

Environmental Justice in a Moment of Danger; Nick Estes' *Our History is the Future: Standing Rock Versus the Dakota Access Pipeline, and the Long Tradition of Indigenous Resistance*; *The Red Deal: Indigenous Action to Save Our Earth*; and Ashley Dawson's *People's Power: Reclaiming the Energy Commons*. Instead of exams, students will write short analytical and creative pieces in response to the readings and complete a final paper or project.

Course Materials: Please buy digital or print copies of the *Parable of the Sower* graphic novel, *Red Nation: Indigenous Action to Save Our Earth*, Tommy Pico's *Nature Poem*, Le Guin's *The Word for World is Forest*, and Simon Orpana's *Gasoline Dreams: Waking Up from Petroculture*. Digital copies are available through many sites. Print copies can be ordered from Mysterious Galaxy Bookstore: <https://www.mystgalaxy.com>. *The Red Deal* is available to order a physical or digital copy at <https://www.commonnotions.org/the-red-deal>. All other required readings will be available on CANVAS. Videos and films will be available through CANVAS and through Film and Video Library E-reserves.

Remote Class Schedule/ Synchronous and Asynchronous Options

You will have the option of coming to participate in class discussions once a week synchronously on Zoom, or asynchronously by posting to the class discussion boards. I will be posting pre-taped lectures for you to view before you come to class or post to the discussion boards. The **lectures** will be posted **every TUESDAY AND THURSDAY by 12 noon PST** in the weekly course modules on Canvas, and **our synchronous class meeting time** will be from **1-1:50pm on THURSDAYS** except for Week 5, when it will take place on Tuesday.

Course Evaluation. To pass this class students must receive a passing grade in the following areas:

Assignments:		Grading Scale:			
Participation, including Discussion Boards	35%	93-100	A	73-76	C
Blog Posts (3)	45%	90-92	A-	70-72	C-
		87-89	B+	67-69	D+
Final Creative Assignment with Final Maker's Process Statement and Self-Assessment or Research Paper with Self-Assessment	20%	83-86	B	63-66	D
		80-82	B-	60-62	D-
TOTAL	100%	77-79	C+	0-59	F

Discussion and Participation (35%) (with thanks to Professor Erin Suzuki):

You will be evaluated on your discussion and participation in this class, but you may participate in two different ways:

1) Synchronous. Attend discussion sections from 1-1:50 pm on Thursdays except week 5, when it will be Tuesday 1-1:50. The course is scheduled to run from 12:30, but you can use the time from 12:30-1 to view the video lecture, in an approximation of what would take place in an in-person class.) While you will not be required to have your camera on during class, it would be appreciated, because it is depressing to speak to a lot of black boxes. Whether your camera is on or off, you must be an attentive and engaged participant to receive credit for participation. This includes:

- Speaking up in the discussion
- Contributing comments or questions in the chat
- Being respectful and attentive to your classmates
- Contributing to discussions in breakout rooms

If you attend and participate in the synchronous discussion, you do not have to post to the discussion board, though you can do so for extra credit.

2.) Asynchronous. Post to the discussion boards twice after viewing each lecture. For example, after viewing Tuesday's lecture, your first post to the discussion board must be up by 12 midnight (PST) on Wednesday; you will have an additional 24 hours to read your classmates' and my posts, and you must complete a second post responding to one of us by midnight on Thursday. Similarly, after viewing Thursday's lecture, please post your response by 12 midnight (PST) on Friday and follow up with your second post by midnight on Saturday. In your discussion posts, I would like you to 1) answer the questions that I pose during lecture, and 2) ask any additional questions (if any) that you have about the text or the topics/ideas addressed in the lecture.

You are welcome to switch between synchronous and asynchronous modes; so, for example, if you usually attend the synchronous discussion but must miss it for any reason, you will not be penalized.

Your participation will be evaluated as follows:

- A: Comes to discussion prepared and participates/engages productively (by speaking up and writing in the chat) in every class discussion; or posts 2x (or more) to the discussion board per class, and thoughtfully and thoroughly responds to the questions posed in lecture or ideas introduced on the boards by your classmates.
- B: Comes to discussion prepared and participates productively (by speaking up or writing in the chat) in most class discussions; or posts to the discussion boards in a mostly timely fashion and adequately responds to the questions posed in lecture or those posed by classmates.
- C: Comes to discussion, and sometimes participates; or posts at least once to the discussion boards after every class, and/or does not always engage the questions posed in lecture or gives answers that are too brief.
- F: Misses 5 or more discussions/discussion board posts.*

*Excused absences, or arrangements to submit late posts, must be cleared in a discussion with me. These absences or late posts will not count as “missed.”

3 Required Blog Posts (45% Total; 15% each). I will ask you to write 3 Blog Posts to be submitted in response to Assignments on CANVAS. In these posts, I will ask you to analyze the texts assigned for the modules leading up to the assignment or complete a creative work and a maker’s statement about them. I will post the Blog prompts on CANVAS at least 2 weeks ahead of time. These Blog Posts are designed to give you practice writing in a public mode and to help you actively respond to the reading and other assignments. The aim of these assignments is to give students space to explore new ideas, raise questions, develop insights, and think critically. Blog posts must be a minimum of 800 words and include at least one image, either one you have created or one you have found. *Please note:* Blog entries are not summaries of the reading and students should not summarize the plot in their entries. Instead, use the Blog Post to pursue a question or idea in relation to the prompt. It is a great thing to do to build on a Discussion Board comment you’ve made as the springboard for a Blog Post, and I strongly encourage it. Blog Posts are due as file uploads on **F 1/28, M 2/14, and M 2/28.**

20% of the final grade will be based on your Final Research Paper (5-7 Pages) or Creative Project (up to 20 pages) with 3-Page Maker’s Process Statement (includes cover page) that reflects on how your final project relates to the ideas, texts, and images you explored in class over the course of the quarter. I will upload a more detailed Assignment Prompt later in the quarter. Final Materials are due **TU 3/15** by midnight as File Uploads on Canvas.

Extra Credit: If you attend synchronous class, you may also post to the Discussionboards if you’d like and depending on how often you post and the writing you do, I will add upto one letter grade of extra credit at the end of the class.

Accommodations. If you prefer to be called by a different name or to be referred to by a different gender than what appears on your enrollment record, please notify me. Students with disabilities should be sure to register with the Office for Students with Disabilities (OSD) <http://disabilities.ucsd.edu/about/index.html>. If you require any specific accommodations, please provide a copy of your paperwork to me as soon as possible.

Community/Discussion Guidelines. This class is intended for students interested in challenging commonly held understandings of race, gender, sexuality, class, and nation. Given the nature of the course there will likely be a wide range of opinions. Ideally the course will prompt you to think for yourself and to raise questions about conventional views and received wisdom. However, please engage one another in discussion with respect and consideration. Do not use abusive and harsh language, and please respect the UCSD Principles of Community that we are all expected to follow (<http://www.vcb.ucsd.edu/principles.htm>).

Office hours/email contact info

I have scheduled and by appointment office hours on Zoom. Attendance at office hours is not required but highly encouraged. You may also contact me by email with questions, concerns, or

to set up a personal appointment. I will try to respond to all email within 48 hours.

Illness or other contingency

- Ideally, the expanded time frame of this course will allow individuals experiencing mild symptoms to continue to participate. However, if you are experiencing severe symptoms or other hardship, please let me know as soon as possible.
- If you anticipate difficulty with getting regular access to the Internet in ways that will compromise your participation in this course, please reach out to me immediately. All discussions will remain confidential.

Resources

- Accommodations for Students with Disabilities: I am available to discuss appropriate academic accommodations that may be required for students with disabilities. Requests for academic accommodations are to be made during the first three weeks of the semester, except for unusual circumstances. Students are encouraged to register with the Office for Students with Disabilities (OSD) to verify their eligibility for appropriate accommodations.
- Office for Students with Disabilities: According to the Office for Students with Disabilities (OSD), "Students requesting accommodations for this course due to a disability must provide a current Authorization for Accommodation (AFA) letter issued by the OSD. Students are required to present their AFA letters to the MCWP Program Representative/OSD liaison in advance so that accommodations can be arranged." Contact OSD at (858) 534- 4382, osd@ucsd.edu, or the office at University Center 202. Be aware that such accommodations are not retroactive. Please see <https://osd.ucsd.edu/> for more information.
- Writing Support: Although I am here to support you with your writing assignments, if you feel that you need additional assistance you may also contact and make an appointment with tutors at the Writing and Critical Expression Hub (<http://commons.ucsd.edu/students/writing/index.html>) or with the OASIS Language and Writing Program (<https://students.ucsd.edu/sponsor/oasis/language-writing/index.html>).
- Basic Needs: Any student who has difficulty accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in this course, is encouraged to contact: foodpantry@ucsd.edu | basicneeds@ucsd.edu | (858)246-2632.
- CAPS Student Health and Well-Being: Provides services like confidential counseling and consultations for psychiatric services and mental health programming. <https://studentwellbeing.ucsd.edu/>.
- Community Centers: As part of the Office of Equity, Diversity, and Inclusion, the campus community centers provide programs and resources for students and contribute toward the evolution of a socially just campus. <https://students.ucsd.edu/student-life/diversity/>.
- Undocumented Student Services: Programs and services are designed to help students overcome obstacles that arise from their immigration status and support them through personal and academic excellence <https://uss.ucsd.edu/>.

SCHEDULE

Week 1 Racial Ecologies and Cultures of Climate Change

TU 1/4 VIDEO LECTURE Welcome to the Virtual Classroom Course Overview and the Syllabus
Discussion Boards Check-In

Name a cultural text about the environment that you encountered growing up. How did it focus on environmental issues and what kind of effect did it have on you?

TH 1/6 VIDEO LECTURE AND SYNCHRONOUS CLASS: Read Marez, Foreword: "Racial Ecologies: A View from Ethnic Studies" and LeiLani Nishime and Kim D. Hester Williams, Introduction: "Why Racial Ecologies?" from *Racial Ecologies*.

What is an example of racial ecologies that you can think of from your own life?

Week 2 Indigenous Science and the Teachings of Plants

TU 1/11 Read Kyle Powys Whyte, "Indigeneity" from *Keywords for Environmental Studies*, 143-146; Robin Wall Kimmerer, "Learning the Grammar of Animacy," *Leopold Review* (2012), 4-9.

What do you know about plants in the place you are from? How did you learn it?

TH 1/13 Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* excerpts (through page 21) and "The Gift of Strawberries."

Week 3 Speculative Fictions of Climate Change

TU 1/18 Read Shelley Streeby, "Introduction" to *Imagining the Future of Climate Change* and watch *Snowpiercer* (Joon-Ho, 2015)

If you were going to design another car of the train in *Snowpiercer*, what would its major design elements be and what would it illuminate about or add to the story?

Optional Short Extra Reading: Lisa Lowe, "Globalization"

TH 1/20 Read Streeby, "#NoDAPL: Native American and Indigenous Science, Fiction, and Futurisms" and watch *Anamata Future News: A Web Series of News Bulletins from Aotearoa's Future*.

Week 4 Indigenous Movements and Futurities

TU 1/25 Nick Estes, Table of Contents, Map, Prologue, and Chapter 1, *Our History is the Future: Standing Rock Versus the Dakota Access Pipeline, and the Long Tradition of Indigenous Resistance*

What do you remember about media coverage of the Dakota Access Pipeline struggle? If possible, discuss an example of it in relation to Estes' writing.

1-1:50 Synchronous Discussion Moved to Tuesday This Week Only

TH 1/27 Nick Estes, Chapter 7, *Our History is the Future*

F 1/28 Blog Post #1 Due**Week 5 Manifestos: The Red Deal**

TU 2/1 Read *The Red Deal: Indigenous Action to Save Our Earth* through 106
 TH 2/3 Finish *The Red Deal*

Week 6 Music, Poetry, and Storytelling

TU 2/8 Read Julie Sze, Selections from *Environmental Justice in a Moment of Danger* and “Environmental Justice as a Soundtrack of Freedom” Blog Post from *Undisciplined Environments* (2019) and read Tommy Pico, *Nature Poem* through page 44.
 If you were making an environmental justice soundtrack, what is the first song you would put on it, and why?

TH 2/10 Finish Tommy Pico, *Nature Poem*.

Week 7 Cultures of Climate Change I**M 2/14 Blog Post #2 Due**

TU 2/15 Read Damian Duffy and John Jennings, *Parable of the Sower: A Graphic Novel Adaptation* (2020) through page 81 and Butler, *Parable of the Sower* excerpt.

TH 2/17 Read *Parable of the Sower: A Graphic Novel Adaptation* through 121 and Streeby, Chapter 2, “Climate Refugees in the Greenhouse World: Archiving Global Warming with Octavia E. Butler” from *Imagining the Future of Climate Change*

Week 8 Cultures of Climate Change II

TU 2/22 Finish *Parable of the Sower: A Graphic Novel Adaptation* and Butler, *Parable of the Sower*, Excerpt II

TH 2/24 Start Ursula K. Le Guin, *The Word for World is Forest* and watch *Worlds of Ursula K. Le Guin* (Curry, 2018)

Week 9 Speculative Protest Fiction: The US War in Vietnam and 1970s Environmentalisms**MO 2/28 Blog Post #3 Due**

TU 3/1 Read Le Guin, *The Word for World is Forest* through Part 6.

TH 3/3 Finish *The Word for World is Forest* and read Sean Guynes, [*The Word for World Is Forest: Ecology, Colonialism, and the Protest Movement*](#)

Week 10 After Oil: Waking Up from Petroculture M 3/7 Blog Post #3 Due

TU 3/8 Selections from Simon Orpana, *Gasoline Dreams: Waking Up from Petroculture* and Ashley Dawson, *People's Power: Reclaiming the Energy Commons*

TH 3/10 Selections from Simon Orpana, *Gasoline Dreams: Waking Up from Petroculture*

Final Materials Due 3/15 by midnight as File Uploads. Please contact me if you need an extension through Friday of finals week.