

*Before the ASLE workshop on teaching climate change met, I asked participants to send two things: a few sentences about what they teach that could include climate change; and then one page of something to contribute to the discussion, such as a teaching assignment or exercise. The array of these contributions was rich and wide—from remedial writing to graduate courses in ecocriticism, from community colleges to research institutions, from just-starting questions to well-tested teaching tactics, from a poem to a measuring-carbon-sequestration-in-a-tree field exercise. I have chosen some of these contributions to post here, ones I think might be especially useful to teachers of courses in English and other literature and language departments. I have done some light editing and shortening.*

*Red notes before contributions are mine.*

*SueEllen Campbell, English Department, Colorado State University  
<http://changingclimates.colostate.edu>*

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*Good sources here on encouraging active hope, or positive and creative action—hard but critical tasks.*

### **Lorraine Anderson**

I have taught remedial writing and would like to teach composition, definitely weaving in climate change material. I am also thinking of teaching a 10-week community education class based on *Hell and High Water: Climate Change, Hope, and the Human Condition* by Alastair McIntosh.

To me, what makes this so hard to teach is that it may already be too late to reverse our trajectory toward extinction, and none of us knows what to do, really, to break out of the consensus reality that keeps the trajectory in place.

In adding a climate change component to the community college remedial writing course I taught, I found it useful to frame the course around the idea of story. On the first day I wrote on the board “The Universe is made of stories, not of atoms,” a quote from Muriel Rukeyser, “The Speed of Darkness.” We talked about what this meant and then I read “Three Stories of Our Time” from the introduction to *Active Hope* by Joanna Macy and Chris Johnstone. If I were still teaching the course I would also read something about story from *The More Beautiful World Our Hearts Know Is Possible* by Charles Eisenstein. I invited students to reflect on the stories they are living inside. I also wrote “Imagination lays the tracks for the reality train,” a quote from astrologer Carolyn Casey, on the board and

invited discussion. So important and difficult to get students to see that they can create something different.

Later we focused on the consumerism piece by watching “The Story of Stuff” video by Annie Leonard and reading “The Nature of Stuff” chapter in James Farrell’s excellent *The Nature of College*. Students reflected in writing on their relationship to stuff. We went on to contemplate addiction to devices (reading “Silicon Valley Says Step Away from the Device,” a 2012 article in the *New York Times*) and how this separates us from the physical world of nature (reading “Not So Fast” by John Freeman, a 2009 piece from the *Wall Street Journal*). Students could choose to write a paper about doing a 24-hour media fast or taking themselves somewhere they had never been and just observing, without device in hand—a revelation to most.

I used to require students to write their final paper about sustainability, with a choice of three writing prompts (about the carbon footprint of your home, your food, your transportation), but it felt like I was being a sustainability Nazi so I changed the topic to the more open-ended theme “Making the world a better place.” We watched the TED Talk by John Francis (*Planetwalker*) and several students did write on environmental themes. On the last day of class I read to them from Paul Hawken’s excellent 2009 commencement speech to the University of Portland and asked them to write about their aspirations for their lives.

Students for the most part seemed to really appreciate my introducing some environmental realities into the course, although one student insisted that global warming is a 20-year cycle and that I was just advancing my own political agenda.

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*An excellent action assignment.*

### **Jill Gatlin**

I teach literature, interdisciplinary humanities, and cultural studies courses at New England Conservatory, a small music college where students fulfill their 21-credit Liberal Arts requirement with a writing course, a freshman seminar, and 2-credit electives. Many of my courses address environmental themes (BioCultures: Nature, Gender, Sexuality; Consumption and Waste; Wilderness to Wasteland: American Landscape and Identity; Environmental Justice in American Literature; Romanticism; 19th-Century American Literature; Food in Literature and Culture; Animals in Literature), and I plan to develop a cultural studies elective on Climate Change Arts and Culture for Spring 2017.

## Climate Change Communication and Action Assignment

**Context:** As I design a cultural studies course on Climate Change Arts and Culture—with units on Scientific Consensus and the Media; Economies and Consumer Culture; Global Justice; Literature, Art, Music, and/or Film; and Activism and Culture Jamming—I'm interested in SueEllen's question about how we can move beyond "analyzing the discourse." My students want to see possibilities, not just problems; they want to feel empowered, not just enlightened. Critical analysis doesn't always help students envision practical action or feel the collaborative spirit often necessary to inspire and support it. I'd like the following assignment to help students analyze the complexity of a specific climate change issue and see how they can be involved in cultural change. I used a similar assignment (addressing any environmental issue) in an eco-theory class and was impressed by the range of responses (an awareness-raising concert, grassroots governance policies, even an engineered pipeline spill response system—that assignment also allowed for entrepreneurial project proposals). I'm thinking of this as a mid-semester assignment that could be extended into a final project.

**Homework Assignment:** Find news stories or advocacy organizations' statements about a specific climate change problem—one we've been discussing, or something new—and type the following response, citing all information you gather:

- Why is climate change a problem in this case? What's at stake? Who are the stakeholders? How might this issue affect different groups or communities or nations of people, or different species, in different ways?
- How are governments involved in these issues? Corporations and industries? NGOs? Consumers? Citizens? How are you involved in these issues?
- What steps might be taken (by the above entities) to begin resolving or abating this issue?

**Group Activity or Assignment:** Choosing one of your peers' examples, draft a proposal for a written, artistic, community, educational, or activist project that responds to these problems and possibilities; include the following:

- What would you like to communicate to others about this issue?
- What is preventing action on this issue and/or what is preventing understanding of this issue? Think of practical as well as philosophical, ideological, and ethical barriers. Cite Oreskes and Conway and other course texts.
- Considering these barriers, potential counterarguments, and the ways others' views have been shaped, how might you communicate your message about this issue most effectively and begin to convince others of its validity? As relevant to your project, consider linguistic, visual, and

aural strategies (argumentation; rhetorical, literary, artistic, musical devices) and different ways to engage interpersonally, pedagogically, and culturally.

**Relevant Texts:** Although I haven't compiled a complete course reading list, students will read Naomi Oreskes and Erik M. Conway's *The Collapse of Western Civilization: A View from the Future* near the beginning of the semester. Narrated from the perspective of a Chinese historian 300 years in the future, the work integrates current scientific data with a projected view of the future to contextualize a fictionalized intellectual history exploring why Western nations did little to prevent climate change; this analysis will help students think about what's preventing action on or understanding of their issues.

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*Good assignment on framing, rhetoric, and values.*

### **Scott Hess**

I teach at Earlham College, primarily in the English Department, but also in Environmental Studies and in our first-year general education seminars. Up to now, I have only taught climate change in "Environment and Society," Earlham's introductory course for the Environmental Studies program. In that course, we emphasize systems thinking, teaching students how various systems—ecological, political, economic, anthropological, cultural, etc.—intersect in environmental issues and must be considered together in interpreting and developing solutions to environmental problems. We use this systems approach to teach students how to apply an interdisciplinary approach to environmental issues. The one year I co-taught this course myself, we used climate change as a primary focus to explore systems thinking, inviting professors from various relevant fields to come in and talk with students about how their discipline approaches climate change and why, then leading students to connect those various approaches in their own thinking. I gave my own "expert" class session, as a professor of literature and the only member of our Environmental Studies department core who works in the humanities, on how climate change has been "framed," in terms of rhetoric, metaphors, and underlying values. I've continued to use variations of this session in the yearly class session I still guest-teach for this course (though climate change is no longer a unifying topic of the course overall); I've included it also as my contribution of a teaching idea for the workshop.

I also teach a regular class on "American Literature and Ecology," which explores the American nature writing tradition from transcendentalism to the present in relation to a range of environmental movements and

philosophies (deep ecology, ecofeminism, social ecology, environmental justice, bioregionalism, etc.). I have not taught climate change in that course, but would like to think about ways to incorporate it. I am also considering creating an entire first-year general education class around the topic "Imagining Climate Change," which would focus on various ways climate change has been and currently is being imagined and on the social and ecological consequences of such imaginings. Such a course would include literature, film, and perhaps other forms of visual art, as well as political and cultural discourse of various kinds, in relation to the contemporary science and politics of climate change. I sometimes teach a first-year general education class on landscape arts, with a focus on landscape painting, and would be interested in possibly incorporating climate change art into that course as well. More broadly, I have been intrigued by the rapid overall growth of climate change scholarship in literary studies over the past several years, and as I start to enter that field myself (in an essay I am currently writing, for instance, on how Thoreau and Walden Pond are invoked in climate change activism), I would like to envision ways to bring that scholarship into my teaching.

### **Teaching Climate Change: Framing, Rhetoric, and Values**

I use this exercise in a class session I teach for "Environment and Society," the introductory course in Earlham's Environmental Studies program. In this course, we emphasize interdisciplinary systems thinking, teaching students how various systems—ecological, political, economic, social, cultural, etc.—intersect and must be considered together in interpreting and developing solutions to environmental problems. Professors in various fields teach individual guest classes at some point in the semester, to introduce students to their field and its methods and help them develop an interdisciplinary approach to environmental issues.

My exercise focuses on ways climate change is "framed" in public discourse and imagination, including what metaphors and narratives various people use to conceptualize it, what values that framing invokes, and what rhetoric it employs. I begin the class session by introducing students to overall humanities approaches to environmental studies, and specifically to the issue of "framing" (or "cognitive frames") and rhetoric. I ask students for starters to compare how they respond to the following three metaphors—"Love is war"; "Love is heaven"; and "Love is hard work"—and how such metaphors might influence their approach to personal relationships. We then discuss the overall issue of how cognitive frames structure people's constructions of identity and values; the ways they receive and interpret information; and their orientation towards various kinds of problem solving and action. From that point, we transition to climate change. I ask students to consider, in small groups, different effects of the following terms in framing people's attitudes and approaches to the issue:

- Global Warming     Climate Change     Global Heating
- Global Climate Disruption     Global Weather Variability

I then ask student what they think the main “frames” of climate change skepticism are and what metaphors and values they invoke. To stimulate and direct that discussion, I show the class a series of short online videos, stopping after each one to discuss. I’ve used ones in the past from:

- Center for the Study of Carbon Dioxide & Global Change  
<http://www.co2science.org/>
- Coleman’s Corner, by the meteorologist John Coleman (used to be on his KUSI TV website, see now on YouTube,  
<http://www.youtube.com/watch?v=D8FhmuWWcGw> )
- Globalwarming.org    <http://www.globalwarming.org/>

Then, more challengingly for my students—virtually all of them accept the established science on climate change—I ask them to interpret the framing and values that inform websites trying to mobilize action for climate change reduction. I’ve used videos or webpages in the past from:

- 350.org    <http://www.350.org/>
- Intergovernmental Panel on Climate Change (IPCC)  
<http://www.ipcc.ch/>
- Union of Concerned Scientists (UCS) webpage on global warming  
[http://www.ucsusa.org/global\\_warming/](http://www.ucsusa.org/global_warming/)

Through this exercise overall, we explore the social, political, and cultural power of various ways of imagining climate change, as well as the larger significance of framing for approaches to environmental problems.

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*Be sure to look at the course website.*

### **Janine DeBaise**

At the SUNY College of Environmental Science and Forestry in upstate New York, I teach writing courses that use environmental issues as a topic of inquiry, and my literature courses focus on contemporary nature literature. I am especially looking for more online articles, websites, and other resources to use in the classroom to help add climate change material to the conversation in the classroom.

In order to keep current on environmental issues, I use online sources. I think [350.org](http://www.350.org/) might be the most helpful one. My students are required to use twitter, and we hold twitter chats so that our conversation goes beyond just the group in the classroom. I find it helpful to follow accounts like [350.org](http://www.350.org/) that help curate environmental news. For me, both twitter

and reddit are invaluable sites for keeping up-to-date with environmental issues.

In my course, students research environmental issues, build websites, and then try to educate the public about environmental issues.

Here's a link to the course website: [ewp290.blogspot.com](http://ewp290.blogspot.com)

Here is page of environmental news sources curated by my students:  
<http://bit.ly/EnvSources>

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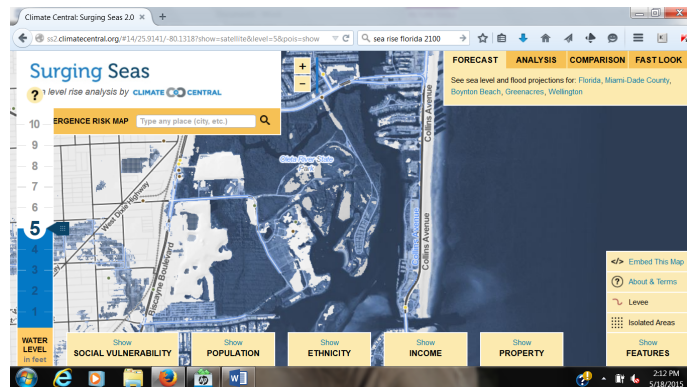
*Making assignments relevant and local . . .*

### **Heidi Scott**

I came to Florida International University in 2010 as a new professor filling a new faculty line within the English department, but with an informal association with SEAS, the School for Environment, Arts, and Sciences, which is an interdisciplinary unit that collects together humanities and sciences departments. The Dean's idea was to bring in faculty with interdisciplinary backgrounds (mine in Biology as well as English) to form collaborations between departments and initiate student and community engagement with South Florida's many environmental issues. There has been some progress on that front, but mostly I have been teaching and publishing within literary ecocritical studies. I teach 19<sup>th</sup> century British literature, Romantics especially; Ecocritical theory and environmental literature; science fiction; beginning survey courses; graduate seminars, esp. with M.F.A. students. My institution has over 70% Hispanic students, with Afro-Caribbean as the next largest group, so these students bring a cultural perspective to the literature that is not as dominated by the Anglophilia that characterized my own experience as a student of literature.

Even when I'm teaching Brit Lit courses, I always look for contemporary (esp. environmental) relevance. Climate change and sea level rise are enormous issues in South Florida, yet there isn't public discourse or popular awareness of the problem in proportion to the threat. I want to integrate climate change awareness and activism (like community service projects) into my courses in a way that is both honest and not totally paralyzing. I'd like to learn about new texts, primary and secondary, accessible to undergraduates. My classes have a wide range in levels of preparation, aptitude, and effort, so I need materials that won't totally flummox my students, but will challenge them. For example, Greg Garrard's primer *Ecocriticism* is widely cited by my students as too

advanced. Perhaps contemporary fiction pitched to an adolescent audience, like Paolo Bacigalupi's work, could open the door to climate change literature in my courses.



My workshop contribution is a provocative image of my campus at Florida International University in the 2100 scenario of a 5-foot rise in sea level. My building on campus is the red star. Everything blue is under water, and you see the fingers of Biscayne Bay and the Atlantic coast rising with every foot of water gained. Miami has the 4<sup>th</sup> largest population vulnerable to sea level rise *in the world*, yet Floridian legislators in Tallahassee are notoriously reticent when it comes to acknowledging climate change (let alone preparing for it!). This website, operated by National Geographic and Climate Central, can also project demographic layers in relation to sea level rise, showing, inversely, both how some of the most expensive coastal properties are the most at risk, and how Miami's huge socioeconomic stratification may lead to disproportionate suffering by lower-income groups, which are more often peoples of color. For me, this image is a microcosm of the social, economic, and ecological effects very much within climate change projections.

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*A single strong, simple image can have a lot of teaching potential.*

### **Brianna Burke**

At Iowa State University, I teach Literature and the Environment (undergraduate), Trans-National Environmental Justice, and Environmental Literature (graduate).

In a survey we conducted here at ISU about environmental attitudes and beliefs, one of the most surprising findings was that students were split 50/50 about whether or not climate change was natural or man-made. A disturbing result, but it tells us quite succinctly where we need to focus our teaching energy. Climate Change is an omnipresent topic in my classroom conversations, but never a direct one and I need to fix that. I

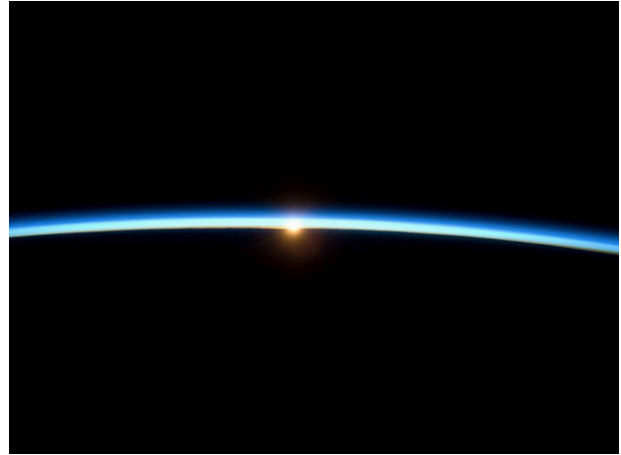


want to start all of my classes with a text that addresses climate change directly, so that it lays a foundation for the course and helps students understand why they should care about the topics that follow.

Eventually, I would like to offer a senior seminar and a graduate course solely on the literature of Climate Change.

This is our atmosphere.

I use this picture in class to talk about how incredibly thin the layer between us and space really is. So thin that it can easily be—and *has been*—upset by chemical imbalance. Then I introduce Stacy Alaimo’s theory of Transcorporeality (how we are intermeshed with our environment), and use David Suzuki’s example of “air” to illustrate the concept: we conceive of our bodies as fully bounded, yet we can’t really say where “air” stops and our bodies begin. At our mouths? But that is silly. We know that as we breathe “air” circulates through our lungs, through our cells, and then back out into the world, where plants use the sun’s energy to convert it into more “air”. In short, what we put into this very thin layer of atmosphere between us and space also enters our bodies and the bodies of every other living thing—and every other ecological process—on the planet.



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*On getting at climate change issues indirectly. (But can we change the climate change plot into something other than a tragedy? What would this require of us?)*

### **Brian Deyo**

My name is Brian Deyo and I’m an assistant professor of English at Grand Valley State University, Allendale, Michigan.

In my most recent World Literature course I focused on tragedy as a genre and the idea of the tragic, using works that don’t directly invoke climate change but nevertheless speak to a range of issues related to the cognitive, cultural, and moral difficulties of acknowledging it as a fact and a human/environmental problem worthy of strenuous consideration.

My instincts tell me that one of the major obstacles to recognizing and grappling with climate change is that my students tend to inherit

worldviews that posit “nature” as a moral/providential order that is somehow uniquely predisposed toward humans. And if my students aren’t particularly religious, I’ve noted that they seem to have imbibed a view of nature that assumes it to be both conceptually and practically amenable to mastery and control (a worldview that is, to my mind, one of the more dangerous legacies of some aspects of the European Enlightenment). I focused on a range of works that might trouble or complicate these views: Voltaire’s *Candide* and Melville’s *Moby Dick* were the most effective on this score (cf. Voltaire’s representation of the shockwaves the Lisbon earthquake sent throughout Europe in its aftermath). Even Sophocles’s *Oedipus Rex* helped students to think through the idea that the world is governed by impersonal logics of contingency and chance whereby bad things happen to good people for no good reason. Additionally, I suspected these works managed to inculcate a salutary awareness of human vulnerability, finitude, and mortality, which had the power (for some) to arrive at the notion that we are vulnerable to a world that is utterly innocent to our desires for happiness and meaning. At times I felt hard pressed to guide them through the ethical upshot of the sort of “awareness” that comes from reading tragic works of literature; nevertheless a handful of students came to their own conclusion that if indeed “nature” does not necessarily reflect an “order” amenable to certain human projects, then we ought to imagine more fruitful and positive ways to comport ourselves toward it. In sum, I hoped to use tragedy and the idea of the tragic to facilitate thought that might aim towards reconfiguring our sense of the human’s role, status, place, and agency vis-a-vis the nonhuman cosmos.

A short way of describing my concern is how to use literary materials that don’t directly pertain to climate change in order to inculcate what Tim Morton has lately referred to as “ecological awareness”—a kind of scrupulous and impassioned questioning of “who” and “what” “we” are vis-a-vis the nonhuman world in an era of environmental crisis.

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*On being overwhelmed, on hope, and on guilt.*

**Kevin Dye**

I teach at an Oregon community college in the smallish capitol city of Salem. My students are mostly from less-privileged, working class, or poor backgrounds including about 3 percent Native American and about 25 per cent Hispanic. I would like to add more climate change content to my 200-level environmental literature course, in which I introduce students to many environmental themes through the study of nineteenth and twentieth century American fiction, poetry, and non-fiction as well as films. I also teach freshman composition courses or units within those

courses, that engage students in these themes. I am looking for ideas on how to approach climate change in all my teaching. The scientific debate is over, and students are often overwhelmed by the subject, so I usually approach it through ethics, values, and readings about different cultural perspectives on man and nature. I have had more success however, teaching sustainability units around food and consumerism (which, of course, are related to climate change). I am also involved in efforts to promote sustainability curriculum, and am looking for ideas that I might present to colleagues from other disciplines.

I'd like to throw out two questions for this workshop that I grapple with in my teaching. First, I would like help finding ways to inspire my students to act and keep hopeful in a world full of dire news. In my environmental literature course especially, I try to instill inspiration and hope. But sometimes I do not even trust that word itself. I find solace, respite, and inspiration in the natural world, so an engaged sense of wonder, presence, and gratitude is involved, I think, in hope. Looking honestly at, and grieving the damage we are doing with carbon pollution, consumerism, and human activity in general, to habitat, species, and communities around the world has to be involved; and hope is not found in simply escaping society's ills in wilderness "adventures." But it does involve the worldwide grass-roots resistance discussed in Paul Hawken's *Blessed Unrest* and Naomi Klein's *This Changes Everything*. And finally, I try to teach hope in earth's power to heal if we give her a chance. This is dramatically displayed in dam removal projects in the Pacific Northwest where wild river systems are quickly restoring themselves and wild salmon are returning, in some rivers and tributaries after more than 100 years. For this, the film "DamNation" is useful.

The second question I would like to bring to this workshop is: why are so many people complacent and uninterested in our environmental situation? I almost envy those who can blithely pursue careers, raise kids, do business, and savor pleasures, without a second thought to the fate of earth. Is guilt a major factor? Do many of us choose to sidestep these problems because we are all, deep-down, guilty, as David Gessner suggests? I saw two bumper stickers recently that made me wonder about some of this. The first read simply: "Stop Global Whining." The second had more vernacular charm: "How bout I put my carbon footprint up your liberal ass?" Wendell Berry once joked that he has spent the last forty years flying around the country telling people to stay home. But he still fights for his home place and get arrested resisting destructive corporate and political acts. Here is Gessner, from *All the Wild That Remains* (2015):

My odometer indicted me, told me I was bad. Reminded me that gasoline, especially the burning of it, is what is destroying our world.

One of the reasons people steer clear of environmentalism is all the guilt that is associated with it. The creepy feeling that by doing what everyone else in one's society is doing—driving, washing the dishes, catching a flight—we are bringing about the end of the world. Part of [Edward] Abbey's appeal is that, even as he lectures us about our failings, he simultaneously washes away some of the guilt. He is a big fat hypocrite and he admits it, and there is something cleansing about this. [ . . . ]

But here also is a man who, for all his failings, *fought*.

"We are all hypocrites," [ . . . ] Dan Driscoll said. "But we need hypocrites who fight." (165)

I have been collecting climate poetry, and hope poetry, and giving readings around Oregon occasionally. One of my favorites, "The Kingdom of God" by Teddy Macker, can be found on 72-76 in the *Orion* anthology *Wonder and Other Survival Skills*.

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*On shifting academic/teaching gears and thinking about climate change in new contexts.*

### **Andrea Most**

I am a Full Professor of American Literature and Jewish Studies in the Department of English at the University of Toronto, a large urban research university where I have been teaching for fifteen years. Until a few years ago, my research focussed largely on ethnicity and popular culture; I published two books on Jews, theatricality, and liberalism. My teaching included surveys of American literature, American popular culture and Jewish American literature, and, at the graduate level, courses on performance theory, theatricality and race and ethnicity. In the past few years, for personal, professional and political reasons, I have been shifting both my research and my teaching almost entirely into the fields of environmental studies and eco-criticism. I have developed a number of new courses in this area in my department, and am in the process of preparing two more new courses this year. The transition to a new field is challenging, and I am delighted to have the opportunity, through this workshop, to learn from those who are much more firmly rooted in the teaching of the environmental humanities broadly and climate change issues in particular.

In the coming year, I will be teaching:

The Environmental Imagination: Brand new course. Part of a program designed by the Faculty of Arts and Sciences to give entering freshman a "small course" experience with a senior professor and an interdisciplinary introduction to a field. I will have 20-25 students and we

will meet for two hours per week for the full year. A real opportunity! While there will be a focus on literary texts for at least part of the course, I would really like to open this course up to anything I find that will help students to examine their assumptions about how they imagine themselves in relation to their local and global environments.

American Pastoral: Third year teaching this graduate seminar which covers pastoral theory, intro to eco-criticism, and a survey of (mostly) twentieth century works of American pastoral fiction and non-fiction (list includes titles such as *My Antonia*, *Silent Spring*, *Sand County Almanac*, *Beloved*, *Ceremony*, *The Omnivore's Dilemma*, etc.). Have used *Eaarth* in the past to introduce climate change urgency into the conversation but would appreciate other suggestions. Assignments include non-traditional presentations which engage with the local landscape.

Land and Homeland in the American Jewish Imagination: Brand new course for upper-level undergraduates. A re-thinking of my Jewish literature course, shifting from identity-based questions to a course which investigates the Jewish diaspora experience in terms of material and symbolic landscapes. I would like the students to consider how the reality of climate change requires a re-thinking of what diaspora means, and what Judaism offers to the larger global conversation. Thorny political questions around Zionism, traditional Jewish approaches to land and agriculture, animal rights, and more. I am considering using maps and mapping as a key teaching resource.

#### Contributions / Questions for the discussion:

For my first year class in particular (but also for the others), I am looking for materials, assignments, and approaches to help me with three key goals I have for the course:

- To teach the students to cultivate a quality of focussed attention that is rare in their world, is essential for the making of art, and, I believe, for appreciation of (and respect for) the non-human world. (I used to do this through close reading. Now I'm not so sure)
- To raise awareness among the students about the way in which rhetorical and literary devices work to shape their relationship to the natural world on which they depend.
- To give them tools drawn from the environmental humanities which they can use to take direct action against climate change

Three (very) short pieces I have found useful so far:

1. Rebecca Solnit, on "Hope in Dark Times":  
[http://www.tomdispatch.com/post/677/rebecca\\_solnit\\_on\\_hope\\_in\\_dark\\_times](http://www.tomdispatch.com/post/677/rebecca_solnit_on_hope_in_dark_times) [a post on Tomdispatch about the difference between hope and optimism and the usefulness of this distinction in activism. Likely for undergraduate course.]

2. Kathleen Dead Moore and Scott Slovic, "A Call to Writers," *ISLE* 21.1 special issue on Global Warming, pp. 5-8. Extremely useful and moving articulation of the ways in which literary scholars can respond to climate change. Will be the first item on syllabus for my grad seminar this year. [Can't give a direct link as you need to access it through ASLE page or your library]

3. Ursula LeGuin's speech at the National Book Awards: <https://www.youtube.com/watch?v=Et9Nf-rsALk>. Moving explication of the important work writers can do in imagining new realities. Will show to both grad and undergrad students.

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*And some more sources for images . . .*

### **Fatma Aykanat**

I am a Ph.D candidate at Hacettepe University (Ankara/TURKEY). At the same time, I have been working as a lecturer at Bulent Ecevit University, English Language and Literature Department (Zonguldak/TURKEY). As a young scholar, I am planning to include lectures about climate change into my classes; thus I have been exploring new ways to teach climate change to my students. I believe this workshop will be a terrific opportunity to share new ideas.

Since human beings have a common and unfortunate tendency to prioritize short-term profits over long-term consequences, I believe that one of the best ways to attract people's attention to climate change, which is a long-term effect of human activities, is to visualize the things they have been missing. Observing the human impact on Earth through photography and other ways of visual media rather than printed materials like scholarly articles, scientific reports, books, etc. would be much easier to attract the attention of the masses. In this respect, I find the following internet links including images related to anthropogenic environmental changes very useful to visualize the neglected role of human beings in those induced environmental ad to create awareness.

My first suggestion is a National Geographic website. Elizabeth Kolbert is a journalist writing articles for National Geographic, New Yorker, etc. and known for her book entitled *Field Notes From a Catastrophe: A Frontline Report on Climate Change* (2007) in which she shares her experiences in her travels around the globally warmed Earth. She writes about watching the world change. In the above-mentioned website you will find Kolbert's article entitled "Enter the Anthropocene - Age of Man" illustrated by striking photographs by Jens Neumann/Edgar Rodtmann. In that photo gallery (which can be visited via the following link:

<http://ngm.nationalgeographic.com/2011/03/age-of-man/anthropocene->

[photography](#)) the footprints of mankind can be seen in numerous ways as documented in Neumann and Rodtmann's images. I strongly believe that what makes Kolbert's article more interesting is the images that illustrate the facts.

On the necessity of creating awareness and attracting public attention, I would like to mention a photography competition, the Atkins CIWEM (the Chartered Institution of Water and Environmental Management) Environmental Photographer of the Year 2015. In the following link you will find twelve images from this year's Environmental Photographer of the Year competition. The organisers of the competition encourage the photographers to share images of environmental and social issues with international audiences, and to enhance our understanding of the causes, consequences and solutions to climate change and social inequality. Here is the link: <http://www.bbc.com/earth/story/20150528-incredible-environmental-photographer-of-the-year-finalists?ocid=twert>

One more internet link is the web page of a photo artist, David Thomas Smith, which provides a vantage point on the world that we human beings have created so far and the global consequences of our local activities. The photos are composed of "thousands of digital files drawn from aerial views taken from internet satellite images" to create a complex and overall structure portraying the transformations of the aerial landscapes and emphasize the associations of those environmental transformations with industries such as oil, precious metals, consumer culture. Here is the link: <http://david-thomas-smith.com/ANTHROPOCENE>

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