



WELCOME TO THE COURSE!

What are some of the narratives within our culture that influence our thinking about the environment, our relationships with the land, waters, culture, and all life on the planet? How might the narratives we hear help or hinder individuals and society in fostering pro-environmental behaviour? This course addresses these two queries using film as a platform for discussion.

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 Ricardo Levins Morales. 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 agency.² To continue the above metaphor, then, 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 about narratives and change align is in their agreement on the power of storytelling.



Today, film represents an influential 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, guided critical thinking exercises, and a final project, you will be able to better understand the power of various 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 and 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 and videos will be available through our Quercus portal or freely online.

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 tests.

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 Attendance and Engagement	20%
Reflections on Readings & Films (3 x 5%)	15%
In-class Tests (2 x 15%)	30%
Group Presentations on “A Movie for Our Time”	10%
Final Assignment (choice of 3)	25%

ASSIGNMENT DETAILS

Class Attendance and Engagement 20% _ 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 (and in your small group discussions; you may also participate by adding to discussion board), 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 proficiently in class discussions. **Note that watching your phone or laptop during movies or class discussions for anything other than class purposes will count against your participation.**
- Attendance will account for 12 points of the engagement mark with the remaining 8 points left for active participation which will be mutually arrived at through a discussion with me at the end of term.

Reflections on Readings & Films 15% (3 x 5) _Marking is ongoing throughout term

The **purpose** of these short writing exercises is to have you **ENGAGE** with both the **reading and film together** (not to critique them; in fact, resist that urge, as we have become proficient as a society at critiquing but not as much at listening); nor are you to summarize them. Instead,

- 1 Be curious** about what the author(s)/actors/directors in question are saying, and
- 2 Identify and briefly explain one** aspect of **one** weekly reading that **intersects with one narrative** (identify and briefly explain that too) uncovered in the film of the week,
- 3 Reflect on the narrative in light of what the reading is saying**, incorporating your thoughts (and emotions, if you wish) on the aspect(s) in question. Suggested prompts will be given (not required to be used) in the weekly outline to guide you in your reflective process, should you wish.

You will carry out **three reflections between the weeks of 1 and 11**. Write **250 to 350 words**. The reflections are **due exactly one week after that reading was assigned** (and before the following class), **uploaded to the appropriate section on Quercus/Discussion**. You need only write your name, cite the reading in question, and follow steps 1, 2 and 3 above.

- **Note: one (1) of your three reflections may also be on the reflection of another student** (from that same week) with steps 1-3 still applying (employing courtesy and professionalism as always).
- **Also note: there are no make ups**; if you miss a week, do the next. If you wait until the end and run out of time, there are still no make ups. I strongly encourage you **not to put off this assignment until the end** of term as other assignments are due then.
- Evaluation will be based on clarity, precision and focus in describing and reflecting on the one narrative in question in light of the reading, demonstrating some evidence of curious engagement, and writing style & mechanics (which includes word count).

In-class Tests (2 x 15 = 30%) _Week 6 (Feb 12) and Week 12 (Apr 2)

- The **goals** of the tests are to allow me to gauge further your comprehension of concepts and issues covered.
- Two (2) tests will be held in class on the dates above. The tests will run 1 hour with short answer to concepts and issues covered in readings/films and class, including various theories of how narratives function within society. A prep sheet with possible topics covered on the test will be handed out one class prior.

Group Presentations on “A Movie for Our Time” (10%) _due Week 12 (Apr 2)

- 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.
- 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/or 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. I will provide an opportunity to meet with your group in class to begin planning.
 - 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 the following aspects**
 - Outline (VERY BRIEF) of plot line along with a description (VERY BRIEF) of main/important characters [4 marks], and
 - a description of the narrative in question, how it functions (according to theories covered in class), and why it is significant for our time [5 marks], and
 - Communication [1 mark]
 - A marking rubric will be handed out closer to the date, comprising three parts above.

Final Assignment – A choice of 3 assignments (25%) – due the week after last class: 8 April

- **The goals** of the final assignment 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-conveyed style appropriate to the genre used
- The **evaluation criteria** (with the slight exception of the zine) used in evaluating the various works (in order of descending importance) are geared to 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 conveying exactly and specifically what you mean, avoiding ambiguity and vague generalities. Accuracy refers to absence of major factual errors.
 - **Structure** – this is how the work is organized; each project should be focused addressing the narrative in question in a coherent manner. Avoid tangents.

- **Conveying / Communication style** – the style of writing or talking should be appropriate for an academic-level work. Beyond that, style will be evaluated primarily in terms of clarity.
- **Mechanics** – defined as freedom from syntax or grammatical errors. You are expected to include thorough, accurate and consistent references (according to reference instructions below).

CHOICE 1: Film Review with Discussion on One Specific Narrative Found within It

- To be handed in on Quercus using Turnitin
- Format: 1800 words (+/- 10%) single-spaced (with 11-12 pt. font and margins no smaller than .75 inches) **in Word** (not pdf).
- **Task:** Write a review of a film (see my list below in Appendix 1 – one video per person, first to ask gets first choice), discussing its main narrative and how that narrative functions within the film and how that narrative could function in fostering a more sustainable and just society.
- **Process:** After a brief introduction, you will begin by describing the film (no more than 10% of the body of your work); you will then explicitly identify and name the narrative found in the film (5% of the body), and then discuss in detail the narrative's relevance to how it could either foster environmentally sustainable cultures and/or harm (the remaining 85% of the body of your work). In the review, at least three (3) reliable (academic) sources should be cited along with up to three (3) of our class readings (cite proficiently using APA, MLA or Chicago formatting).
- Think of it as producing and defending a thesis statement and the possible implications of your argument for a just and sustainable world.

CHOICE 2: Podcast on One Specific Narrative Discussed in Course

- To be uploaded to **UofT My Media page** with link sent to me via email (see below)
- **Format:** Electronic podcast, 10 to 12 minutes long with Audio mp3 format.
- **Task:** Create and record on audio a podcast discussing one of the narratives we discussed in class (**subject to the approval of the instructor**) and how it could function within society to foster a more sustainable and just society.
- At least three sources should be referenced in the discussion along with up to three (3) of our class readings.
- **Process:** the podcast should include an introduction, a description of the narrative in question and analysis and discussion on why and how that narrative might be instrumental in informing a just and sustainable world. As long as the points above are addressed, you can fashion this podcast in many ways, such as a banter-style review podcast, a deep dive analysis podcast, or any other creative element you would like to include (so long as it stays relevant to the assignment requirements and themes of the course).
- Up to three (3) students can work together on this project.
- Students will submit a one-page summary of their discussion as well as their bibliography where I will find the media url.

CHOICE 3: Create a Zine on a Narrative

- To be handed in as hard copy
- **Format:** this will be a zine (page count and process will be discussed in class 6) that contains significant original artwork as well as words.
- **Task:** Create a zine in accordance with what we learn in class 6 that addresses one of the narratives we discussed in class (**subject to the approval of the instructor**) along with suggestions on how it could function within society to foster a more sustainable and just society. The zine, with art and words, should demonstrate a cogent argument. Students will submit a one-page reflection on the process they well as their bibliography where I will find the media url.
- Rather than imposing the above rubric to assess your zine/artwork, I am putting forth a self-curation in which you answer a set of questions about the creative process/experience, though keeping in mind the analysis/precision-accuracy/structure/conveying-communication/mechanics aspects outlined in the rubric above. It is not meant to be long or onerous (400-500 words tops). Simply provide this one project discussion sheet (as an email or separate paper handed in with your zine) using Word to address the following:
 1. Give a bit of background of your work by stating the **nature** of your interest on the narrative in question.
 2. **Explain why** you chose a zine as a mode of expressing your goals above (why, for example, would a formal essay not work as well?).
 3. Provide some details on **the experience** of the creation of your zine.
 4. Are there aspects from our course **discussions/readings that relate** to your project (see bibliography)?
 5. Cite three academic sources in the discussion along with up to three (3) of our class readings.

OUTLINE OF WEEKLY CLASS VIEWINGS AND READINGS

Readings or videos with ** denote a work that discusses theories behind narratives, how they work and their significance.



Class 1 (Jan 8)

As an introduction to the course, we will get to know one another and go over the theoretical frameworks for this course. We will use the short docudrama ***Farewell to Oak Street*** to help us understand how to recognize various narratives within film.

Featured video: ***Farewell to Oak Street***, directed by Grant McLean; National Film Board of Canada, 1953.

Required readings / viewing:

- **“The Soil Is More Important than the Seeds,” by Ricardo Levins Morales, found at <https://www.rlmartstudio.com/soil-seeds/>
- **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>

Class 2 (Jan 15)

What does it mean to participate as an agent in your own story, life as it unfolds? Should we allow the prevailing norms, and powerful interests decide how individuals and communities develop life in their community? Continuing with the same subject of Regent Park discussed last week, we will continue to unpack and analyze the various – and often competing – narratives found in film watching the short documentary, **Farewell Regent**, which speak to the questions above.

Featured video: *Farewell Regent*, directed by Christene Browne. Syncopated Productions, Kanopy, 2019.

Required readings:

- Enrique Dussel with Eduardo Ibarra-Colado, “From “Globalization, Organization, and the Ethics of Liberation” chapter in Olsen, Lee, Brendan Johnston, and Ann Keniston, eds. *Ethics after Poststructuralism: A Critical Reader*. Jefferson, North Carolina: McFarland & Company, Inc., Publishers. 2020, 147-155.

Class 3 (Jan 22)

What is the right way to live out our lives and find happiness? In constant leisure? The consumption of good? We explore the roles of consumption and leisure within our culture and compare this with the future as depicted in the movie **WALL-E**. Again, we find competing narratives suggesting how we ought to live. Which are more wholesome?

Featured video: *WALL-E*. directed by Andrew Stanton; Disney Pixar, 2008.

Required readings:

- 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.
- **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>.

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 29)

Sometimes, prevailing narratives are created to deceive. Their goal is to manipulate beliefs and values to an end. Based on the findings by De Meyer et al., what actions might allow for new (healthier) narratives to come into being within our culture?

Featured video: *The Truman Show*, directed by Peter Weir. Scott Rudin Productions, 1998.

Required reading:

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

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 5)

Sometimes, movies, as mediums for conveying stories, reflect unhealthy narratives by the way they produce the movie. This week we explore the Disney movie **Moana** as a colonial project of extraction and exploitation of Indigenous cultures.

Featured video: *Moana*, directed by Ron Clements; Walt Disney Pictures, 2016.

Required reading/listening:

- Commotion with Elamin Abdelmahmoud in conversation with Anne Keala Kelly, CBC Podcast. 2024. <https://www.cbc.ca/listen/live-radio/1-1349-commotion>
- ** Thomas King, 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.

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 12; 1st test)

This week we change pace. We begin with a short **1st test** (60 minutes). After the test, we will have a class on making zines conducted by Lina Wu.

Feb 19: no class - reading week

Class 7 (Feb 26)

What are the prevailing narratives we here describing the meaning of life? Does life have meaning? Does the answer to that question affect 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*, directed by David O. Russell; Hollywood, California: 20th Century Fox Film Corp, 2013.

Required reading:

- Viktor E. (Viktor Emil) Frankl, *Man’s Search for Meaning*. Translated by Helen Pisano and Ilse Lasch. Boston: Beacon Press, 1959/2014). Online version, “Logotherapy in a Nutshell,” pages 73-96.

For more insight consider this suggested reading:

- 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 the narratives that either challenge or compel us to that 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*. Directed by Steven Soderberg, Universal Pictures, 2000.

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:

- Emily Hunter, 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 the prevailing narratives about our own human nature, especially when life becomes difficult (with economic hardships, for example), and situations seem bleak. 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*, directed by John Ford, 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.
- Wendell Berry, "What Are People For?" chapter in *What Matters? Economics for a Renewed Commonwealth*. Berkley: Counterpoint, 2010, 105-107.

Class 10 (Mar 19)

We explore notions of despair, anxiety amid the preponderance of grim outlooks. Do you experience anxiety? What narrative(s) are causing it? What more hopeful narratives might cause you to be less anxious in regard to the environmental crisis we face?

Featured video: *Shawshank Redemption*, directed by Frank Darabont (1994).

Required reading:

- Britt Wray, "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*. Harold Ramis Columbia Pictures Industries Inc., 1993.

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 test and presentations)

This week we change pace once more. We begin with **2nd test**. After a short break, 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 and Late Penalties

Missed tests for valid reasons will require you to do a make up test (to be discussed with professor). 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. Should you be late:



- A penalty of **1%** for assignments late by one day, **5%/day** for assignments late two or more days. The **late penalty/day is calculated** on the value out of 100. For example, a mark of 4/5 (tabulated in points) translates into a mark of 80%; if 1 day late, the student receives only 79%, which translates into 3.95/5; if 2 or more days late, the student receives a 5% penalty for each day: so, for the same mark of 4/5, if a student hands in a paper 3 days late, the penalty is 3 x 5% [-15%], so the mark of 4/5 above becomes (80-15 = 65) or 3.25/5, and so on.

Documentation Supporting Extensions or Missed Tests

If you **need to miss a class** for any reason, please email me preferably before class (see email policy) or within 24 hours after to let me know. The following are recognized forms of documentation for missing a class:

- Absence declaration via [ACORN](#) (see below for important information on eligibility)
- [U of T Verification of Illness or Injury Form \(VOI\)](#)
- College Registrar's letter
- Letter of Academic Accommodation from Accessibility Services

You are responsible for catching up on what was missed and are still expected to submit any work that is due that week. I highly recommend exchanging contact information with a classmate so that you may help each other out if you have to miss a class. Note that your class participation mark can be addressed by submitting discussion on Quercus/Discussion.

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 , 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-and-academic-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 tests:

- 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 Turnitin

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.

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!!**

In other words, your mental health is important. Throughout university life, there are many experiences that can impact your mental health and well-being. As a University of Toronto student, you can access free mental health and wellbeing services at Health & Wellness (<https://studentlife.utoronto.ca/departments/health-wellness/>) such as same day counselling, brief counselling, medical care, skill-building workshops, and drop-in peer support. You can also meet with a Wellness Navigation Advisor who can connect you with other campus and community services and support. Call the mental health clinic at 416-978-8030 ext. 5 to book an appointment or visit <https://uoft.me/mentalhealthcare> to learn about the services available to you.

You can also visit your College Registrar to learn about the resources and supports available: <https://www.artsci.utoronto.ca/current/academic-advising-and-support/college-registrars-offices>

If you're in distress, you can access immediate support: <https://uoft.me/feelingdistressed>

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.

<https://intuerifarm.wordpress.com/philosophy/ethics-and-ecology-by-thomas-berry/>

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.
- Berry, Thomas. *The Sacred Universe: Earth Spirituality, and Religion in the Twenty-First Century*. Edited by Mary Evelyn Tucker. New York: Columbia University Press, 2009.
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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.
- Hathaway, Mark, and Leonardo Boff. *The Tao of Liberation: Exploring the Ecology of Transformation*. Maryknoll, NY: Orbis Books, 2009.
- 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 Brongart. *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.

Lovelock, James. *Gaia: A New Look at Life on Earth*. New York: Oxford University Press, 1982.

Mitchell, Alanna. *Sea Sick: The Global Ocean in Crisis*. Toronto: McClelland and Stewart, 2009.

Sale, Peter F. *Our Dying Planet: An Ecologists View of the Crisis We Face*. Berkeley: University of California Press, 2011.

Suzuki, David with Amanda McConnell. *The Sacred Balance: Rediscovering Our Place in Nature*. Vancouver: Greystone Books, 2002.

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.

Appendix A: Movie Choices

Akeelah and the Bee, directed by Doug Atchinson (2006). Family: An inner-city girl strives to become a spelling champ in this uplifting family film).

Antonia's Line, directed by Marlene Gorris (1995). Foreign Drama: A remarkable portrait of a family and a community, of mothers and daughters, and of one indomitable woman. Earthy, sexy, romantic, filled with laughter and warmth, it's a joyous celebration of simple pleasures and enduring passions.

Big Fish, directed by Tim Burton (2003). Fantasy drama: chronicle of the life of Edward Bloom, a garrulous Southerner whose tall tales have always alienated his no-nonsense son, Will. But with Edward near death, Will must come to terms with his father and his stories before it's too late.

Bruce Almighty, directed by Tom Shadyak (2003). Comedy: God gives a disgruntled Buffalo TV reporter divine powers.

A Bug's Life, directed by Andrew Lasseter and John Stanton (1998). Family: When a bumbling ant accidentally destroys his colony's food supply, he recruits a band of insect circus performers to help fight off an army of greedy grasshoppers. Updated take on Aesop's fable "The Ant and the Grasshopper."

Contact, directed by Robert Zemeckis (1997). Sci Fi: As the Earth hurtles toward a new millennium, a young, driven astronomer realizes her lifelong dream when she detects intelligent radio signals from deep outer space. While the countries of the world unite in an effort to decode the transmission that could transform the course of human events, she finds herself among those trying to become the single representative who will explore the mysteries conveyed from the message's unknown extraterrestrial source

Fantastic Beasts and Where to Find Them, directed by David Yates (2016). Fantasy. It opens in 1926 as Newt Scamander has just completed a global excursion to find and document an extraordinary array of magical creatures. Arriving in New York for a brief stopover, he might have come and gone without incident, were it not for a No-Maj (American for Muggle) named Jacob, a misplaced magical case, and the escape of some of Newt's fantastic beasts, which could spell trouble for both the wizarding and No-Maj worlds.

Fiddler on the Roof, directed by Norman Jewison (1971). Musical A hardworking milkman in a humble 1910 Ukrainian village works to find wealthy husbands for three of his daughters. He does so, struggling with poverty and his increasingly oppressive surroundings.

Goodwill Hunting, directed by Gus Van Sant (1997). Drama: Will Hunting (Matt Damon) is only twenty years old, but already stands out in his rough, working-class neighborhood in South Boston. He's never been to college, except to scrub floors as a janitor at MIT. Yet he can summon obscure historical references from a photographic memory and almost instantly solve math problems that frustrate Nobel Prize-winning professors. The one thing he can't do after his

latest bar fight - is talk his way out of a pending jail sentence. His only hope is Sean McGuire (Robin Williams), a college professor-turned-therapist with an admiration for his emotional struggles and a keen understanding of what it's like to fight your way through life.

Hugo, directed by Martin Scorsese (2011). Adventure Drama: Hugo is an orphan boy living in the walls of a train station in 1930s Paris. He learned to fix clocks and other gadgets from his father and uncle which he puts to use keeping the train station clocks running. The only thing that he has left that connects him to his dead father is an automaton (mechanical man) that doesn't work without a special key which Hugo needs to find to unlock the secret he believes it contains. On his adventures, he meets with a shopkeeper, George Melies, who works in the train station and his adventure-seeking god-daughter. Hugo finds that they have a surprising connection to his father and the automaton, and he discovers it unlocks some memories the old man has buried inside regarding his past.

Jojo Rabbit, Directed by Taika Waititi (2019). Comedy Drama: A World War II satire following an awkward young German boy (Roman Griffin Davis) raised by a single mother (Scarlett Johansson), and whose only ally is his imaginary friend Hitler (Waititi). His naïve patriotism is tested when he meets a young girl (Thomasin McKenzie) who upends his world views, forcing him to face his biggest fears.

The Matrix, directed by Andy Wachowski, Larry Wachowski (1999): Sci Fi: The film takes place in a universe run by computers using human beings as batteries for bio-electrical energy. This people power fuels the artificial intelligence known as The Matrix, which has created a virtual reality to make its inhabitants think they are living happy, creative productive lives. But in reality, they are only providing the energy that keeps The Matrix going. There are, however, a few human beings — including Morpheus (Fishburne) and Trinity (Moss) — who have broken free from The Matrix and are searching to destroy it, recruiting Neo (Reeves) along the way.

The Martian, directed by Ridley Scott (2015). Sci-fi: During a manned mission to Mars, Astronaut Mark Watney is presumed dead after a fierce storm and left behind by his crew. But Watney has survived and finds himself stranded and alone on the hostile planet. With only meager supplies, he must draw upon his ingenuity, wit and spirit to subsist and find a way to signal to Earth that he is alive.

The Milagro Beanfield War, Robert Redford (2005). Light-hearted drama: A small New Mexican village threatened by development and how a single act of rebellion rekindles its pride and strength of spirit.

Planet of the Apes, directed by Franklin J. Schaffner (1968 – the original). Sci-Fi: Three American astronauts crash on a planet where the inhabitant-rulers are civilized, articulate apes who hunt humans like animals.

Schindler's List, Spielberg (1993). Drama: The true story of German businessman Oskar Schindler, whose efforts saved the lives of more than 1000 Jews during the Holocaust.

Spirited Away, directed by Hayao Miyazaki (2017). Anime: A young girl, Chihiro, finds herself trapped in a strange new world of spirits. When her parents undergo a mysterious transformation, she must call on the courage she never knew she had to free herself and return her family to the outside world.

The Tree of Life, directed by Terrence Malick (2018). Fantasy: The impressionistic story of a Midwestern family in the 1950s. The film follows the life journey of the eldest son, Jack, through the innocence of childhood to his disillusioned adult years as he tries to reconcile a complicated relationship with his father. Jack finds himself a lost soul in the modern world, seeking answers to the origins and meaning of life while questioning the existence of faith.