

ENGL/EVST 275 – Literature and the Environment
Spring 2017, Hendrix College

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In the United States there is more space where nobody is than where anybody is.

This is what makes America what it is

—Gertrude Stein, *The Geographical History of America* (1936)



James Henry Beard, *The Circus Announcement* (1866)

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1	Wed, 18 Jan		Course Introduction	
2	Fri, 20 Jan		<ul style="list-style-type: none"> ♦ The Bible, Book of Genesis, Chapters 1-3 ♦ Annette Kolodny, "Unearthing Herstory" 	
3	Mon, 23 Jan	I	<ul style="list-style-type: none"> ♦ Annie Dillard, "Living Like Weasels" ♦ John Berger, "Why Look at Animals?" 	
4	Wed, 25 Jan		F.W. Murnau, Nosferatu (Kino HD remastered) [Jan 24th Mills B, 7pm]	
5	Fri, 27 Jan	D	H.G. Wells, <i>The Island of Dr. Moreau</i> <ul style="list-style-type: none"> ♦ book summary ♦ The Island of Dr. Moreau: XII The Sayers of the Law (69-79); XIV Dr Moreau Explains (86-99); XV Concerning the Beast Folk (100-106); XVI How the Beast Folk Taste Blood (107-122); XVIII The Finding of Dr. Moreau (129-133); XXI The Reversion of the Beast Folk (151-165); XXII The Man Alone (166-169). 	
6	Mon, 30 Jan	E	Charles Darwin excerpts	
7	Wed, 1 Feb	A	William Cronon, " The Trouble with Wilderness "	
8	Fri, 3 Feb		Henry David Thoreau, " Walking "	
9	Mon, 6 Feb		<ul style="list-style-type: none"> ♦ Peter Weir, <i>Mosquito Coast</i> [Feb 5th, Mills A, 7pm] 	
10	Wed, 8 Feb		<ul style="list-style-type: none"> ♦ Werner Herzog, <i>Grizzly Man</i> [Feb 7th, Mills A, 7pm] 	
11	Fri, 10 Feb		♦ draft Essay #1	
	Mon, 13 Feb		writing workshop, Essay #1	
12	Wed, 15 Feb		required individual conferences [Tues-Fri – Doodle scheduler]	
13	Fri, 17 Feb		Edgar Rice Burroughs, <i>Tarzan of the Apes</i> , chptrs I-XI (through p.111)	
14	Mon, 20 Feb		MIDWINTER BREAK	Essay #1 due hard & e-copies " Writing for Dr. V. "
15	Wed, 22 Feb	D	<i>Tarzan</i> , chapters XII-XX (through p.207)	
16	Fri, 24 Feb	E	<i>Tarzan</i> , to end	
18	Mon, 27 Feb	A	<ul style="list-style-type: none"> ♦ Edgar Rice Burroughs, "Tarzan's First Love" ♦ Gabe Hudson, "Notes from a Bunker along Highway 8" 	
19	Wed, 1 Mar	I	<ul style="list-style-type: none"> ♦ John Berger, "Ape Theatre" ♦ Simon Critchley, "Is Humour Human?" 	
20	Fri, 3 Mar		<i>Dawn of the Planet of the Apes</i> [March 2nd, Mills B, 7pm]	
21	Mon, 6 Mar		writing day/optional conferences	
22	Wed, 8 Mar		writing workshop, Essay #2	
23	Fri, 10 Mar		required individual conferences [Wed-Fri – Doodle scheduler]	
24	Mon, 13 Mar		Willa Cather, <i>My Antonia</i> , Intro and Book I	Essay #2 due hard & e-copies
25	Wed, 15 Mar	E	<i>My Antonia</i> , Book II	
26	Fri, 17 Mar	A	<i>My Antonia</i> , Books III, IV, & V (+ 1918 intro)	

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	20 - 24 Mar	SPRING BREAK
27	Mon, 27 Mar	Tillie Olsen, <i>Yonnonidio</i> , chpts. 1-5
28	Wed, 29 Mar I	Olsen, <i>Yonnonidio</i> , to end (plus fragments)
29	Fri, 31 Mar	<i>Beasts of the Southern Wild</i> [March 30th, Mills B, 7pm]
30	Mon, 3 Apr	Manning, <i>Lawrence Booth's Book of Visions</i> , Part I
31	Wed, 5 Apr D	<i>Lawrence Booth's Book of Visions</i> , Part II
32	Fri, 7 Apr	<i>Lawrence Booth's Book of Visions</i> , Part III
33	Mon, 10 Apr	prewriting workshop
34	Wed, 12 Apr A	Susan Griffin, " Matter "
35	Fri, 14 Apr	Margaret Atwood, <i>Surfacing</i>
36	Mon, 17 Apr I	<i>Surfacing</i>
37	Wed, 19 Apr D	<i>Surfacing</i>
38	Fri, 21 Apr E	<ul style="list-style-type: none"> ♦ Carolyn Merchant, "Reinventing Eden" ♦ Roy Scranton, "Learning How to Die in the Anthropocene"
39	Mon, 24 Apr	<ul style="list-style-type: none"> ♦ <i>Ex Machina</i> [April 23rd, Mills C, 7pm] ♦ Essay#1 OR #2 resubmission due (include originally graded essay)
40	Wed, 26 Apr	writing day/optional conferences
41	Fri, 28 Apr	writing workshop
42	Mon, 1 May	writing workshop, Essay #3
	Tue, 2 May	Reading Day
	Wed, 10 May 10:00-11:00	<ul style="list-style-type: none"> ♦ Essay # 3 due (hard and e-copies) ♦ course evaluation

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Course Description

The purposes of this course are: (1) to use literary expression to explore America's complicated relationship with the land it inhabits, (2) to introduce you to the reading and interpretation of literature at the college level, and (3) to refine your writing skills for collegiate work. We will read stories, novels, poems, and essays, and watch films, all of which explore how we have imagined the natural world, our relationship to it, and thus human nature as well.

Because this course also aims to introduce you to the reading and interpretation of literature in a more general way, discussion will not always directly concern depictions of the environment and visions of the natural world. We will look at narrative technique, structure, literary inheritances, and economic, gender, and racial issues, etc. (all of which, it should be noted, have an impact on how we read an individual text's portrayal of its environment).

To gain as much from this course as possible, we will actively engage the course content. While some lectures by the professor will certainly occur, student interaction—with the stories, with classmates, with the instructor, with your own imaginations and critical eye—will constitute the primary course activity. For class, you may be asked to work with a small group, to bring a prepared comment, to do some in-class writing; etc.

Outside of class, you will four IDEA pieces and three formal essays. My role is to foster your talents and to help you succeed. We will have several workshops over the semester focused on your writing. The goals here are to create another way to learn from one another and to provide additional feedback and coaching on your written work.

Texts: The course trajectory is roughly chronological as well as thematic:

Roots & Dominion

- ☒ select nonfiction (Genesis, Kolodny, Dillard, Berger, Darwin, Thoreau, Cronon)
- ☒ F. W. Murnau, *Nosferatu* (1922)
- ☒ H.G. Wells, *The Island of Dr. Moreau* (1896) -- excerpts
- ☒ Peter Weir, *The Mosquito Coast* (1986)
- ☒ Warner Herzog, *Grizzly Man* (2005)

The Primate Family Tree

- ☒ Edgar Rice Burroughs, *Tarzan of the Apes* (1912)
- ☒ select stories & essays (Burroughs, Hudson, Berger, Critchley)
- ☒ Matt Reeves, *Dawn of the Planet of the Apes* (2014)

Impoverished Environments

- ☒ Willa Cather, *My Antonia* (1918)
- ☒ Tillie Olson, *Yonnondio* (1974)
- ☒ Benh Zeitlen, *Beasts of the Southern Wild* (2012)
- ☒ Maurice Manning, *Lawrence Booth's Book of Visions* (2001)

Women & Nature

- ☒ Susan Griffin, "Matter" (1979)
- ☒ Margaret Atwood, *Surfacing* (1972)
- ☒ select essays (Merchant, Scranton)
- ☒ Alex Garland, *Ex Machina* (2015)

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Requirements

- ☞ *Class Participation* (10%): The class participation grade will reflect your **active** participation in class activities, assessed subjectively, including attendance and timeliness.
- ☞ *Quizzes*: The goal of reading quizzing is (1) to reward you for doing the work absolutely necessarily for the course; (2) to assess the engagement of students who do not participate actively in class discussion; and (3) to foster class discussion by ensuring everyone has the raw material at their command. Quizzes will be random, unannounced, and short. They will cover basic facts only—not interpretation. I will drop your lowest graded quiz from your final total quiz score (this includes zeros for quizzes missed for absences).
- ☞ *IDEA pieces* (15%): Four times during the semester you will submit by e-mail a one-page, 1.5-spaced IDEA piece on that day's reading no later than two hours before class. Think of it as offering a hypothesis about some very specific aspect of the day's assigned reading. Do not summarize or tell us what we probably already know. Look for ideas *inside the text, between the lines*—not something the author directly says, but some more general idea that informs what the author says. Or take an idea from a nonfiction reading and expand it, providing your own insights or even challenging it. Or comment on how the language of a particular passage, or the structure of an entire text, contributes to the ideas.
- One or more IDEA pieces will likely become material for the day's class discussion. In other words, this is public writing for your peers. *You will receive ½ credit based upon taking your content seriously, and the other ½ after resubmitting with grammar/style problems resolved.* The resubmission must occur sometime before your next IDEA piece is due. IDEA pieces serve to allow you to direct class discussion, to give you space to brainstorm in advance of formal essays, and to work on your grammar and style. You will be assigned to one of four groups (I, D, E, or A). See the syllabus for due dates.
- ☞ *Three Essays* (20% each): Assignments for the essays will be distributed during class. As this course fulfills the college's W1 writing requirement and as I am committed to your success, we will spend time discussing writing in class, looking at drafts, and conferring in individual conferences. I am happy to work with you on your grammar and style, and you should expect that it will be graded, though we will not have time to work on these skills during class. Draft early! Revise often! Seek feedback!
- Located in the west/left wing of Bailey Library, the Writing Center is an excellent, free resource. Peer tutors can assist in organizing, revising, and editing assignments at any stage of the process. The Center is open Monday through Thursday from 1:00 - 5:00 pm and 6:00 - 10:00 pm, and on Sunday from 6:00 - 10:00 pm. Make appointments online at <https://www.hendrix.edu/writingcenter/contactus/> or by reaching Felipe Pruneda Senties, Director, at pruneda@hendrix.edu or 505-1560. Drop-ins are welcome.
- ☞ *Other writings and exercises rewrites and essay drafts* (10%): Throughout the semester, and sometimes during class, you will do short writings of various kinds. Graded based upon completion/effort.

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Other Policies

- ☒ The syllabus is subject to revision as the course progresses.
- ☒ *Email:* Email will be used to contact the entire class for communicating changes to the syllabus and other matters. Check your Hendrix account daily.
- ☒ Drinks are permitted in class, but no food. No hats except for religious or medical reasons.
- ☒ *Learning Disabilities:* Any student who needs accommodation in relation to a recognized disability should inform the instructor at the beginning of the course. In order to receive accommodations, students with disabilities are required to contact Julie Brown in Academic Support Services at 501-505-2954.
- ☒ The failure to complete any course requirement may result in a failure of the course.
- ☒ *Academic Dishonesty:* Intellectual dishonesty will not be tolerated. See the academic integrity statement and policy in the student handbook. Frequently, failure to document and attribute secondary sources adequately is not a deliberate attempt to pass another's ideas and words off as one's own, but rather a misunderstanding of how to give that other person sufficient credit properly. Please consult with me on any documentation question so we can avoid problems.
- ☒ *Late essays:* If you have extenuating circumstances, you must consult me at least one week prior to the due date (except in the case of actual emergencies). Otherwise, you will lose five points for every day it is late, starting from when class begins on the due date.
- ☒ *Essay Format:* All submitted essays must follow the MLA style for format, documentation, and bibliography. Specifically:
 - ☒ MLA format: 12 point font, Times New Roman or Garamond (with serifs). 1" margins all around (watch out for 1.5" left margin default). No extra space between paragraphs (watch out for default); section breaks are fine. No cover sheet. No folders. Staple pages (not my job). Last name and page numbers in the upper right corner of each page except the first. All papers must have a productive title and a "[Works Cited](#)" section. Epigraphs beneath the title are welcome. Footnotes or endnotes are permitted.
 - ☒ Exceptions to MLA format: Single-space the name/course/date/professor information on the first page. 1.5-space block/indented quotations; indent .5 on each side. If you have room, add your entire "Works Cited" section at the bottom of your last page.
 - ☒ MLA documentation: MLA calls for [parenthetical documentation](#), not footnotes or endnotes. Consult any recent English handbook, the *MLA Handbook* in the library, or the online guide linked via the English Department's website. *Rule of thumb: Given the context of the surrounding passage and the bibliography listing, include the absolute minimum amount of information necessary within the parentheses.*