

Nature & Culture in Latin America

LAS6938 Class No. 31025/LAS4935 Class No. 30405

I. General Information

Class Meetings

- Two sessions per week: session 1, 50 min; session 2 (workshop), 1:55 min.
- Dates and Schedule: Tuesday 8:30 – 10:25 am & Thursdays 8:30 am– 9:20 am
- Place: Weil Hall 279

Instructor

- Luis Felipe Gómez Lomelí
- Office: Grinter Hall 358
- Office hours (in-person and via zoom): To be decided.
- Email: email: luisgomezlomeli@ufl.edu

Course Description

Every species modifies its surroundings. From ants to elephants, and from fungi to baobabs, the mere presence of an individual of any species in a particular environment implies a certain degree of ecological modification. Humans are not the exception to this rule, of course. But, is our impact on our natural surroundings a simple consequence of our human “nature”? Or is it radically different to other species due to our exceptional culture? If the answer to the last question is positive then each human culture may have different environmental impact.

We will be discussing these topics all along this course. And to do so, we will be watching movies, visiting museums, and reading theoretical and fictional texts from the so-called “Latin” America to contrast the nature-human relations portrayed in those cultural products with the ones we are used to. During the process, an arrange of other questions will appear. Such as: What is nature? What is culture? What is human? What is an animal? How cultures have shaped our relations with non-human animals? How do we interact with non-animal species? How do we modify and instrumentalize the environment? And how different environments have shaped our societies?

In short, this course was built as a safe space to share our thoughts on the most fundamental philosophical inquiries. Accordingly, students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Required Readings

All readings and other materials are found in Ares through the Course Reserves link on Canvas. There are no texts to purchase for the class.

Materials and Supplies Fees: n/a

II. Assignments, Grading, and Policies

10% Participation

Consistent informed, thoughtful, and considerate class participation is expected from all enrolled students in this course. Also, every respectfully intended opinion is welcome and will enrich our discussion. This is a philosophy-based course, and philosophy's first main goal is not to provide correct answers but to ask questions. So, every question is welcome too. No matter how simple, silly or nonsensical it may seem at first hand, it may be the right question to ask, the one we were all looking for and/or we were afraid to verbalize. Finally, in every philosophy-based course there always will be topics and questions which may be unintentionally hurtful to all of us. The second main goal in philosophy is to unwrap these topics and questions to signal and explain why a well-intended proposal may have unintended awful consequences.

35% Workshops

Workshops are meant to put in practice the knowledge acquired in previous readings and class discussions. Workshops will usually be small groups in-class activities and will be evaluated as uncomplete/complete during class time. The exceptions are listed on the calendar (mainly, when our meeting place will not be the classroom but a museum or garden), then you will have to post your written response on Canvas before the next session. We will have four out-of-classroom sessions: at the Harn Museum, the Florida Museum of Natural History, the University Arboretum, and the Wilmut Gardens.

Workshops final grade will be the average of all workshops' grades, each one evaluated as uncomplete/complete.

30% Essays

There will be two essays, each worth 15% of your final grade.

The first one, **midterm essay**, will be an in-class handwritten autobiographical essay which will have to combine both the quoting of bibliographical sources assigned during the course and the use of autobiographical experiences to analyze and reflect on the selected topic. Students may bring pen and paper to the session, and all needed or desirable non-electronic resources—including transcribed quotes, bibliographic data, schematic outlines, main arguments and counterarguments, et cetera. Students are free to choose their topic to explore, in direct relation with the course's topics and readings. Students will have two hours to write their essays, which will provide enough time to write about 1,500 words.

The second essay, **final essay**, will be a 2000-3000 words analytical essay counting for the Writing Requirement (WR). A minimum grade of C is required for general education credit. Writing assignments have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course: Final Essay. The instructor will evaluate and provide feedback before the end of the course on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.

Four steps for this essay: 1) abstract (a tentative one paragraph summary about the main thesis and arguments that will be exposed in your essay), 2) Outline (schematic essay's structure showing all its components—introduction, argument 1, counterargument 1, et cetera—with a brief statement or explanation about each one; no more than one page), 3) essay draft (ideally, the complete essay, or at least 80% of it, to be submitted for individual and peer review feedback), 4) the final version. The first 3 steps will be evaluated as uncomplete/complete and will count as 50% of the final essay grade.

Students are free to choose their topic to explore, in direct relation with the course's topics and readings. This essay requires a title, an abstract, a clear thesis (or thesis statement), a well-defined locus of enunciation, at least three well-supported arguments and three well supported counterarguments, and a final discussion or reflection.

A thesis statement explains the *what* and the *how* of your point. *What* are you arguing? *How* will you argue it? We are looking for a one-sentence statement that summarizes the main idea of your essay and explains how your research

(usually, the library texts you read and the movies you saw) supports this idea. Sometimes a thesis statement needs two sentences. The best practice to write a good thesis statement (and also to write a good abstract) is to write a *tentative* thesis statement before beginning to write the actual essay. Writing is a sort of magical process: it enables us to discover that we already knew a lot of things and we already had some marvelous and sophisticated ideas, but we were not aware of those.

The locus of enunciation is your vantage point. Declaring and exposing your locus of enunciation is telling a little bit about yourself in the text, to allow the reader a better understanding of the *what* and *why* of your essay. Think about a documentary on deforestation of the tropical rainforests, it may have a different impact on you as a viewer if the same data and opinions are exposed by a dweller of the tropical rainforest or by a dweller of a mega-city.

Finally, arguments and counterarguments. Think about your essay as debate on the subject with an imaginary person or persons. Then, your arguments will be those reasonings, data, support ideas, et cetera, that you are presenting to convince *them*. And the counterarguments will be those reasonings, data, support ideas, et cetera, that *they* are using to refute your thesis. The main difference between an actual debate and an essay, of course, is that in an essay you have to articulate and explain both arguments and counterarguments; and that, in order to sustain your thesis, you also have to demonstrate the invalidity of all counterarguments. Tip: if you cannot find counterarguments for your essay, try to convince anyone about your thesis during a casual chat—people are naturally inclined to convince you otherwise.

15% Short Presentations

We will have two short presentations during the course. Each presentation will last approximately 3 minutes (depending on the class size) and will use visual aids such as Power Point, et cetera.

The first presentation, the “**Animal**” presentation, will be a traditional, bibliography-based presentation on the human domestication of an animal species. The second presentation, the “**Plant**” presentation, will be a self-reflecting presentation on the meaning of a vegetal species and/or plant/tree individual for yourself, your family, and your community. This second presentation will be built in three steps. The first two steps will consist on two autobiographical 300 words texts (as shown in the calendar) on plants and trees. The third step will consist on an interview to a family member.

10% Final Presentation (self-reflection photoblog semester project)

Each week, during the semester, you will have to take at least two photographs of anything you find interesting on your surroundings and write down a short reflection about that image and its relation with the concepts and topics discussed in class. Think about this project as a private photo-journal or photoblog where you can write and record whatever you want.

By the end of the semester, you will have to revise your writings and pictures and construct an autobiographical narrative about how the different concepts of nature and culture are intertwined (or not) with your own experience of the world. You may want to avoid sharing certain reflections and pictures or you may want to use them all (if all of it fits in eight minutes). It's up to you!

The format for the presentation is totally free. You won't need to find a central thesis for it and you won't even need to present a logical, coherent narration. It can be as walking through an art gallery with an art expert guide, through a museum with a frenetic dog, or through a room filled with random objects while listening to a myriad of external, unrelated voices.

The only requisites are:

- Use the photographs you took.
- Use your own reflections about nature and culture.
- Relate your own reflections with some of the diverse concepts of nature and culture seen in class.

Guidelines and rubrics for each one of the above-mentioned items will be provided on the course Canvas page.

Evaluation: Final grades will be assigned on the following scale (based on percentage points out of the total): **A:** >93% **A-:** 92-90% **B+:** 89-87% **B:** 86-83% **B-:** 82-80% **C+:** 79-77% **C:** 76-73% **C-:** 72-70% **D+:** 69-67% **D:** 66-63% **D-:** 62-60% **E:** 59% and below.

Attendance and Make-Up Work: Because this is a discussion-based course, students' attendance and active participation is required for the course's functioning and the mutual enrichment of all its participants. Requirements for class attendance and coursework are consistent with university policies found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#illnesspolicytext>

Assignments will be subject to the following reduction of points if turned in late: within 24 hours of the posted date and time, the assignment will be docked 25% of the total possible points; 24-48 hours late will result in 50% loss of total possible points. Assignments will not be accepted beyond 48 hours past the due date. Let me know as soon as possible if you need to miss an assignment due date for any reason (e.g., conference, illness, family emergency).

UF ACADEMIC POLICIES & SUPPORT SERVICES

- **Academic Honesty:** As a student at the University of Florida, you have committed yourself to uphold the Honor Code, which includes the following pledge: *"We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity."* You are expected to exhibit behavior consistent with this commitment to the UF academic community, and on all work submitted for credit at the University of Florida, the following pledge is either required or implied: *"On my honor, I have neither given nor received unauthorized aid in doing this assignment"*. It is assumed that you will complete all work independently in each course unless the instructor provides explicit permission for you to collaborate on course tasks (e.g. assignments, papers, quizzes, exams). Furthermore, as part of your obligation to uphold the Honor Code, you should report any condition that facilitates academic misconduct to appropriate personnel. It is your individual responsibility to know and comply with all university policies and procedures regarding academic integrity and the Student Honor Code. Violations of the Honor Code at the University of Florida will not be tolerated. Violations will be reported to the Dean of Students Office for consideration of disciplinary action. For more information regarding the Student Honor Code, please see: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.
- **Services for Students Requiring Accommodations:** The Disability Resource Center (0001 Reid Hall, 352-392-8565, www.dso.ufl.edu/drc/) coordinates the needed accommodations of students with disabilities. This includes registering disabilities, recommending academic accommodations within the classroom, accessing special adaptive computer equipment, providing interpretation services and mediating faculty-student disability related issues. *I want you to do well in this class and will gladly work with you to implement any necessary accommodations.*
- **Course Evaluation:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via www.ufl.bluera.com/ufl/.
- **Student Privacy:** There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see the Notification to Students of FERPA Rights.
- **Campus Helping Resources:** Students experiencing crises or personal problems that interfere with their general well-being are encouraged to utilize the university's counseling resources. The Counseling & Wellness Center provides confidential counseling services at no cost for currently enrolled students. Resources are available on campus for students having personal problems or lacking clear career or academic goals, which interfere with their academic performance.
- **Food Insecurity.** The Pantry is a resource on the University of Florida campus committed to eradicate food insecurity (<https://pantry.fieldandfork.ufl.edu/>). Food insecurity is not having a reliable access to nutritious foods for yourself on a regular basis. If you, or anyone you know is experiencing food insecurity, the Pantry is a resource to visit.
- **Software Use:** All faculty, staff, and students of the university are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal

penalties for the individual violator. Because such violations are also against university policies and rules, disciplinary action will be taken as appropriate.

- **Sexual harassment of any kind will not be tolerated in this course:** UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment: <http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041>
- **Gender Equity Statement.** Gender-based discrimination and violence are antithetical to the university's mission and values, violate university policies, and may also violate federal and state law. The Office for Accessibility and Gender Equity is here for anyone who has been affected by gender-based discrimination and violence. If you or someone you know has experienced gender-based discrimination or violence, please contact the Office for Accessibility and Gender Equity to get support and information about your rights and reporting options. You can learn more about university protections, supportive resources, response processes, and prevention efforts by visiting www.titleix.ufl.edu The University Title IX Coordinator is located in the Office for Accessibility and Gender Equity and is responsible for providing support to anyone affected by gender-based discrimination or violence. If you would like to report gender-based discrimination or violence affecting our community, please contact Russell Froman, Assistant Vice President for Accessibility and Gender Equity and ADA and Title IX Coordinator at (352) 273-1094, or by e-mail at rfroman@ufl.edu. You can also submit a report using the online portal: https://cm.maxient.com/reportingform.php?UnivofFlorida&layout_id=20
- **Video or Audio Recording of Class Lectures.** Students may record video or audio of class lectures for their own personal educational use, in connection with a complaint to the University, or as evidence in, or in preparation for, a criminal or civil proceeding. A "class lecture" is an educational presentation delivered by faculty (including any individual hired or appointed by the University to conduct classroom, teaching activities) or guest lecturer, as part of a University of Florida course, intended to inform or teach enrolled students about a particular subject. Students may not publish recorded lectures without the written consent of the faculty or guest. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered to be published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, or leaflet. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

HEALTH & WELLNESS

- **U Matter, We Care:** If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.
- **University Counseling & Wellness Center:** 3190 Radio Road, (352) 392-1575, www.counseling.ufl.edu/cwc/ (Counseling Services, Self-Help Library, Groups and Workshops, Training Programs, Outreach and Consultation, Community Provider Database).
- **Sexual Assault Recovery Services (SARS):** Student Health Care Center, (352) 392-1161.

ACADEMIC RESOURCES

- **E-learning technical support:** (352) 392-4357 (select option 2) or e-mail to Learning-support@ufl.edu.
- **Career Resource Center:** Reitz Union, (352) 392-1601. www.crc.ufl.edu/. Career assistance and counseling.
- **Library Support:** <https://uflib.ufl.edu/find/ask/> Various ways to receive assistance with respect to using the libraries or finding resources.
- **Teaching Center:** Broward Hall, 392-2010 or 392-6420. <https://teachingcenter.ufl.edu/> General study skills and tutoring.
- **Writing Studio:** 302 Tigert Hall, 846-1138. <https://writing.ufl.edu/writing-studio/> Help brainstorming, formatting, and writing papers.

III. Calendar

Subject to change based on the research interests of students enrolled in the course and the availability of invited speakers

Week/ Session	Topic of the day Texts and movies to be completed before class. <i>Taking notes summarizing daily readings and screenings is highly recommended. Generating questions for class discussion is a must.</i> Assignments due today.	In-class activities
Module 1: The Two Poles of Nature and Culture		
Week 1 Session 1 (2 hr)	<p>General introduction. No readings today.</p> <p>Reflect on the meanings and definitions of “culture” and “nature” you have been exposed to. Be prepared to define them in your own words according to your own ideas and beliefs (yes, fundamental definitions are always beyond the realm of facts and deep into the realm of beliefs).</p>	<p>Whole class discussion.</p> <p>Workshop: Cartography I. For this workshop you will need a laptop or tablet. In small groups you will explore cartographic satellite images to propose rational parameters to identify different environmental modifications and deduct/imagine how different cultures have different nature-human relations.</p>
Week 1 Session 2 (1 hr)	<p>Nature, society, and property. Read: John Locke, <i>Second Treatise of Government</i>, 1690. (9 pages) Guiding questions: What is nature for Locke? What are humans for Locke? What are the political implications of these ideas? What are the environmental implications? Watch: <i>District 9</i> (film 112 min.) Country: South Africa. With Locke’s idea of property in mind, watch this movie and reflect on how the shift on who has the right to own may modify—or not—our perception of what is natural and what is cultural.</p>	<p>Whole class discussion.</p>
Week 2 Session 1 (2 hr)	<p>Read: Robin Wall Kimmerer, <i>Braiding Sweetgrass</i>, 2013. (8 pages). Guiding questions: Which are the main differences between Wall Kimmerer’s conceptions of nature and humanity and Locke’s?</p>	<p>Workshop: Art! We will meet at the Harn Museum of Art for this session.</p>

	<p>Do you side with one of them? Or do you prefer another approach?</p> <p>Meeting site: Harn Museum of Art.</p>	<p>Bring a notebook and a pen or pencil. Watch the exhibitions thinking what works reflect/denounce Wall Kimmerer's ideas and what works reflect/denounce Locke's ideas. Write a 300 words reflection on Canvas. Due: before next class.</p>
Week 2 Session 2	<p>Watch: <i>The Embrace of the Serpent</i> (film 125 min.) Country: Colombia.</p> <p>Guiding questions: Which are the concepts of nature and culture for the two main characters? If there is a "highest" pursue (religious, historical, et cetera) in any of the characters, which one is it?</p> <p>Watch: <i>Inside Henry Ford's Failed Amazon City</i> https://www.youtube.com/watch?v=b7nnmZWC8_E (14 min.)</p> <p>Why did Henry Ford fail? What cultural aspects he did not take into account? What natural features he did not consider?</p>	<p>Whole class and small groups discussion.</p>
Module 2: How Do We Feel and Study Nature?		
Week 3 Session 1	<p>Environmental ethics.</p> <p>Read: Merchant, Carolyn. <i>Radical Ecology</i>. (17 pages).</p> <p>Guiding questions: Which are the pros and cons of each environmental ethics? If you had to choose one, which one would be? Why?</p>	<p>Whole class discussion.</p> <p>Workshop: Digital Poster. For this workshop you will need a laptop or tablet. In small groups you will discuss the three different environmental ethics and design a digital poster to depict the ethics of your choice.</p>
Week 3 Session 2	<p>How do we study nature?</p> <p>Guttman, Burton S. <i>Biology</i>. (10 pages).</p> <p>Underline all the technical words that can be used with a different meaning in different contexts. Why do you think these words have so many meanings?</p>	<p>Whole class and small groups discussion.</p>

<p>Week 4 Session 1</p>	<p>Watch: <i>Parasite</i> (film 132 min.) Country: South Korea. Guiding questions: Why do this film has that title? Who or what is the parasite? Who or what is the host? Why do you think we use words such as “parasite” and “host” to talk about these phenomena?</p>	<p>Workshop: Movie Script. In small-groups, write the general plot of a movie based on a biological metaphor.</p>
<p>Module 3: Animals</p>		
<p>Week 4 Session 2</p>	<p>Read:</p> <ul style="list-style-type: none"> • Cortázar, Julio. <i>Axolotl</i>. (6 pages) Country: Argentina. • Couto, Mia. <i>The Bird-Dreaming Baobab</i> (12 pages) Country: Mozambique. • Quiroga, Horacio. <i>Wild Honey</i> (7 min. reading) https://shortstoryproject.com/stories/wild-honey/ Country: Uruguay. <p>Guiding questions: What kind human-animal relations are depicted in these short stories? Is it possible to have one single kind of human-animal relation or, in other words, to have a single ethical framework for all human-animal relations? What does it mean to be animal? What does it mean to be human?</p>	<p>Whole class and small groups discussion.</p>
<p>Week 5 Session 1</p>	<p>Read the assigned pages of Caras, Roger. <i>A Perfect Harmony</i>, and prepare a short presentation on the selected species. Guiding questions for your presentation: Where was the species domesticated? How long ago? Why? Which are the possible “benefits” for the species produced by its domestication? What kind of relation was built with the species?</p>	<p>“Animal” presentations! <i>Worth: 7%.</i> Evaluated as shown in consigned rubric.</p>
<p>Week 5 Session 2</p>	<p>Read: Merian, María Sibylla. <i>Metamorphosis Insectorum Surinamensium</i> (2 page). Country: Suriname. Guiding questions: How is knowledge about nature obtained? Which communication channels are playing a role in these texts? How and for whom is knowledge gathered and shared?</p> <p>Meeting site: Florida Museum of Natural History. Bring a notebook and a pen or pencil. Take notes about the species: Is that a domesticated or “wild” species? Can you imagine yourself as Cortázar’s protagonist with one of the specimens? As Couto’s? Or rather as Quiroga’s characters? How do museums participate in knowledge-sharing: as Merian or as the other women mentioned by Merian?</p>	<p>Small groups discussion.</p> <p>Write a 300 words response on Canvas. Due: before next class.</p>

<p>Week 6 Session 1</p>	<p>Read: Stallwood, Kim. <i>A Primer on Animal Rights</i>. (5 pages). Watch: <i>Amores perros</i> (film 153 min.) Country: Mexico. Guiding questions: What is cruelty? What is empathy? Think about particular rituals and cultural practices developed by different societies to soften the ethical tension underlying the act of eating.</p> <p>WARNING: The assigned reading and film depict situations that can be extremely uncomfortable for sensitive audiences. If you want to be excused from this assignment, please let me know in advance and arrive during the second hour of our session for the workshop.</p>	<p>This session will be divided in two parts. During the first hour we will discuss the film and the reading. The second hour will be dedicated to the workshop. Workshop: Short story. Using the previous readings as a model and/or the visit to the museum, write a short story with an animal as protagonist or co-protagonist. Upload it to Canvas before the end of the session.</p>
<p>Midterm</p>		
<p>Week 6 Session 2</p> <p>Week 7 Session 1</p>	<p>Midterm wrap-up. This session will be dedicated to answer questions, wrap-up previously discussed topics, give the guidelines for the midterm essay, and to assign time for midterm essay workshop in small groups.</p> <p>In-class essay.</p>	<p>Midterm essay will be handwritten during class time. You can bring all non-electronic resources as you want: notes, bibliography, schematic outline, quotes, etc. <i>Worth: 15%.</i> Follow the guidelines given in "Assignments." Evaluated as shown in consigned rubric.</p>
<p>Module 4: Plants & Fungi</p>		
<p>Week 7 Session 2</p>	<p>Read: Coccia, Emanuele. <i>The Life of Plants</i> (19 pages). Guiding questions: How can we conceive the universe from the point of view of a plant? What changes? Are we really able to</p>	<p>Whole class and small groups discussion.</p>

<p>Week 8 Session 1</p>	<p>imagine the shift from the anthropocentric perspective to the plantacentric one?</p> <p>Read: Salih, Tayeb. <i>A Handful of Dates</i> (5 pages). https://xpressenglish.com/our-stories/handful-of-dates/</p> <p>Country: Sudan.</p> <p>Watch: “Iran Ancient method Persian Gardens”, https://www.youtube.com/watch?v=ZeDZYdosmOk (6:36).</p> <p>Country: Iran.</p> <p>Guiding questions: What is the philosophy behind the Persian garden (later, the Islamic garden)? What kind of plants does it have? What technologies and sciences were needed to develop and sustain it? What would be its ultimate goal? Also, think about the house gardens and lawns you know in your community and tentatively answer the same questions. Finally, which environmental ethics are depicted in Salih’s short story?</p> <p>Meeting site: Wilmut Gardens.</p>	<p>General feedback on the midterm essay.</p> <p>Workshop: Gardens. Write a 300 words response on your thoughts about similarities and differences of gardens. This would be your first autobiographical approach for your plant presentation in two weeks. Due: before next class.</p>
<p>Week 8 Session 2</p> <p>Week 9 Session 1</p>	<p>Read: Oyewùmí, Oyèrónké. <i>The Invention of Women</i>. (20 pages).</p> <p>Country: Nigeria.</p> <p>Guiding questions: Why does Oyewùmí affirm that “women” were invented? Which epistemological shifts were needed to construct that “invention”? How was this invention imposed? Which are the pros and cons of Oyewùmí’s proposal?</p> <p>Read: Nagendra and Mundoli, <i>Cities and Canopies</i>, (5 pages).</p> <p>Country: India.</p> <p>Guiding questions: What is the cultural value of trees? Does that value change from one species to another? Is there an overlap between the cultural value that a community gives to a tree species and the value that we give, as individuals, to particular trees, also as individuals? Can a tree be also a monument?</p> <p>Meeting site: University Arboretum</p>	<p>Whole class and small groups discussion.</p> <p>Workshop: Trees. Write a 300 words response on your thoughts about trees. This would be your second autobiographical approach—or advance—for your plant presentation next week. Due: before next class.</p>
<p>Week 9 Session 2</p>	<p>Read: Tsing, Anna L. <i>The Mushroom at the end of the world</i> (10 pages).</p> <p>Guiding questions: What is an entanglement? Why do we need to “look” underneath the surface? Which would be the</p>	<p>Whole class and small groups discussion.</p>

<p>Week 10</p> <p>Week 11 Session 1</p>	<p>consequences of realizing that we, as society, have been oblivious of the underground realm?</p> <p>Spring break!</p> <p>Prepare your presentation on the plant that has significant value for your family or for a particular family member.</p>	<p>Workshop: Plant presentations. <i>Worth: 7%.</i> Follow the guidelines given in “Assignments.” Evaluated as shown in consigned rubric.</p>
<p>Module 5: Seasons and Environment</p>		
<p>Week 11 Session 2</p> <p>Week 12 Session 1</p>	<p>Ghosh, Amitav. <i>The Great Derangement</i> (15 pages). Country: India. Guiding questions: How can we represent climate in a narrative? How can we depict or even imagine climate change? Is it nature a mere “background”? What is the difference between controlling and predicting natural phenomena?</p> <p>Watch: <i>Ar condicionado</i> (film 72 min) Guiding questions: Which are the differences between luxury and necessity? What do we talk about when we talk about humanity in the context of climate change? Which are the differences of environmental footprint among the characters?</p> <p>Calculate your environmental footprint: https://footprint.wwf.org.uk/</p>	<p>Whole class and small groups discussion.</p> <p>Workshop: Conventional objects with high footprint. For this workshop you will need a laptop or tablet. In small groups you will explore and compare present and previous conventional objects used in the household to discuss if the relative advantages of the new designs are really worth the increase of their environmental footprint.</p>

<p>Week 12 Session 2</p>	<p>Final essay abstract due date.</p> <p>Watch: Guzmán, Patricio. <i>Nostalgia de la luz</i> (film 90 min.) Country: Chile. Guiding questions: What is time? What is memory? What is history? Why do we know “so much” about ancient history and so “little” about recent history? How do we recreate our own history? What objects and beings do we use to do that?</p>	<p>Whole class and small groups discussion. Abstract. <i>Worth:</i> 5% of your final essay grade.</p>
<p>Week 13 Session 1</p>	<p>Read:</p> <ul style="list-style-type: none"> • Gordimer, Nadine. <i>The Ultimate Safari</i>. (5 pages). https://englishroom.com/?p=38183 Country: South Africa. • Wall, Peter. <i>The Conflict Shoreline, Colonialism and Climate Change</i>. https://geographicalimagination.com/2015/08/28/the-conflict-shoreline-colonialism-and-climate-change/ <p>Guiding questions: How do certain environments are instrumentalized for cultural purposes? How is the human/non-human dichotomy defined in these processes? Is the instrumentalization of the environment a cause or a consequence of the natural features of a given environment?</p>	<p>Workshop: Borders. For this workshop you will need a laptop or tablet. In small groups you will explore the world looking for other examples of the instrumentalization of the environment. Tip: Look at the borders between countries.</p>
<p>Week 13 Session 2</p>	<p>Final essay outline due date.</p> <p>Read:</p> <ul style="list-style-type: none"> • Lahiri, Jhumpa. <i>Interpreter of Maladies</i>. (9 pages). Country: USA/India. • Fletcher, Robert. <i>Nature is a nice place to save but I wouldn't want to live there: environmental education and the ecotourist gaze</i>. (12 pages). <p>Guiding questions: What is the “ecotourist gaze”? Can we find that gaze in Lahiri’s characters? What are the philosophical or psychological roots of that gaze? Can we relate that gaze with particular ideas of time, nature, and culture?</p>	<p>Whole class and small groups discussion. Outline: <i>Worth:</i> 5% of your final essay grade.</p>
<p>Week 14 Session 1</p>	<p>Watch: Janga, Eché. <i>Buladó</i> (film 87 min). Country: Curaçao. Read: Tondeur and Marder. <i>The Chernobyl Herbarium</i>. (10 pages). Guiding questions: What are “remains”? Are “remains” both cultural and physical? Are remains always reincorporated in cultural and natural processes?</p>	<p>Workshop: Rubble. For this workshop you will need a laptop or tablet. In small groups you will explore the world</p>

		looking for remains or rubble of past human enterprises.
Final Thoughts		
Week 14 Session 2	Essay draft due date. Final presentations.	<i>Worth:</i> 40% of your final essay grade. Evaluated as uncomplete/complete.
Week 15 Session 1	Final Presentations.	Final presentations. <i>Worth: 10%.</i> Follow the guidelines given in “Assignments.” Evaluated as shown in consigned rubric.
Week 15 Session 2	Second term wrap-up, individual final essay feedback and peer review workshop.	Bring a printed version of your essay draft.
Week 16 Session 1 Exam date	Final thoughts. Final Essay due date. Follow the guidelines given in “Assignments.” Evaluated as shown in consigned rubric.	<i>Worth:</i> 50% of your final essay grade.

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