

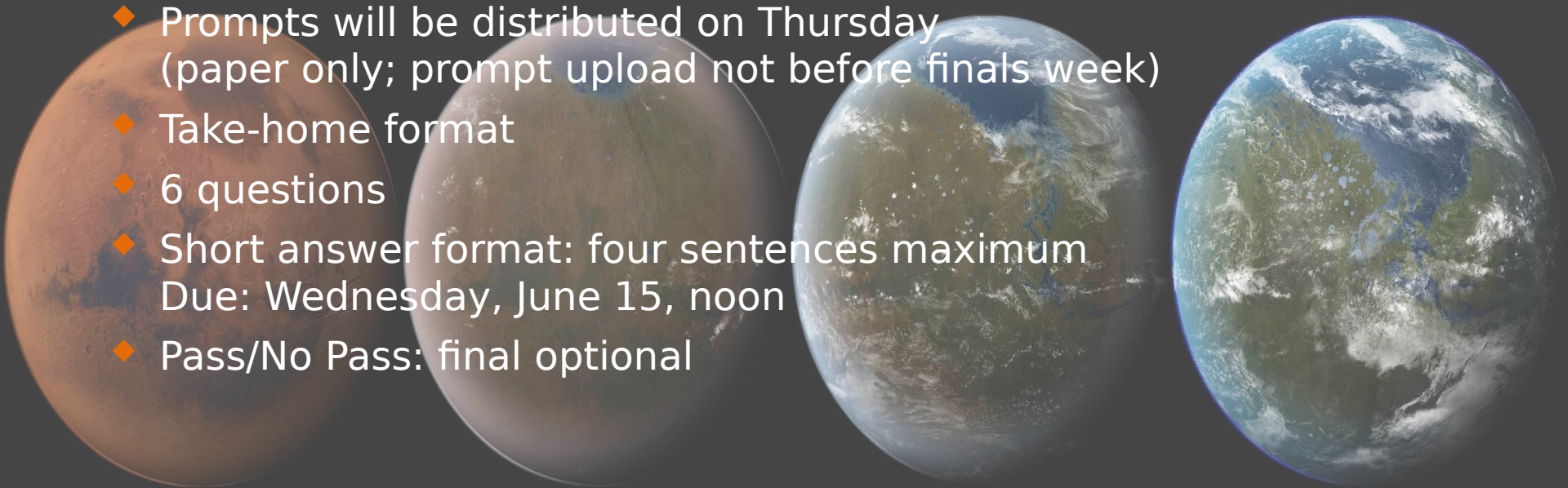
The background of the slide features four celestial bodies arranged horizontally. From left to right: Mars, showing its reddish-orange surface with darker patches; Venus, appearing as a pale yellowish-brown sphere; Earth in a dark phase, showing a brownish-green surface; and Earth in a bright phase, showing blue oceans, green continents, and white clouds. The text is overlaid on the left side of these images.

Environment across Cultures: Discussion and Review Part 1

**ENG/ENV M30: Environment across Cultures
Prof. Heise
Spring 2023**

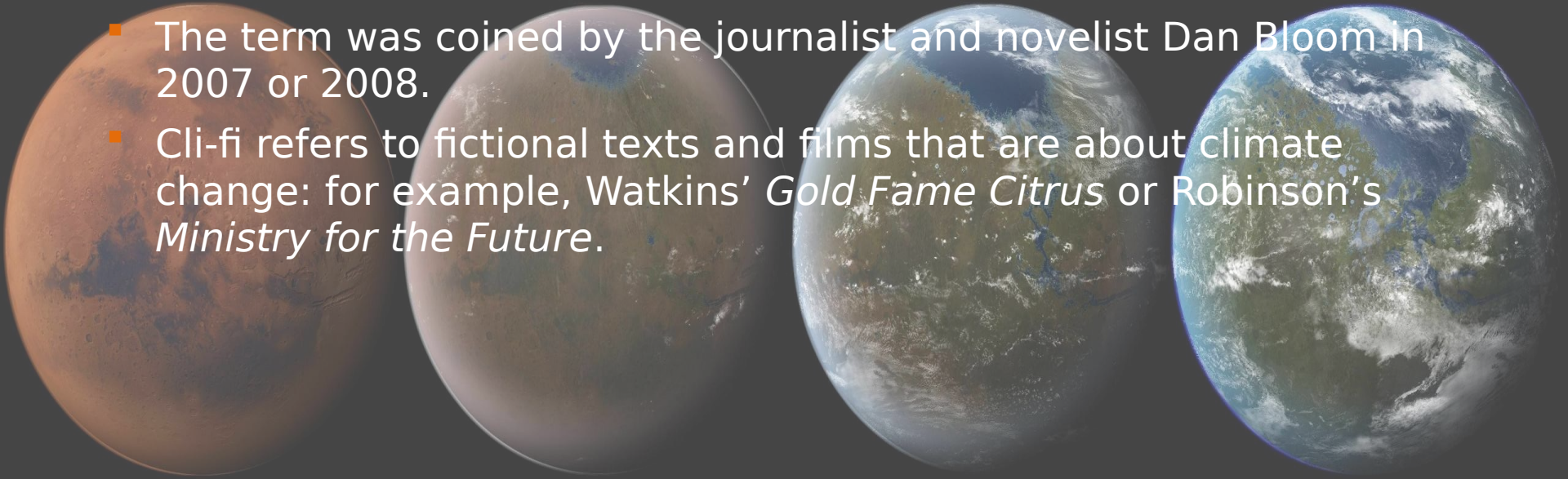
Information about our Final

- ◆ Prompts will be distributed on Thursday (paper only; prompt upload not before finals week)
- ◆ Take-home format
- ◆ 6 questions
- ◆ Short answer format: four sentences maximum
Due: Wednesday, June 15, noon
- ◆ Pass/No Pass: final optional



What is Cli-fi?

- The term was coined by the journalist and novelist Dan Bloom in 2007 or 2008.
- Cli-fi refers to fictional texts and films that are about climate change: for example, Watkins' *Gold Fame Citrus* or Robinson's *Ministry for the Future*.



Cli-fi texts and films “are about” climate change – but:

- What if a novel describes strange changes in nature, but doesn't really mention climate change: for example, Jeff VanderMeer's *Annihilation*? Or Adam McKay's *Don't Look Up*?
- What if climate change is in the background of a plot that mostly revolves around a different topic: for example, David Brin's *Earth* or Amitav Ghosh's *Gun Island*?
- What if a novel describes climate change, but not caused by greenhouse gas emissions: for example, Abe Kobo's ***Inter Ice Age 4*** (第四間氷期 , *Dai-Yon Kampyōki*) or Stephen Baxter's *Flood*?
- What if climate change features prominently, but seems to be mostly a metaphor for social or economic change, or for a character's personal development: for example, in Ian McEwan's *Solar* or N.K. Jemisin's *The Fifth Season*?

Course Review 1:

Cultural Frameworks and Environmental Masterplots

Wilderness:

- ◆ The story of nature as ideal when it is as untouched by humans as possible
- ◆ Very influential idea in North American and Australian environmentalisms; central for the conservation movement and the 1964 Wilderness Act
- ◆ Wilderness as a central environmentalist ideal makes it difficult to envision and practice positive human interactions with nature.
- ◆ Wilderness as a central ideal environmentalist ignores or erases indigenous people's histories with nature

Materials to review: McKibben|Muir| Cronon| Kimmerer |
Tending the Wild | Lectures 2, 3, and 4

Course Review 1:

Cultural Frameworks and Environmental Masterplots

Pastoral:

- ◆ The story of nature as ideal when it is improved and used by humans, especially for food production
- ◆ Pastoral sometimes portrays rural nature as a landscape of work (georgic), sometimes as an idealized landscape of leisure
- ◆ Supermarket pastoral: use of pastoral imagery to sell contemporary commodities

Materials to review: European paintings | 19th-century American paintings | Gifford | Pollan | Lectures 5 and 6

Course Review 1:

Cultural Frameworks and Environmental Masterplots

Indigenous Storytelling:

- ◆ The story of nature as benefiting from moderate human maintenance and improvement
- ◆ Central components: nature as a house or garden that needs to be maintained to function well; humans' activities as part of nature; kinship relations with nonhuman species; spiritual relationships to the land
- ◆ Newer versions: emphasis on loss of past relationships to land and nonhuman species; emphasis on colonial violence; question of adaptation of indigenous knowledge to altered circumstances (climate change, biodiversity loss)

Materials to review: Kimmerer | *Tending the Wild* | Berta Cáceres | Kyle Powys Whyte | *Qapirangajuq* | Lectures 2, 11, 12, 18

Course Review 1: Cultural Frameworks and Environmental Masterplots

Toxic Storytelling:

- The story of nature as visibly or invisibly polluted and harmful for humans
- Central components: protagonist's realization that the world is polluted; sense of no escape; anger and protest of the powerless victims against the powerful (governments, corporations, land owners); emphasis on deformed bodies (human and nonhuman) and landscapes; emphasis on harm to families
- Newer versions: emphasis on pollution always already being present; emphasis on invisible harm to genes and long-term well-being of future generations

Materials to review: Carson | Chavez | Bullard | Pulido | Schlosberg | Lectures 6, 8, and 9 [links to environmental justice]

Course Review 1:

Cultural Frameworks and Environmental Masterplots

Disaster/Apocalypse:

- ❖ The story of nature as so degraded that human communities experience disaster or sometimes even "the end of the world as we know it"
- ❖ Central components: focus on sudden and large-scale disaster rather than gradual, small-scale change; focus on scientific knowledge, ignored by politicians and journalists; inclusion of maps, charts, graphs, and statistics; focus on heroic savior figures; emphasis on harm to families, which often (but not always) stand as a proxy for national or global society; typically happy endings that foreshadow the building of a new society/world
- ❖ Cli-fi: A whole genre of writings and films has emerged to engage with climate change by old and new narrative strategies and metaphors.

Materials to review: Hulme (esp. Ch. 10); *The Day After Tomorrow*; Murray and Heumann; *Qapirangajuq*|Lectures 16, 17, and 18

Course Review 2: Environmental Justice

- **Distributive Justice:**

Access to environmental resources and benefits
Protection from environmental scarcities and risks

- **Participatory Justice**

Involvement in decision-making over environmental issues
Power to veto environmental decisions
Power to implement environmental decisions

- **Capabilities Justice:**

Possibilities for flourishing & living a full life for humans and nonhumans
Includes health, free movement, social bonds, and emotional ties, among others

- **Recognition Justice:**

Acknowledgment of different kinds of knowledge about and management of ecosystems
Respect for spiritual or religious meanings of nature for particular communities

Materials to review: Environmental justice handout | Kimmerer | Bullard | Schlosberg | Pulido | Chavez | Cáceres | Whyte | LENS.cast podcast | Guha and Martínez-Alier | Virunga | Weik von Mossner | *Qapirangajuq* **Lectures 7, 8, 9, 10, 11, 12, 18**

Course Review 2: Environmental Justice

■ Multispecies Justice:

Justice in decisions about which species are protected and allowed to live, and which ones are considered unimportant or undesirable and are allowed to die out or are harvested/hunted to extinction

Justice in decisions about benefits and risks between humans and nonhumans: especially but not only conflicts between conservationists and local communities (spotted owl vs. lumberjacks in the US, mountain gorillas vs. rebel groups vs. refugees in the Democratic Republic of Congo).

Materials to review: Environmental justice handout | Heise | Wanigatunga | Chiang | *Virunga* | Weik von Mossner | **Lectures 13, 14, and 15**

Course Review 2: Environmental Justice

- **Climate Justice:**

Climate change considered as a political and ethical issue related to socio-economic inequality, human rights, collective rights, and historical responsibility. Central focus on the fact that globally, the human populations who are least responsible for climate change suffer more of its serious consequences than those who are most responsible.

Transgenerational justice, as a part of climate justice, emphasizes the needs and claims of future generations of humans and nonhumans (Greta Thunberg, Extinction Rebellion)

Materials to review: Environmental justice handout | Weik von Mossner | Hulme | *Qapirangajuq* | Crutzen and Stoermer
Lectures 1, 17, and 18