

DOCUMENT RESUME

ED 475 848

CS 511 944

AUTHOR Pollock, Jeri
TITLE When Seeing Can Become Believing: A Film-Based Eco-Composition Course.
PUB DATE 2003-03-00
NOTE 13p.; Paper presented at the Annual Meeting of the Conference on College Composition and Communication (54th, New York, NY, March 19-22, 2003).
PUB TYPE Reports - Descriptive (141) -- Speeches/Meeting Papers (150)
EDRS PRICE EDRS Price MF01/PC01 Plus Postage.
DESCRIPTORS *Course Descriptions; *Ecology; *Films; Higher Education; Instructional Innovation; Physical Environment; *Student Educational Objectives; Writing Assignments; *Writing Instruction
IDENTIFIERS *Environmental Problems; Film Viewing; Pepperdine University CA

ABSTRACT

Pepperdine University lies between the mountains of the Santa Monica Conservancy and the Pacific Ocean. The hills surrounding the campus are a paradise of native vegetation, much of it under federal protection, where there are many types of wildlife and the air is loud with insects and all sorts of birds. And yet, not only are the vast majority of students unaware and often actually resistant to any interaction with their natural surroundings, but also almost none have the slightest interest in venturing the 50 feet or so beyond their dorms into what they refer to as "wilderness." Not a single one is able, at the beginning of each semester, to recognize or articulate any of the problems inherent in the establishment of a population of over 10,000 students, faculty, and staff in a previously untouched natural setting. So one Pepperdine composition teacher has developed a curriculum in which the primary "texts" are documentary and Hollywood films having to do with environmental issues. The intention is that her students not only internalize (by researching and writing about the environmental issues presented in the films) at least a knowledge of the basic scientific facts, but that they also begin to comprehend how these facts impact and are impacted by their daily lifestyle choices. This paper lists the films she uses in the course, possible required reading texts, and suggested fiction selections. A course syllabus and sample assignments are attached. (NKA)

Reproductions supplied by EDRS are the best that can be made
from the original document.

When Seeing Can Become Believing: A Film-Based Eco-Composition Course.

By Jeri Pollock

ED 475 848

Paper presented at the Annual Meeting of the Conference on College Composition and Communication (54th, New York, NY, March 19-22, 2003).

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL HAS
BEEN GRANTED BY

J. Pollock

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

- This document has been reproduced as received from the person or organization originating it.
- Minor changes have been made to improve reproduction quality.
- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

1 944



When Seeing Can Become Believing:
a film-based eco-composition course

Jeri Pollock
Pepperdine University
jpollcock@pepperdine.edu

Senegalese ecologist Baba Dioum has said that “In the end, we will conserve only what we love; we will love only what we understand; and we will understand only what we have been taught.” People who are lucky enough to grow up in areas where nature is relatively unspoiled are “taught” by nature itself, but that unfortunately is not the case with most of our students, and as urban sprawl continues apace, students with nature backgrounds are becoming as rare as Dodo birds. Because of our rapidly shrinking natural spaces, very few people growing up in today’s world have hands-on interactions with - or any understanding of - the world’s natural systems. As a result, they acquire no appreciation for nature’s beauty nor any sense of responsibility for its accelerating demise. Most of the public’s awareness of the environment is theoretical at best, usually acquired within four sterile walls, and second-hand via the writings of others. And unfortunately, as we are all keenly aware, classroom experience by itself rarely translates into real world beliefs or behaviors.

The majority of my students haven’t a clue as to how the web of life functions – nor their own place within it – despite high school classes in biology, earth sciences and even environmental studies. They come into my classes not knowing what a food chain is, nor are they aware that recycling alone isn’t enough to save the planet. They don’t understand that throwing something “away” doesn’t get rid of it, nor that development and “progress” translate into habitat destruction. They know nothing about the hundreds of species condemned to extinction every day, nor the immediate and long-range effects of bio-cides, nor how their own lifestyles both contribute to and suffer from any of these problems.

Pepperdine University, where I teach, lies between the mountains of the Santa Monica Conservancy and the Pacific Ocean. Students share their campus (and sometimes their dorm rooms) with many types of wildlife, from creepy-crawlies, as they call them, to skunks and possums, to deer, bobcats, coyotes, and even the occasional cougar. The hills surrounding the campus are a paradise of native vegetation, much of it under federal protection, where the air is loud with insects and all sorts of birds, from the tiniest hummers to hawks, eagles and the recently re-introduced California condor. And yet I find that not only are the vast majority of my students blissfully unaware of but often actually resistant to any interaction with their natural surrounding; almost none have the slightest interest in venturing the 50 feet or so beyond their dorms into what they refer to as “wilderness” (HARDLY!!!), and not a single one is able, at the beginning of each semester, to recognize or articulate any of the problems inherent in the establishment of a 10K population (students, faculty and staff) in a previously untouched natural setting. Students (and unfortunately, I might add, most of the faculty and staff as well) simply do not understand the environmental costs of cutting a new road, putting up a building, creating infrastructures, and so forth.

These are not, mind you, inner-city kids from disadvantaged communities. Pepperdine’s students, all with entering GPAs of 3.5 or above, have spent their academic lives in honors and gifted programs, many in private schools; they come from privileged and intellectual families, have traveled widely, are avid readers, and can discuss almost any “academic” topic glibly. Their lack of eco-awareness, despite all their previous science classes, is a result of the fact that, although they can mouth words such as “overpopulation” “habitat destruction” and

“pollution,” these are only vocabulary items, having no real meaning for them, and certainly having no impact on nor importance to their lives.

The curriculum in my classes, therefore, a curriculum in which the primary “texts” are documentary and Hollywood films having to do with environmental issues, is designed to assure that my students not only internalize – by researching and writing about the environmental issues presented in the films- at least a knowledge of the basic scientific facts, but that they also begin to comprehend how these facts impact and are impacted by their daily lifestyle choices.

Films:

A Civil Action

At Play in the Fields of the Lord

Bill Moyers Reports: Earth on Edge

Cadillac Desert

Diet for a New America (can be paired with *Fast Food Nation*)

Echo of Water Against Rocks (can be paired with *A River Out of Eden*)

Empty Oceans, Empty Nets

Erin Brockovitch (can be paired with *Fateful Harvest*)

Gorillas in the Mist

In Our Own Backyard: The First Love Canal

Medicine Man

On Deadly Ground (can be paired with *Caribou Crossing*)

Race to Save the Planet

Stepan Chemical: the poisoning of a Mexican community (can be paired with *Fateful Harvest*)

Subdivide and Conquer

The Burning Season

The Emerald Forest

The Milagro Beanfield War

The Nature of Things

The Wasting of a Wetland

Why are WE here?

More film titles available in: Ingram, David. *Green Screen: Environmentalism and Hollywood Cinema*. University of Exeter Press, 2000.

Possible Texts (usually 2-3 required):

Brown - *Eco-Economy: Building an Economy for the Earth* (available for download http://earth-policy.org/Books/Eco_contents.htm)

Callenbach – *Ecotopia*

Des Jardins - *Environmental Ethics: An Introduction to Environmental Philosophy*

Newton & Dillingham - *Watersheds 3: Ten Cases in Environmental Ethics*

Quinn - *Ishmael*

Schlosser - *Fast Food Nation*

The Green Reader: Essays toward a Sustainable Society – ed. Dobson

Wilson - *Fateful Harvest*

Outside reading - Non-Fiction (1 required)

<p>Abbey, Edward - <i>Desert Solitaire</i> Anderson, Ray – <i>Mid-Course Correction</i> Athanasiou, T. - <i>Divided Planet: the Ecology of Rich and Poor.</i> Austin, Mary - <i>Land of Little Rain</i> Bass, Rick - <i>The Book of Yaak</i> Benfield, F. Kaid, et al – <i>Solving Sprawl</i> Berry, Thomas – <i>The Dream of the Earth</i> Berry, Wendell - <i>The Unsettling of America</i> Bowden, Charles – <i>Frog Mountain Blues</i> Bowers, C.A. – <i>Let Them Eat Data</i> Caldicott, Helen. – <i>If You Love This Planet</i> Carson, Rachel – <i>Silent Spring</i> Carson, Rachel - <i>The Sea Around Us</i> Davidson, Osha – <i>Fire in the Turtle House</i> de Graff, John et al – <i>Affluenza</i> <i>Deep Ecology and World Religions.</i> eds. Barnhill, David & Roger Gottlieb Devall, Bill – <i>Simple in Means, Rich in Ends</i> Devalls, W. & Sessions, G. - <i>Deep Ecology: Living as if Nature Mattered</i> Dillard, Annie - <i>Pilgrim at Tinker Creek</i> Douglas, Marjory Stoneman - <i>The Everglades: River of Grass</i> Durnil, Gordon – <i>The Making of a Conservative Environmentalist</i> Ehrenfeld, D. - <i>The Arrogance of Humanism.</i> Ehrlich, Paul & Anne Ehrlich – <i>The Population Bomb/Extinction</i> Elder, John - <i>Reading the Mountains of Home</i> Fox, Michael Allen – <i>Deep Vegetarianism</i> Goldsmith, Edward – <i>The Way: an Ecological World-View</i> Graham, Frank – <i>Since Silent Spring</i> Greer, Jed & Kenny Bruno – <i>Greenwash: the Reality Behind Corporate Environmentalism</i></p>	<p>Gribbin John - <i>Hothouse Earth: The Greenhouse Effect and Gaia</i> Hawken. Paul – <i>The Ecology of Commerce</i> Hayden, T. - <i>The Lost Gospel of the Earth: A call for renewing nature, spirit and politics.</i> Hyde, Dayton – <i>Sandy: The Sandhill Crane who Joined our family</i> Krutch, Joseph Wood. - <i>Grand Canyon: Today & All Its Yesterdays.</i> LaChapelle, Delores - <i>Earth Wisdom</i> Lappé, Francis Moore - <i>Diet for a Small Planet</i> Leopold, Aldo - <i>Sand County Almanac</i> Lopez, Barry – <i>Of Wolves and Men</i> Lovelock, J. - <i>The Ages of Gaia: a Biography of Our Living Earth</i> Maguire Daniel C. & L. Rasmussen - <i>Ethics for a small planet</i> Mate, Ferenc – <i>A Reasonable Life</i> Matthiessen, Peter – <i>The Snow Leopard</i> McKibben, Bill. - <i>The End of Nature</i> Merchant, Carolyn – <i>Radical Ecology</i> Merchant, Carolyn. - <i>The Death of Nature: Woman, Ecology, and the Scientific Revolution.</i> Postman, Neil – <i>Technopoly</i> Quammen, David – <i>The Song of the Dodo</i> Ray, Janisse – <i>Ecology of a Cracker Childhood</i> Revkin, Andrew – <i>The Burning Season: the Murder of Chico Mendes and the Fight for the Amazon Rain Forest</i> Robbins, John - <i>Diet for a New America</i> Rosenblatt, Roger – <i>Consuming Desires</i> Sale, Kirkpatrick – <i>Dwellers in the Land</i> Snyder, Gary - <i>The Practice of the Wild</i> Wilson, E. O. - <i>Biophilia: The human bond with other species.</i> Wilson, E. O – <i>Consilience</i></p>
--	--

Fiction (1 required)

<p>Abbey, Edward - <i>The Monkey Wrench Gang</i> Amado, Jorge - <i>The Violent Land</i> Anaya, Rudolfo - <i>Jalamanta</i> Anderson, Lorraine (ed.) - <i>Sisters of the Earth</i> Barr, Nevada – <i>Track of the Cat</i> Barr, Nevada -<i>A Superior Death</i> Bass, Rick - <i>Platte River</i> Boyle, T.C. – <i>Tortilla Curtain</i> Buck, Pearl – <i>The Good Earth</i> Callenbach, Ernest – <i>Ecotopia Emerging</i> Cashill, Jack - <i>2006: The Chautauqua Rising</i> Conrad, Joseph – <i>Heart of Darkness</i> Defoe, Daniel – <i>Robinson Crusoe</i> Dickey, J. <i>Deliverance</i> Dinesen, Isak - <i>Out of Africa</i> Faulkner, William - <i>Go Down Moses</i> Fox, John - <i>The Heart of the Hills</i> Frazier, Charles - <i>Cold Mountain</i> Gallmann, Kuki - <i>African Nights</i> Heacox, Kim – <i>Caribou Crossing</i> Hegland, Jean – <i>Into the Forest</i> Hiaasen, Carl - <i>Sick Puppy</i> Hockenberry, John – <i>A River Out of Eden</i> Hogan, Linda - <i>Solar Storms</i> Hudson, W.H. - <i>Green Mansions</i> Jackson, Brian - <i>The View from Here</i> Johnson, Rand – <i>Arcadia Falls</i> Kingsolver, Barbara – <i>Prodigal Summer</i> Kingsolver, Barbara – <i>Animal Dreams</i> Krakauer, Jon - <i>Into the Wild</i> Krakauer, Jon - <i>Into Thin Air</i> Kwasny, Melissa - <i>Trees Call for What they Need</i> Lang, Susan – <i>Small Rocks Rising</i></p>	<p>Matthiessen, Peter - <i>At Play in the Fields of the Lord</i> McCarthy, Cormac - <i>All the Pretty Horses</i> McCarthy, Cormac - <i>Cities of the Plain</i> McCarthy, Cormac - <i>the Crossing</i> McQuillin, Karin – <i>Elephant’s Graveyard</i> Mitchell, Kirk - <i>High Desert Malice</i> Momaday, N. Scott - <i>House Made of Dawn</i> Mueller, Marnie – <i>Green Fires</i> Murie, Martin – <i>Losing Solitude</i> Nichols, John. <i>The Milagro Beanfield War</i> Phillips, Joseph – <i>Operation Elbow Room</i> Quinn, Daniel - <i>My Ishmael</i> Ramos, Graciliano - <i>Barren Lives</i> Ray, Janisse - <i>Ecology of a Cracker Childhood</i> Robert Morgan - <i>The Mountains Won’t Remember Us</i> Roy, Arunditi - <i>The God of Small Things</i> Sanders, Scott Russell - <i>Terrarium</i> Schroeder, Joan – <i>Solitary Places</i> Sharp, Paula - <i>Crows over a Wheatfield</i> Silko, Leslie - <i>Ceremony</i> Silko, Leslie Marmon <i>Gardens in the Dunes</i> Smiley, Jane - <i>A Thousand Acres</i> Steinbeck, John - <i>Grapes of Wrath</i> Steinbeck, John - <i>To a God Unknown</i> Stephenson, Neal - <i>Zodiac: The Eco-Thriller</i> Toomer, Jean - <i>Cane</i> Wallace, David Rains - <i>The Turquoise Dragon</i> Wallace, David Rains – <i>The Vermillion Parrot</i> Wallingford, Lee – <i>Clear Cut Murder</i> Wallingford, Lee – <i>Cold Tracks</i> Waters, Frank - <i>The Man Who Killed the Deer</i> Waters, Frank - <i>The Woman at Otowi Crossing</i></p>
--	--

Attachments:

Syllabus

Sample assignments

Pepperdine University – Spring 2003
English 101.02 – 10-11:30AM – TF – CAC123
English 101.04 - 12-1:30PM - TF – CAC123
Instructor: Jeri Pollock – jpollock@pepperdine.edu
Office Hours 8-10AM TTH – CAC100 - or by appointment

"Hurt not the earth - neither the sea - nor the trees" Revelations 7:3

Syllabus

I. Course Focus:

English 101 is primarily a course in critical thinking and composition. Writing requires thinking; good writing requires intense, profound, critical thinking; it requires learning how to ask critical questions and how to synthesize materials. Therefore, every text that we read in this class, every film that we see, and every class discussion will be aimed at providing students with ideas and materials that will make it easier for them to develop their writing. In addition, many years of research into how students learn to write has shown that the more they know about a particular subject, the better and more easily they are able to write about it. Consequently, many composition courses all across the country, including here at Pepperdine, now focus on a particular theme, such as social justice, or issues of gender, age, disability, etc. In this class the theme will be the environment. All of the readings, films and writing assignments in this course will have to do with the values and ethics that impact today's environmental issues. We will examine the sources of today's eco-problems, consider the obstacles to their solution, and propose reasonable options. We will learn to read critically, think critically and write critically about these issues.

II. General Guidelines:

You are responsible for your own learning experience, and in order to receive a passing grade

- ✓ you must be present, both physically and mentally, in all classes. A total of more than 3 hours of absence will take points off your final grade; 3 tardies equal 1 absence. If you arrive after the first 10 minutes of the class period, you will be considered absent for that day. You must participate actively in all exercises, tasks, and discussions. If you sleep during class, you will be marked absent. There will be no make-ups of missed in-class work.
- ✓ you must keep up with the assigned readings and required out-of-class films so that you will be able to participate intelligently and critically in all classroom discussions and activities. Because this is a film-based, rather than a lecture-based, class, students are responsible for taking careful notes on all the films shown, and will be expected to be able to use this material both in class discussions and in written assignments. Remember that in college the suggested minimum ratio of class time to study time is 2 hours of study time for each hour of class time. Thus, a 3-hour class such as this one will need a minimum of 6 hours of out-of-class study time weekly.
- ✓ you will undertake frequent writing tasks, some in class, some at home. Among the in-class writing tasks will be drafts of essays, critical responses to reading assignments, and peer-reviews of classmates' work. During the course of the semester, each student will develop 3 research-based essays, 2 reviews of outside texts, an extensive self-evaluation essay at mid-term and a take-home final exam essay. In addition, various less formal pieces of writing will be assigned. All written work except the mid-term and final may be revised a maximum of two times to bring it up to acceptable quality. Each time a paper (at whatever stage of development) is turned in, it must be accompanied by all previous drafts. This process will be discussed in more detail when the first writing task is assigned. Work that shows general sloppiness, either physical or intellectual, will not be accepted. Any assignment not turned in by the end of the class for which it is due will lose points toward the semester grade. All major assignments must be completed in order for a student to pass the class.

- ✓ you must turn in every week a critical review of an environmental article from a reputable website; see "Guidelines for Choosing Eco-articles" on page 3 of this Syllabus. This item will be discussed more fully when the sample CR is assigned.
- ✓ you must turn in for evaluation at the end of the semester a Portfolio of your work. It is essential, therefore, that you keep all of the work done for this class until the semester is finished. The Portfolio will be discussed in more detail as the semester progresses.
- ✓ **SPECIAL NOTE: THE USE OF BEEPERS, PAGERS, CELL PHONES, PDAS AND/OR OTHER ELECTRONIC COMMUNICATION SYSTEM IS ABSOLUTELY UNACCEPTABLE DURING CLASS.**

III. MLA format is required for all written work (also see your Hacker handbook):

- ✓ All work is to be word-processed in either Arial 10-point or an equivalent font & size;
- ✓ 1" margins on both sides, top and bottom; both margins are to be justified (please note that this is different than in Hacker);
- ✓ Header: student's full name, instructor's name with title (i.e., Prof. X), course title and date, in that order, in upper left-hand corner of first page; subsequent pages have student's last name & page number only;
- ✓ Titles are to be centered and in the same font style and size as the body of the paper; no underlining, quotation marks, boldface, italics, etc.
- ✓ The body of the paper is to be double-spaced.
- ✓ Papers are to be turned in stapled in upper left-hand corner; no paper clips, cover sheets, folders, plastic covers, designs, ribbons, colored ink, happy faces, etc.

IV. Grades

All work submitted in this class will be evaluated in four areas: content & ideas; organization & logic; language usage; mechanics. Possible grades for English 101 are A/A-/B+/B-/C+/C/ NC.



A – Is the grade earned by clearly outstanding work, writing which has progressed steadily and strongly throughout the semester. This writing offers a perceptive, thoughtful and original response to the assignments. It demonstrates a clear focus and sense of direction. Support material is abundant, intelligently chosen, convincing and rich in detail. There is a strong sense of the writer's voice, and both style and tone are clearly appropriate to the assignment and to the intended audience. The writing is fresh, smooth and clear, showing mature sentence variety, diction, and paragraph development. There are no grammatical, syntactical or mechanical errors.

B – Is the grade earned by superior writing, the type that does more than merely meet the assignment. It shows careful thought and planning, as well as a clear sense of purpose and audience. Its ideas are logically developed, well organized, and supported with abundant, carefully chosen details. It shows some sense of a developing writer's voice, and a style and tone appropriate to the intended audience. The writing is competent and understandable, with adequate sentence variety and paragraph development. There are no major grammatical, syntactical or mechanical errors that detract from the reader's understanding. Visible progress has been made during the course of the semester.

C – Is the grade earned by writing that adequately satisfies the assignment, but which does not go beyond the stated requirements. It demonstrates a sense of purpose and audience, is generally well organized and logically developed. It provides satisfactory supporting details, as well as a style and tone appropriate to the intended audience and purpose. While there are not many

grammatical, syntactical or mechanical errors, there is also very little sense of the writer's voice, and not a great deal of progress has been made during the semester.

NC – Is the grade earned by writing that is below the minimum standard expected of all college writers. It shows lack of thought, planning and dedication. It usually has no sense of the writer's voice and very little attention given to purpose or audience. It is often too general or too specific, poorly organized and difficult to follow. Supporting details may be weak or non-existent. It may use vocabulary inaccurately and/ or contain frequent grammatical, syntactical or mechanical errors. Very little or no progress has been made since the beginning of the semester.

The end-of-course Portfolio will show your cumulative work during the semester (including a take-home final essay) and will count for 75% of your semester's grade. The other 25% will be based on your class attendance and on the punctuality with which you turn in your work. You should always work at your full potential. Please be aware that being environmentally verbal (whether genuine or make-believe) will not, by itself, improve your grade. The only real requirement for success in this class is hard work, meaning dedication to all assignments, everything completed thoughtfully, and always turned in on time. Intellectual brilliance is wonderful, but it is only the frosting on the cake; no matter how brilliant you may be, flagrant neglect of the class requirements will impact your grade negatively and may even fail you. Here is an example:

Portfolio grade	Final Exam grade	Average of these two	x 75% =	Absences 3+ x-5 points @	Missing assignments x-10 points@	Late Assignments x -5 points @	x 25%=	Semester grade
90	85	87.5	65.63	3 = -15	3 = -30	8 = -45	2.5	68.13

V. Guidelines for Choosing Eco-articles

Ask yourself:

- Is this article about something that human beings are doing (or have done or will do) which causes damage to the environment?
- Is this article about something that human beings are doing (or have done or will do) which helps recuperate and/or prevent damage to the environment?

If the answer to BOTH questions is no, then the article is NOT environmental within the context of this class.

VI - Required Texts for this semester:

- ✓ Brown - *Eco-Economy* (on-line at http://earth-policy.org/Books/Eco_contents.htm)
- ✓ Callenbach - *Ecotopia*
- ✓ Hacker - *A Pocket Style Manual*
- ✓ Schlosser - *Fast Food Nation*
- ✓ Wilson - *Fateful Harvest*
- ✓ Two additional texts (one fiction/ one non-fiction) to be chosen by the student from the lists below (on reserve at Payson Library); more information will be provided later.

VII – Semester Schedule: Students will be expected to have all items prepared for discussion by the dates noted below for each assignment. Dates and assignments are subject to modification during the course of the semester.

		Class Activities	Reading and other Assignments	Outside Film Assignments
Week 1	Jan. 07	Course Guidelines & Syllabus/ Assignments 1 & 2 handed out/ writing sample sample CR assigned		
Week 2	Jan. 10 Jan. 14 Jan. 17	MEET AT PAYSON LIBRARY sample CR & grading rubric reviewed	Assignment 1/ Brown 1 sample CR due Assignment 2/ Brown 2 Wilson: Prologue & Chapters 1-4	RSP2
Week 3	Jan. 21		Hacker 105-141	
Week 4	Jan. 24 Jan. 28 Jan. 31			
Week 5	Feb. 04 Feb. 07		Wilson: Chapters-5-epilogue	RSP 4
Week 6	Feb. 11 Feb. 14		Bring chosen outside texts to class Brown 3	
Week 7	Feb. 18		MIDTERM CONFERENCES	
Week 8	Feb. 21 Feb. 25-28	SPRING BREAK	MIDTERM CONFERENCES	
Week 9	March 04		Ecotopia due	
Week 10	March 07 March 11 March 14		Brown 5 Schlosser: Intro & Part I Brown 7	
Week 11	March 18			
Week 12	March 21 March 25 March 28	Catch-up day - No class	Schlosser: Part II & Epilogue	RSP 7
Week 13	April 01			
Week 14	April 04 April 08 April 11		Brown: Chapter 6 Brown 6 Brown 10-11	
Week 15	April 15	Portfolio & Final Exam instructions handed out	Brown 12	RSP9
Week 16	April 18 April 21	Dead Day – NO CLASSES Portfolio & Final Exam Due		

Assignment for Friday, January 10, 2003

Part 1: Go to this website: <http://antwrp.gsfc.nasa.gov/apod/image/0011>

a) open these three files:

http://antwrp.gsfc.nasa.gov/apod/image/0011/earthlights_dmsp.jpg
http://antwrp.gsfc.nasa.gov/apod/image/0011/earthlights_dmsp_big.jpg
http://antwrp.gsfc.nasa.gov/apod/image/0011/earthlights_dmsp_big.jpg

b) move the images up down, left and right so that you can see all of each one; look carefully at and think critically about all of the various parts of the images in each of the files.

Part 2: Go to this website: <http://www.ecologyfund.com>

- a) scroll down to the bottom of the page;
- b) write down the numbers on the “human population” counter;
- c) watch the counter for 1 FULL minute;
- d) write the numbers on the counter at the end of the minute.

Part 3: Go to **at least 5** of the websites listed for the group that you have been assigned and write down any information that you find about the state of our environment (hint: you may have to look really carefully on some of these!):

Group 1	Group 2	Group 3
http://www.therainforestsites.com	http://earthtrends.wri.org/	http://rainforest.care2.com
http://www.freedonation.com/envir	http://www.saverainforest.net	http://www.tree4life.com/ingles/ingles.htm
http://nature.org/international/specialinitiatives/wings/	http://www.zerowasteamerica.org/Incinerators.htm	http://www.redjellyfish.com/index.shtml
http://www.planetsave.com/communities/user/?ID=gaialore	http://www.panna.org/	http://www.oriononline.org/pages/oo/sidebars/front/index.html
http://cctc.comnet.edu/mla/original.htm/	http://www.care2.com/go/redirect/23135/	http://www.citizen.org/atomicroad
http://www.wildglobe.com/	http://www.mapscience.org	http://www.enn.com/news
http://www.oceana.org/index.cfm?sectionID=25&fuseaction=96	http://www.oceansatlas.com/index.jsp	http://www.enviroactiondesk.com/
http://www.scorecard.org/	http://dieoff.org/	http://www.earthshare.org
http://www.oceanconservancy.org/dynamic/aboutUs/publications/healthReports/healthReports.htm	http://www.conservation.org/xp/CIWEB/home	http://www.energyguide.com/info/ecocalc2.asp
http://www.airhead.org	http://www.safeclimate.net	http://www.wildaid.org
http://www.iclei.org/iclei/ecofoot.htm	http://envirolink.netforchange.com	http://www.rprogress.org
http://www.care2.com/community/trivia/	http://www.bestfootforward.com/	http://www.naturlink.pt/default.asp?ilInqua=2

Part 4: Go to this website

http://www.ecologyfund.com/registry/ecology/res_bestfoot.html

Fill in the form to determine your own personal "ecological footprint"

Part 5: Come to class on Friday (1-10) prepared to discuss the relationship(s) between the information given on these websites, the *World*

Population film which we saw during today's class, and the first readings assigned on your syllabus.

1) Beginning the week of January 13th, you are responsible for turning in a weekly Critical Review of an article on an environmental topic from a **reputable** website, such as that of a nationally recognized newspaper like www.latimes.com or www.nytimes.com, or from a website such as those listed below. Sources such as *The Daily News*, *USA Today*, *The Ventura Star*, *The Orange County Register*, and *The Malibu Times* are **not** appropriate sources. If you have any doubts about whether or not the source you are using is acceptable, ask me.

2) As you choose your article, remember to ask yourself these 2 questions:

- Is this article about something that human beings are doing (or have done or will do) which causes damage to the environment?
- Is this article about something that human beings are doing (or have done or will do) which helps recuperate and/or prevent damage to the environment?

If the answer to **BOTH** questions is no, then the article is **NOT** environmental within the context of this class. If you have any doubts about whether or not the article you have chosen is acceptable, ask me.

3) Remember that CRs, like all other work for this class, require precise MLA format and full bibliographic information.

4) Your CRs are due no later than Thursday of each week; there are 2 ways of handing them in:

- you may print out **both** your CR and the website article, staple them together, and bring them to class;
- you may email me your article, making sure that the URL link in your bibliography is active; if you choose this method, make sure that you send your CRs in time for me to respond by Thursday. Otherwise, the assignment will be considered late.

5) Some websites that may be useful for Critical Reviews:

<http://earth.geoportals.com>

<http://ens-news.com>

<http://envirolink.netforchange.com>

<http://www.earthfirstjournal.org>

<http://www.earthisland.org>

<http://www.ecologyfund.com> (allows you to sign up for daily eco-news bulletin)

<http://www.enn.com>

<http://www.igc.org/igc/gateway/enindex.html>

<http://www.naturalist.com/eco-news>

<http://www.nrdc.org>

<http://www.REPamerica.org>

And don't forget to check some of the sites that were listed on Assignment 1.

CS 511 944



U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)



Reproduction Release (Specific Document)

I. DOCUMENT IDENTIFICATION:

Title: *When Seeing Can Become Believing: A film-based* *eco-composition course*
 Author(s): *Jeri Pollock*
 Corporate Source: *X* Publication Date:

II. REPRODUCTION RELEASE:

In order to disseminate as widely as possible timely and significant materials of interest to the educational community, documents announced in the monthly abstract journal of the ERIC system, Resources in Education (RIE), are usually made available to users in microfiche, reproduced paper copy, and electronic media, and sold through the ERIC Document Reproduction Service (EDRS). Credit is given to the source of each document, and, if reproduction release is granted, one of the following notices is affixed to the document.

If permission is granted to reproduce and disseminate the identified document, please CHECK ONE of the following three options and sign in the indicated space following.

The sample sticker shown below will be affixed to all Level 1 documents	The sample sticker shown below will be affixed to all Level 2A documents	The sample sticker shown below will be affixed to all Level 2B documents
PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY _____ TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)	PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE, AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY, HAS BEEN GRANTED BY _____ TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)	PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY _____ TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
Level 1	Level 2A	Level 2B
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Check here for Level 1 release, permitting reproduction and dissemination in microfiche or other ERIC archival media (e.g. electronic and paper copy).	Check here for Level 2A release, permitting reproduction and dissemination in microfiche and in electronic media for ERIC archival collection subscribers only	Check here for Level 2B release, permitting reproduction and dissemination in microfiche only

Documents will be processed as indicated provided reproduction quality permits.
 If permission to reproduce is granted, but no box is checked, documents will be processed at Level 1.

I hereby grant to the Educational Resources Information Center (ERIC) nonexclusive permission to reproduce and disseminate this document as indicated above. Reproduction from the ERIC microfiche, or electronic media by persons other than ERIC employees and its system contractors requires permission from the copyright holder. Exception is made for non-profit reproduction by libraries and other service agencies to satisfy information needs of educators in response to discrete inquiries.

Signature: *Jeri Pollock* Printed Name/Position/Title: *Jeri Pollock, Instructor - English*
 Organization/Address: *Pepperdine University* Telephone: *818-353-4550* Fax: _____
 E-mail Address: _____ Date: *4-25-03*

III. DOCUMENT AVAILABILITY INFORMATION (FROM NON-ERIC SOURCE):

If permission to reproduce is not granted to ERIC, or, if you wish ERIC to cite the availability of the document from another source, please provide the following information regarding the availability of the document. (ERIC will not announce a document unless it is publicly available, and a dependable source can be specified. Contributors should also be aware that ERIC selection criteria are significantly more stringent for documents that cannot be made available through EDRS.)

jplocke@pepperdine.edu