectional study of environment and culture;
3. Experience multiple opportunities to participate actively in academically rigorous class discussions and foster your ability and comfort in expressing your ideas and arguments orally and in a logical manner;
4. Understand the processes of cultural change and the role narratives play in effecting change;
5. Think analytically, being able to express your ideas clearly and effectively.
6. Experience an educational atmosphere that is respectful, challenging, engaging, and informative while fostering teamwork skills in the process.

COURSE MATERIAL

All required readings will be available freely through our Quercus portal.

² De Meyer, Kris, Emily Coren, Mark McCaffrey, and Cheryl Slean. "Transforming the Stories We Tell About Climate Change: From 'Issue' to 'Action.'" *Environmental Research Letters* 16, no. 1 (2020): 15002–. <https://doi.org/10.1088/1748-9326/abcd5a>.

HOW THE COURSE IS ORGANIZED & EXPECTATIONS FOR CLASS PREPAREDNESS

Classes will incorporate discussions weekly in small groups and in class, so you **are expected to attend all lectures, participate actively, and arrive to class having read the required readings beforehand**. You are expected to spend, on average, **3 to 4 hours preparing for each class (on average)** for readings and/or researching and carrying out assignments.

We will begin classes with a brief introduction then watch the film together, allowing for questions, and comments throughout, followed by concluding discussion. Some classes will involve group and one-to-one work as well as short quizzes.

All students will have opportunities to:

- make small presentations in front of class,
- collaborate with peers on projects and writings, and
- meet one-to-one with me to discuss work and progress.



Quercus

Students are responsible for keeping informed about the course and its content via the course website on Quercus (<https://q.utoronto.ca/>) and syllabus (found on Quercus). All documents and resources required for the course, except for the course textbook, will be accessible through this website.

EVALUATION AND GRADING SCHEMES

Class Engagement	15%
Reflections on Readings & Films (3 x 6%)	18%
In-class quizzes (2 x 10%)	20%
Group presentations on “A Movie for Our Time”	12%
Final Assignment (Film Review)	35%

ASSIGNMENT DETAILS

Class Engagement 15% _ Marking is ongoing throughout term

With **the idea that we learn from one another** (me included), class discussions will be essential. They will be **open collegial** and **respectful**, in both small and large group formats. You will be expected **to actively participate in class discussions (or just in your small group is fine; adding to discussion board also counts!)**, **ask questions and generally be inquisitive**. To this end, you are expected to attend every class (see **Attendance, Due Dates and Lateness**) and to have completed the readings before class time so as to engage more proficiency in class discussions. Attendance will account for 12 points of the engagement mark with the remaining 3 points left for exceptional participation/engagement.

Reflections on Readings & Films 18% (3 x 6) _ Marking is ongoing throughout term

You will write 3 reflections on readings *and* films covered in class of your choice throughout the course. You will reflect on **how one or more aspects of weekly readings intersect with one or more narratives exposed in the film of the week, incorporating your thoughts and/or emotions on the aspect(s) in question**. Suggested prompts will

be given (not required to be used) in weekly outline to guide you in your reflective process, should you wish.

The aim of this exercise is threefold:

1. to have you **engage** deeper with critical attention (not the same as critique; in fact, do not attempt to critique) the films, readings, along with various theories on narratives covered throughout the course;
2. to have you engage both the **analytical** and **creative side of your brain**; and
3. to allow me to **assist you in fostering skills in critical and creative thinking**.

For **word count**, consider 300 words too little, more than 400 words too much. Reflections will be **uploaded to Quercus** within 1 week after the class reading in question (in other words, if handed in by 2pm or later on the day of the following class, it is late and disallowed).

Evaluation will be based on clarity and precision in describing aspect(s) in question, evidence of critical/creative thinking on that aspect (as per the aims # 1& 2 above) and writing style & mechanics. Note that the lowest mark of the 3 will be dropped; this gives you a chance to practice with the first round (**Note that this applies only if the three are done**). I strongly encourage everyone **not to put off this assignment until the end** as other assignments are due then.

In-class Quizzes (2 x 10 = 20%) _Week 6 (Feb 13) and Week 12 (Apr 2)

Two (2) short quizzes will be held in class on **the dates above**. The quizzes will run **30-minutes, short answer to concepts and issues covered in readings/films and class**. This will be a low-stress exercise: a prep sheet with possible topics covered on the quiz will be handed out one class prior. The **goals** of the quizzes are to allow me to gauge further your comprehension of concepts and issues covered.

Group presentations on A Movie for Our Time (12%) _due Week 12 (Apr 4)

Within small groups, you will have an opportunity to pitch your own film to a producer (the rest of the class!), **a movie with an environmental and social narrative very much needed for our time**. The film should have a definite narrative or narratives that will engage the Canadian population on an environmental issue, with the over all goal of effecting pro-environmental social justice behaviour. An opportunity to begin planning within your group in class will take place in class 6 (after the quiz).

The presentations will take place in our **last class**, April 2, where each group will have ten (10) minutes (no more – plus another 5 minutes for set up and Q&A) to make their pitch to the rest of the class (the producer), **including 3 aspects** 1) plot line, 2) description of main/important characters and 3) what theories or concepts about narratives covered throughout the course (**these readings are marked by a ♦ in the syllabus**) support the movie's assumptions.

A marking rubric will be handed out closer to the date, comprising three parts to be assessed: Content / Evidence of critical thought with sound theories employed / Engagement and Communication.

The aims of this exercise are as follows:

1. to help foster teamwork;
2. to allow you to demonstrate how well you have synthesized material covered in class;
3. to further develop oral presentation/oral communication skills (remember, you will need to be enthusiastic as Hollywood producers can be tough, using voice and eye contact!!); and
4. to hone your creative prowess.

Final Assignment – Film Review with Discussion on a Narrative (35%) – due one week after last class: 5 April 11:59 pm, but you may (without any loss of marks) hand it in on 9 April 11:59 pm.

To be handed in on Quercus using Ouriginal

Format: Seven (7) to eight (8) double-spaced pages (with 11-12 pt. font and margins no smaller than .75 inches).

Task: Write a review of a film (it can be of any film found on our library system – see below) dealing with the class theme: **subject to the approval of the instructor**: your movie choice will be discussed with me in class 6:

- note that the movie does not have to have an explicit environmental theme (as you will see by the movie selections in our class) but incorporate **narratives** that we need **to change or employ** for fostering just-environmental sustainability.
- Movies must be available freely to me (so as to view); good places to look are through our library system streaming services: Audio, Criterion, Kanopy and Tubi.

After a brief introduction, you will begin by describing the film (no more than 20% of the body of your work); you will then explicitly identify and name the narrative(s) found in the film (5% of the body), and then discuss in detail the narrative's relevance to how it/they could either foster environmentally sustainable cultures and/or harm (the remaining 75% of the body of your work). In the review, at least three reliable (academic) sources should be cited (cite proficiently using APA, MLA or Chicago formatting).

The goals of you writing this review are to:

1. Synthesize the ideas, concepts and insights garnered throughout the course on environment, culture and film and the narrative(s) that underlie their message;
2. Analyze those narratives in light of their relevance to environmental sustainability and/or harm;

3. Present an argument in well-written academic-style review format (to be discussed in class 6) in a coherent and logical manner.

Think of it as producing and defending a thesis statement and the possible implications of your argument for a just and sustainable world. You are to employ at least three (3) reliable sources (those that have been peer-reviewed by other experts in the field prior to publication).

The **evaluation criteria** used in evaluating written work (in order of descending importance) are the following:

- **Analysis** – analysis will be evaluated in terms of success in using evidence in the form of data (comparison, examples, statistics, and testimony) to construct a logical argument which convincingly supports your research question.
- **Precision and accuracy** – precision means saying exactly and specifically what you mean, avoiding ambiguity and vague generalities. Accuracy refers to absence of major factual errors.
- **Structure** – this is how the paper is organized; each paper should be written as a focused essay that addresses the research question in a coherent manner. Avoid tangents.
- **Writing style** – writing style should be appropriate for an academic publication. Beyond that, style will be evaluated primarily in terms of clarity.
- **Mechanics** – defined as freedom from punctuation, spelling and grammatical errors. You are expected to include thorough, accurate and consistent references (according to reference instructions above).

(see late penalty below)

OUTLINE OF WEEKLY CLASS VIEWINGS AND READINGS

- ❖ Denotes a reading that discusses theories behind narratives, how they work and their significance.



Class 1 (Jan 9)

Introduction to the course, one another and how it is structured. We will get to know one another and go over the theoretical frameworks for this course. There are no required readings or viewings for this first class, though we will watch the video entitled, “The Soil Is More Important than the Seeds,” by Ricardo Levins Morales, found at <https://www.rlmartstudio.com/soil-seeds/>

Class 2 (Jan 16)

We will walk through together excerpts of *Mindwalk* to foster discussion on new scientific and philosophic understandings of life and the world, and to demonstrate the process for watching films analytically. How might the various scientific narratives portraying the world around us (how it functions, for example), influence how we relate to it?

Featured video: *Mindwalk*. Bernt Capra, Floyd Byars, Philip Glass, Liv Ullmann, Sam Waterston, John Heard, and Ione Skye. United States: 1990.

Required readings:

- ❖ Lubchenco, Jane. 2019. "People and the Ocean 3.0: A New Narrative with Transformative Benefits." In *A Better Planet*, 72–84. New Haven: Yale University Press. <https://doi.org/10.12987/9780300248890-010>.
- Swimme, Brian, and Mary Evelyn. Tucker. "Rethinking Matter and Time," chapter 10 in *Journey of the Universe*. New Haven: Yale University Press, 2011.

For more insight consider this suggested reading:

- Hathaway, Mark, and Leonardo. Boff. "The Cosmology of Domination," (Chapter 6) in *The Tao of Liberation: Exploring the Ecology of Transformation*. Maryknoll, NY: Orbis Books, 2009, 141-167.

Class 3 (Jan 23)

We explore consumption as it has become a way of life within our culture and compare this with stories of 'people' effecting change, and what narratives help them find meaning in sufficiency and liberation. What narratives within culture impact your patterns of consumption?

Featured video: *WALL-E*. Ben Burt, John Ratzenberger, Kathy Najimy, Sigourney Weaver, Elissa Knight, Jeff Garlin, Fred Willard, et al. Disney Pixar, 2008.

Required readings:

- ❖ King, Thomas. Chapter 1 "'You'll Never Believe What Happened.' Is Always a Great Way to Start," in *The Truth about Stories: A Native Narrative*. Toronto: House of Anansi Press, 2003, 1-29.
- Schumacher, E. F. (Ernst Friedrich). "Buddhist Economics," Chapter 4 of *Small Is Beautiful: Economics as If People Mattered: 25 Years Later ... with Commentaries*. Point Roberts, Wash: Hartley & Marks Publishers, 1999, 37-45.

For more insight consider this suggested reading:

- Suzuki, David (with Amanda McConnell and Adrienne Mason), "Home Sapiens: Born of the Earth," Chapter 1 in *The Sacred Balance: Rediscovering Our Place in Nature* (Updated and Expanded version). Vancouver: Greystone Books, 2007, by 19-49.

Class 4 (Jan 30)

Sometimes, narratives, beliefs and values can be manipulated and people deceived by them. Based on the findings by De Meyer et al., what actions might allow for new (healthy) narratives to come into being within our culture?

Featured video: *The Truman Show*. Jim Carrey, Burkhard Dallwitz, Noah Emmerich, Ed Harris, Laura Linney, Natascha McElhone, Andrew Niccol, Holland Taylor, and Peter Weir. 1998. New York: Scott Rudin Productions.

Required reading:

- De Meyer, Kris, Emily Coren, Mark McCaffrey, and Cheryl Slean. "Transforming the Stories We Tell About Climate Change: From 'Issue' to 'Action.'" *Environmental Research Letters* 16, no. 1 (2021): 15002–. <https://doi.org/10.1088/1748-9326/abcd5a>. You can skip the section "4.2. Rhythm and Glue" and finish with Conclusion.

- Oreskes, Naomi, and Erik M Conway. "Defeating the Merchants of Doubt." *Nature*. 465, no. 7299 (2010). <https://doi.org/10.1038/465686a>.

For more insight consider this suggested reading:

- Bliss, Michael. "Nightmare." In *Dreams within a Dream: The Films of Peter Weir*. Carbondale Ill.: Southern Illinois University Press, 2000. 169-200 and 231-232.
- Conway, Erik M., Robert Kenner, Naomi Oreskes, and Melissa Robledo. 2014. *Merchants of Doubt*. Toronto, ON: Mongrel Media.

Class 5 (Feb 6)

We explore the concept of place and the human relationship and duties to place. Your current time at UofT aside, does it matter to you where you live? How might various narratives of physical place change how we relate to the world around us?

Featured video: *Avatar*. James Cameron, Jon Landau, Mauro Fiore, Sam Worthington, Zoë Saldana, Stephen Lang, Michelle Rodriguez, et al. Beverly Hills, California: 20th Century Fox Film Corp., 2009.

Required reading:

- ❖ Common Vision. "Hold This Space: A minds and hearts approach to engaging young people with climate change." Available at: <https://www.ukri.org/wp-content/uploads/2022/06/NERC-160622-HoldThisSpaceCommonVision.pdf>
- Kimmerer, R. W. "In the Footsteps of Nanabozho: Becoming Indigenous to Place, (Chapter) in *Braiding sweetgrass* (First edition.). Milkweed Editions, 2013, 205-215.
- Mohawk, John. "A Seneca Greeting—Relationship Requires Us to Be Thankful," in Nelson, Melissa K., ed. *Original Instructions: Indigenous Teachings for a Sustainable Future*. Rochester: Bear & Company, 2008.

For more insight consider this suggested reading:

- ❖ Donald, Dwayne. "We Need a New Story: Walking and the Wâhkôhtowin Imagination." *Journal of the Canadian Association for Curriculum Studies* 18, no. 2 (2021): 53–63. <https://doi.org/10.25071/1916-4467.40492>.

Class 6 (Feb 13; 1st quiz)

This week we change pace. We begin with a short **1st quiz** (30 minutes). I will discuss briefly best practices for essay-type writing. Then groups will meet on presenting A Movie for Our Time, while students will discuss with me individually their movie & narrative for review.

Feb 20: no class - reading week

Class 7 (Feb 27)

We explore what past considerations of the meaning of life and what living a meaningful life might entail today, and why that might be significant in our quest for a just and sustainable future. How would you address someone who asked you, 'What is our purpose as a species here on Earth?' Think of it: your answer to that question is a narrative that drives you throughout your day.

Featured video: *I [heart] Huckabees*. David O. Russell, Dustin Hoffman, Isabelle Huppert, Jude Law, Jason Schwartzman, Lily Tomlin, Peter Deming, and Jon Brion. Hollywood, California: 20th Century Fox Film Corp, 2013.

Required reading:

- Swimme, Brian. "A Three-Hundred-Thousand-Year Lineage," Chapter 2 of *Hidden Heart of the Cosmos: Humanity and the New Story*. Revised edition. Maryknoll, New York: Orbis Books, 2019, 16-19.

For more insight consider these suggested readings:

- Capra, Fritjof. "The Turning of the Tide" Chapter 1 of *The Turning Point: Science, Society, and the Rising Culture*. New York: Simon and Schuster, 1982, 21-49.
- Bigelow, G. E. (1961). "A Primer of Existentialism." *College English*, 23(3), 171–178. <https://doi.org/10.2307/373002>.

Class 8 (Mar 5)

We explore challenges and benefits of taking action where justice matters. Have you protested, been defiant of authorities (in a non-violent manner, hopefully) for a cause bigger than yourself? Does such defiance matter? What narratives currently guide you in your approach to taking action on an environmental issue?

Featured video: *Erin Brockovich*. Roberts, Julia, Aaron Eckhart, Albert Finney, Marg Helgenberger, Cherry Jones, Peter Coyote, Scotty Leavenworth, et al. 2000. Universal Pictures.

Required reading:

- Suzuki, David (with Amanda McConnell, Adrienne Mason, Ian Hannington). "Restoring the Balance," Chapter 9 in *The Sacred Balance: Rediscovering Our Place in Nature* 25th Anniversary Edition. Vancouver: Greystone Books, 2022, 298-237.

For more insight consider this suggested reading:

- Hunter, Emily. Introduction to *The Next Eco-Warriors: 20 Young Women and Men Who Are Saving the Planet*. Edited by Emily Hunter. Berkeley, Cal.: Conari Press, 2011. ix-xxiii.

Class 9 (Mar 12)

We explore our own human nature when life becomes difficult (with economic hardships, for example), and situations seem hopeless. How do you suppose you will face societal hardships that you might experience in your own future? What narrative(s) about how a society should function might help us foster a just-sustainability?

Featured video: *The Grapes of Wrath*, Zanuck, Darryl Francis, John Ford, Nunnally Johnson, Henry Fonda, Jane Darwell, John Carradine, Charles Grapewin, Gregg Toland, and John Steinbeck. Beverly Hills, California: 20th Century Fox Film Corp., 2013.

Required reading:

- Bregman, Rutger. Chapter 1, "A New Realism," in *Humankind: A Hopeful History*. New York: Back Bay Books, 2019. 2-20.

For more insight consider this suggested reading:

- Orr, David. "What Is Education For?," Chapter in *Earth in Mind: On Education, Environment, and the Human Prospect*. Washington, D.C.: Island Press, 2004, pp. 7-15.

Class 10 (Mar 19)

We explore notions of eco-anxiety amid the preponderance of grim outlooks. Do you experience eco-anxiety? What narrative(s) of hope do you operate with?

Featured video: *The Road*. Hillcoat, John, Joe. Penhall, Viggo Mortensen, Kodi. Smit-McPhee, Robert. Duvall, Guy Pearce, Molly Parker, et al. Widescreen. New York, NY: Dimension Films, 2010.

Required reading:

- Wray, Britt. "Balancing Hope and Fear," chapter 7 in *Generation Dread: Finding Purpose in an Age of Climate Crisis*. Toronto: Alfred A. Knopf Canada, 2022, 150-167.

For more insight consider this suggested reading:

- Kelsey, Elin. *Hope Matters: Why Changing the Way We Think Is Critical to Solving the Environmental Crisis*. Vancouver: Greystone Books, 2020.

Class 11 (Mar 26)

What story in the end will we tell ourselves and/or convey to others? What if we had ample time to test many different narratives? Is there one or more narrative(s) we should be seeking? How might we know?

Featured video: *Groundhog Day*. Bill, Murray, Andie MacDowell, Chris Elliott, Stephen Tobolowsky, Brian Doyle-Murray, Marita Geraghty, Angela Paton, et al. 1993. Columbia Pictures Industries Inc.

Required reading:

- Berry, Thomas. "The New Story," chapter 10 in *The Dream of the Earth*. San Francisco, Calif: Sierra Club Books. 1988, pp. 123-137.

Class 12 (Apr 2; 2nd quiz and presentations)

This week we change pace once more. We begin with **2nd short quiz**. Groups will present their pitch to class on **A Movie for Our Time**. We wrap up the course with discussion and exchange.

COURSE POLICIES



Attendance, due dates and lateness

Missed quizzes will require you to hand in an added Reflection Paper on Readings (critical thinking still required, though marked at quiz percentage, assigned by me) within one week. As for other assignment deadlines, **lateness counts**, and unless you have a valid reason (I have other things due is not valid though illness is), you will lose marks. Note: **this whole course has been designed to help you to do the work early, in steps, on time and with help**. Should you be late, however:



- A penalty of 1%/day for papers late by one day, 2%/day for papers late by two days, 3%/day for papers late three days until the fourth day onward, where a late penalty of 4%/day will take effect.

Should you have to miss class (for illness), your attendance mark will suffer unless you contact me within 24 hours for instructions on handing in via email an added Reflection Paper

on Readings (critical thinking still required, though marked at quiz percentage, assigned by me) within one week.

Religious accommodations

As a student at the University of Toronto, you are part of a diverse community that welcomes and includes students and faculty from a wide range of cultural and religious traditions. For my part, I will make every reasonable effort to avoid scheduling tests, examinations, or other compulsory activities on religious holy days not captured by statutory holidays. Further to University Policy, if you anticipate being absent from class or missing a major course activity (such as a test or in-class assignment) due to a religious observance, please let me know as early in the course as possible, and with sufficient notice (at least two to three weeks), so that we can work together to make alternate arrangements.

Accessibility

Students with diverse learning styles and needs are welcome in this course. If you require accommodations for a disability, or have any accessibility concerns about the course, the (online) classroom or course materials, please contact Accessibility Services as soon as possible: https://studentlife.utoronto.ca/task_levels/accessibility-andacademic-accommodations/

The University is committed to developing an accessible learning environment that provides reasonable accommodations to enable students with disabilities to meet the essential academic requirements of the University's course and programs. Please be aware of the academic accommodation policies and resources page on the Provost's website:

<https://www.vicereprovoststudents.utoronto.ca/students/academic-accommodation/>

Note: Without registration, you will not be able to verify your situation with your instructors, and instructors will not be advised about your accommodation needs. AS will assess your situation, develop an accommodation plan with you, and support you in requesting accommodation for your course work. Remember that the process of accommodation is private: AS will not share details of your needs or condition with any instructor, and your instructors will not reveal that you are registered with AS.

Audiovisual material

Films will be watched in class; however, as all films are freely available online throughout our library, films can be re-watched for review purposes.

Audio recordings of lectures/discussions

Due to the small-group structure of this course with multiple exchanges by many students, class recordings will not be allowed.

Academic Integrity

The University of Toronto is committed to the free and open exchange of ideas, and to the values of independent inquiry. Academic integrity is fundamental to our university community's intellectual life. What does it mean to act with academic integrity? U of T supports the

International Center for Academic Integrity's definition of academic integrity as acting in all academic matters with honesty, trust, fairness, respect, responsibility, and courage. For an Indigenous perspective on these values, you might also like to read more about the [Seven Grandfathers approaches to academic integrity](#).

In our [Code of Behaviour on Academic Matters](#), the University has identified academic offences that run counter to those values, and that are in opposition to our mission to create internationally significant research and excellent academic programs. This code outlines the behaviours that constitute academic misconduct, the processes for addressing academic offences, and the penalties that may be imposed. You are expected to be familiar with the contents of this document. Potential offences include, but are not limited to:

In papers and assignments:

- Using someone else's ideas or words without appropriate acknowledgement.
- Submitting your own work in more than one course without the permission of the instructor.
- Making up sources or facts.
- Obtaining or providing unauthorized assistance on any assignment (this includes working in groups on assignments that are supposed to be individual work).

On quizzes:

- Using or possessing any unauthorized aid, including a cell phone.
- Looking at someone else's answers.
- Letting someone else look at your answers.
- Misrepresenting your identity.
- Submitting an altered test for re-grading.

Misrepresentation:

- Falsifying or altering any documentation required by the University, including (but not limited to) doctor's notes.
- Falsifying institutional documents or grades.

All suspected cases of academic dishonesty will be investigated following the procedures outlined in the Code of Behaviour on Academic Matters. If you have any questions about what is or is not permitted in this course, please do not hesitate to contact me. If you have questions about appropriate research and citation methods, you are expected to seek out additional information from me or other available campus resources like the College Writing Centres (<https://writing.utoronto.ca/writing-centres/arts-and-science/>), the Academic Success Centre, or the U of T Writing Website <https://writing.utoronto.ca/>.

On the use of technological aids (e.g. software) the following rules apply:

- The use of generative artificial intelligence tools or apps for assignments in this course, including tools like ChatGPT and other AI writing or coding assistants, is prohibited.

- . Specifically, this means:
 - The knowing use of generative artificial intelligence tools, including ChatGPT and other AI writing and coding assistants, for the completion of, or to support the completion of, an examination, term test, assignment, or any other form of academic assessment, may be considered an academic offense in this course.
 - Representing as one's own an idea, or expression of an idea, that was AI-generated may be considered an academic offence in this course.
 - Students may not copy or paraphrase from any generative artificial intelligence applications, including ChatGPT and other AI writing and coding assistants, for the purpose of completing assignments in this course.
 - This course policy is designed to promote your learning and intellectual development and to help you reach course learning outcomes.

Use of Original

"Normally, students will be required to submit their course essays to the University's plagiarism detection tool for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the tool's reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of this tool are described on the Centre for Teaching Support & Innovation web site (<https://uoft.me/pdt-faq>)."

Online Communication policy

Please use email as a professional tool of correspondence that communicates in a respectful manner. **Allow up to 48 hours** for me to respond. Always place the course name and number "ENV196" in the subject heading of your email. You may address me as Professor Appolloni, Dr. Appolloni, or Simon, just not "~~Mr. Appolloni~~," please.

Medical certificates and Documentation Supporting Extensions

If you become ill and it affects your ability to do your academic work, consult me right away. Normally, I will ask you for documentation in support of your specific medical circumstances. This documentation can be an Absence Declaration (via ACORN) or the University's Verification of Student Illness or Injury (VOI) form. The VOI indicates the impact and severity of the illness, while protecting your privacy about the details of the nature of the illness. If you cannot submit a VOI due to limits on terms of use, you can submit a different form (like a letter from a doctor), as long as it is an original document, and it contains the same information as the VOI (including dates, academic impact, practitioner's signature, phone and registration number). For more information on the VOI, please see <http://www.illnessverification.utoronto.ca>. For information on Absence Declaration Tool for A&S students, please see <https://www.artsci.utoronto.ca/absence>. If you get a concussion, break your hand, or suffer some other acute injury, you should register with Accessibility Services as soon as possible.

Technological Issues

This course requires the use of computers, and of course **sometimes things can go wrong** when using them. You are responsible for ensuring that you maintain regular backup copies of your files, use antivirus software (if using your own computer), and schedule enough time when completing an assignment to allow for delays due to technical difficulties. Computer viruses, crashed hard drives, broken printers, lost or corrupted files, incompatible file formats, and similar mishaps are common issues when using technology, and are not acceptable grounds for a deadline extension. Please also consult the site below for information regarding online learning: <https://onlinelearning.utoronto.ca/getting-ready-for-online/>

Note that sometimes, videos show best on Chrome extension. If students have more questions, please consult the U of T Vice-Provost site below for information regarding student technology requirements: <https://www.viceprovoststudents.utoronto.ca/covid-19/tech-requirements-online-learning/>

SUPPORT

First year in university is demanding and it can be disorienting and daunting. Student experience can be even more daunting with everything online and the course instructor and TAs working remotely. **Know that while academic standards will remain high, I am willing to help you as much as I am able. Reach out!!**

The following are some important links to help you with academic and/or technical service and support

- General student services and resources at [Student Life](#)
- Full library service through [University of Toronto Libraries](#)
- Resources on conducting online research through [University Libraries Research](#)
- Resources on academic support from the [Academic Success Centre](#)
- Learner support at the [Writing Centre](#)
- Information for [Technical Support/Quercus Support](#)

SUGGESTIONS FOR FURTHER READING OR VIEWING

The following books and/or resources can be found normally through our library system. Please check online.

Economics/commerce and environment

- Hawken, Paul. *The Ecology of Commerce: A Declaration of Sustainability*. New York: Collins Business, 1993.
- Jackson, Tim. *Prosperity without Growth: Economics for a Finite Planet*. London: Earthscan, 2009.
- Korten, David. *When Corporations Rule the World*. West Hartford, Connecticut: Kumarian Press, 1995.
- Schumacher, E.F. *Small is Beautiful: Economics as if People Mattered*. Vancouver: Hartley and Marks, 1999.
- Victor, Peter. *Herman Daly's Economic for a Full World: His Life and Ideas*. New York: Routledge, 2022.

Ethics and environment

- Appolloni, Simon. *Convergent Knowing: Christianity and Science in Conversation with a Suffering Creation*. (especially chapter 5) McGill-Queen's University Press, forthcoming, November 2018.
- Berry, Thomas. "Ethics and Ecology." Paper delivered to the Harvard Seminar on Environmental Values, Harvard University, 9 April 1996. Accessed June 2013.
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- Berry, Thomas. *The Great Work: Our Way into the Future*. New York: Bell Tower Publishing Group, 1999.
- Boff, Leonardo. *Cry of the Earth, Cry of the Poor*. Translated by Phillip Berryman. Maryknoll, NY: Orbis Books, 1997.
- Cheney, Jim, and Anthony Weston. "Environmental Ethics as Environmental Etiquette: Toward an Ethics-Based Epistemology." *Environmental Ethics* 21 (Summer 1999):115–34.
- Cuomo, Chris J. "Getting Closer: Thoughts on the Ethics of Knowledge Production." Accessed August 2013. <http://fore.research.yale.edu/disciplines/ethics/essays/>.
- Garvey, James. *The Ethics of Climate Change: Right and Wrong in a Warming World*. London: Continuum, 2008.
- Guha, Ramachandra. "The Environmentalism of the Poor." In *Varieties of Environmentalism: Essays North and South*, edited by Ramachandra Guha and J. Martinez-Alier, 3–21. London: Earthscan Publications, 1997.
- Jenkins, Willis. *The Future of Ethics: Sustainability, Social Justice, and Religious Creativity*. Washington DC: Georgetown University Press, 2013.
- Leopold, Aldo. *A Sand County Almanac: With Essays on Conservation from Round River*. New York: Ballantine Books, 1966.
- Scharper, Stephen Bede. *For Earth's Sake: Toward a Compassionate Ecology*. Edited by Simon Appolloni. Toronto: Novalis Publishing Inc., 2013.
- Schweitzer, Albert. *Albert Schweitzer: Essential Writings. Selected with an Introduction by James Brabazon*. Maryknoll, New York: Orbis Books, 2005.
- Waldau, Paul and Kimberly Patton (editors). *A Communion of Subjects: Animals in Religions, Science and Ethics*. New York: Columbia University Press, 2006.

Psychology (includes subject of eco-anxiety) and environment

- Davenport, Leslie. *Emotional Resiliency in the Era of Climate Change: A Clinician's Guide*. Philadelphia: Jessica Kingsley Publishers, 2017.
- Frankl, Victor E. *Man's Search for Meaning*. Boston: Beacon Press, 2006 (original publication 1959).
- Kelsey, Elin. *Hope Matters: Why Changing the Way We Think Is Critical to Solving the Environmental Crisis*. Vancouver: Greystone Books, 2020.
- Louv, Richard. *Last child in the woods: saving our children from nature-deficit disorder* (Updated and Expanded.). Algonquin Books of Chapel Hill, 2008.
- Macy, Joanna and Chris Johnstone. *Active Hope: How to Face the Mess We're in without Going Crazy*. Novato, California: New World Library, 2012.
- National Forum and Research Report (2012). "The Psychological Effects of Global Warming on the United States: And why the U.S. mental health care system is not adequately prepared." Available at: <https://www.nwf.org/Educational-Resources/Reports/Archive>
- Ray, Sarah Jaquette. *A Field Guide to Climate Anxiety: How to Keep Your Cool on a Warming Planet*. Oakland: University of California Press, 2020.
- Roszak, Theodore; Gomes, Kanner, A. D., *Ecopsychology: restoring the earth, healing the mind*. Sierra Club Books, 1995.
- Solnit, Rebecca. *Hope in the Dark: Untold Histories, Wild Possibilities*. 3rd edition, with a new foreword and afterword. Chicago, Ill: Haymarket Books, 2016.
- Wray, Britt. *Generation Dread: Finding Purpose in an Age of Climate Crisis*. Toronto: Alfred A. Knopf Canada, 2022.

Religion and environment

- Appolloni, Simon. "The Roman Catholic Tradition in Conversation with Thomas Berry's Fourfold Wisdom." *Religions* 6 no. 3 (2015): 794–818, doi:10.3390/rel6030794.
- Appolloni, Simon. "Wondering about Wonder as a Possible Antidote to Our Violence against Earth." In *Advancing Nonviolence and Social Transformation: New Perspectives on Nonviolent Theories*. Edited by Heather Eaton and Lauren Michelle Levesque, 265-280. Sheffield, UK.
- Appolloni, Simon and Heather Eaton. "Religions and Ecology in Canada," *Alternatives Journal*, 1 March, 2016.
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- Delora, Vine. *God is Red: A Native View of Religion*. Fulcrum Publishing, 1994.
- Moe-Lobeda, Cynthia. *Resisting Structural Evil: Love as Ecological-Economic Vocation*. Fortress Press, Minneapolis, 2013.
- Taylor, Sarah McFarland. *Green Sisters: A Spiritual Ecology*. Cambridge Mass.: Harvard University Press, 2007.
- White Jr, Lynn. "The Historical Roots of Our Ecologic Crisis." In *Worldviews, Religion, and the Environment: A Global Anthology*, edited by Richard C. Foltz, 30–7. Belmont, Calif.: Thomson Wadsworth, 2003.

Sustainability and environment

- Angus, Ian. *Facing the Anthropocene: Fossil Capitalism and the crisis of the Earth System*. New York: Monthly Review Press, 2016.
- Boyd, David R. *The Optimistic Environmentalist: Progressing Toward a Greener Future*. Toronto: ECW Press. 2015.
- Carson, Rachel. *Silent Spring*. New York: Mariner Book – Houghton Mifflin Company, 2002/1962.
- Cole, R., Robinson, J., and Westerhoff, L. “Regenerative Sustainability: Rethinking Neighborhood Sustainability”, in Moore, S. ed, *Pragmatic Sustainability: Theoretical and Practical Tools*. 2nd edition. London: Routledge. 2016.
- Gold, Lorna. *Climate Generation: Awakening to Our Children’s Future*. New York: New City Press, 2019.
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- Hawken, Paul. *Blessed Unrest: How the Largest Social Movement in History is Restoring Grace, Justice, and Beauty to the World We Make Things*. London: Penguin Books, 2007.
- Hawken, Paul, editor. *Drawdown: The Most Comprehensive Plan ever Proposed to Reverse Global Warming*. New York: Penguin Books, 2017.
- Klein, Naomi. *The Changes Everything: Capitalism versus Climate Change*. Toronto: Alfred A. Knopf Canada. 2014.
- Klein, Seth. *A Good War: Mobilizing Canada for the Climate Emergency*. Toronto: ECW Press, 2020.
- Mann, Michael E., *The New Climate War: The Fight to Take Back Our Planet*. New York: Public Affairs, 2021.
- McDonough, William and Michael Broungart. *Cradle to Cradle: Remaking the Way We Make Things*. New York: North Point Press, 2002.
- McKibben, Bill. *Enough: Staying Human in an Engineered Age*. New York, Houghton-Mifflin, 2003.
- Shiva, Vandana. *Earth Democracy: Justice, Sustainability and Peace*. Cambridge, Mass.: South End Press, 2005.
- Wallace-Wells, David. *The Uninhabitable Earth: Life after Warming*. New York: Tim Duggan Books, 2020.
- Wright, Ronald. *A Short History of Progress*. Toronto: House of Anansi Press, 2004.

Science and environment

- Ehrlich, Anne, and Paul Ehrlich. *Earth*. New York: Franklin Watts, 1987.
- Frodeman, Robert. *Geo-Logic: Breaking Ground between Philosophy and the Earth Sciences*. New York: State University of New York Press, 2003.
- Lovelock, James. *The Revenge of Gaia: Why the Earth is Fighting Back and How We Can Still Save Humanity*. London: Allen Lane, 2006.
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- Mitchell, Alanna. *Sea Sick: The Global Ocean in Crisis*. Toronto: McClelland and Stewart, 2009.
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Swimme, Brian Thomas, and Mary Evelyn Tucker. *Journey of the Universe*. New Haven: Yale University Press, 2011.

Worldviews and environment

Devall, Bill, and George Sessions. *Deep Ecology: Living as if nature Mattered*. Layton, Utah: Gibbs Smith, 1985.

Merchant, Carolyn. *The Death of Nature: Women, Ecology and the Scientific Revolution*. New York: HarperCollins, 1976.

Midgley, Mary. *Gaia: The Next Big Idea*. London: Demos, 2001.

Orr, David W. *Earth in Mind: On Education, Environment, and the Human Prospect*. Washington, DC: Island Press, 2004.

Ruether, Rosemary Radford. "Ecofeminism and the Challenges of Globalization." In *Ecofeminism and Globalization: Exploring Culture, Context, and Religion*, edited by Heather Eaton and Lois Ann Lorentzen, vii–xi. Landham, Md.; Toronto: Rowman & Littlefield, 2003.

Ruether, Rosemary Radford. *New Woman/New Earth: Sexist Ideologies and Human Liberation*. New York: Seabury Press, 1975.

Wall Kimmerer, Robin. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. Minneapolis, Minnesota: Milkweed Editions, 2013.

Documentaries and Environment

Documentaries on the environment are too numerous to list here. Not all, despite their intentions, are completely factual, and some contain dated data. It is wise to approach all documentaries with a **hermeneutic of suspicion** (viewing the clip with some level of academic skepticism in order to reveal possible hidden meanings or undiscussed agendas). Below are samples of documentaries I have found worthwhile (I used the IMDB tag lines); let me know of others you found worth a look! The list is not, by far, comprehensive. Some might be of interest to you because of the tone concerning the environment they convey.

Anthropocene: The Human Epoch, directed by Jennifer Baichwal and Edward Burtinsky (2018); filmmakers document the impact humans have made on the planet in 20 countries.

Baraka, directed by Ron Fricke (1992); a collection of expertly photographed scenes of human life, religion and how we interact with life.

Before the Flood, directed by Fisher Stephens (2016); Leonardo DiCaprio looks at how climate change affects our environment and what society can do to prevent the demise of endangered species, ecosystems and native communities across the planet.

[The] Biggest Little Farm, directed by John Chester (2018); documentarian John Chester and his wife Molly work to develop a sustainable farm on 200 acres outside of Los Angeles.

[The] Corporation, directed by Mark Achbar and Jennifer Abbott (2003); looks at the concept of the corporation throughout recent history up to its present-day dominance.

Food Inc., directed by Robert Kenner (2008); an unflattering look inside America's corporate controlled food industry.

Kiss the Ground, directed by Joshua Tickell and Rebecca Harrell Tickell (2020); a revolutionary group of activists, scientists, farmers, and politicians band together in a global movement of "Regenerative Agriculture" that could balance our climate, replenish our vast water supplies, and feed the world.

[The] New Corporation: The Unfortunately Necessary Sequel, directed by Jennifer Abbott and Joel Bakan (2020); exposes how companies are desperately rebranding as socially responsible - and how that threatens democratic freedoms.

There's Something in the Water, directed by Elliott Page (2019); an example of environmental racism in Canada where Black and First Nations in Nova Scotia suffer disproportionate effect of environmental pollution.

This Changes Everything, directed by Avi Lewis (2015); narrated by Naomi Klein, this video looks at seven communities around the world with the proposition that we can seize the crisis of climate change to transform our failed economic system into something radically better.

[The] Race to Save the World, directed by Joe Gantz (2021); a documentary film following the lives of passionate and determined climate scientists, activists, and concerned citizens who are working to shift the world towards a clean energy future and to fight climate change before it's too late.

Sharkwater Extinction, directed by Rob Steward (2018); Filmmaker Rob Steward exposes the illegal fishing industry that threatens the survival of the world's sharks.

Water Warriors, directed by Michael Premo (2017); when an energy company begins searching for natural gas in New Brunswick, Canada, indigenous and white families unite to drive out the company in a campaign to protect their water and way of life.