

MODULE DESCRIPTOR

TITLE	Writing and Environment
SI MODULE CODE	77-6912-00S
CREDITS	20
LEVEL	6
JACS CODE	W800
SUBJECT GROUP	Creative Writing/English
DEPARTMENT	Humanities
MODULE LEADER	Dr Harriet Tarlo

MODULE STUDY HOURS (based on 10 hours per credit)*			
Scheduled Learning and Teaching Activities	Placement (if applicable)	Independent Guided Study	Total Number of Study Hours
36		164	200

MODULE AIM

To analyse a range of concepts and representations of the environment in literature and eco-criticism and to produce creative and critical work engaging with these and/or with current environmental issues.

MODULE LEARNING OUTCOMES

By engaging successfully with this module a student will be able to

- Distinguish and explore different notions and issues related to environment and/or environmentalism in their critical and creative writing.
- Recognise and critically evaluate a variety of environmental forms of writing.
- Produce creative writing in at least one of these forms of writing.
- Use key skills developed on the wider degree programme to generate their individual creative portfolio in relation to the aims of the module.

INDICATIVE CONTENT

The module explores various theories of environment and eco-criticism, alongside relevant literary genres and sub-genres such as pastoral, nature writing and ecopoetics. We shall also explore the literary response to the environmental crisis as it is perceived. In their examination of literary texts and in their own work, students will be encouraged to ask questions such as the following: what is/should be the relationship between human and non-human beings?; how do nature and culture inter-mingle in our environment?; what effect does the environmental crisis have on our current literature?

LEARNING, TEACHING AND ASSESSMENT - STRATEGY AND METHODS

Students will be supported in their learning, to achieve the above outcomes, in the following ways

This module will be delivered by a combination of complementary lectures on relevant eco-criticism and theory, authors and forms; seminar discussions and writing workshops. Most sessions will involve both critical and creative work. There will also be at least one trip to a local site of interest where site-specific writing exercises will be undertaken and evidence of cultural constructions of environment examined. There will be at least one informal student presentation included within the seminars. There will be opportunities to refine students' own creative work in response to these ideas via workshops of student work and individual tutorials. Materials produced by staff and students will be posted on the Blackboard site in order to support the module.

ASSESSMENT TASK INFORMATION

The module will be assessed by two pieces of coursework incorporating a 3000 word or equivalent portfolio of writing relevant to the themes studied and a commentary (from which 60% of the overall mark will be derived) and a critical essay of 2000 words on an author, topic or theory studied (40%). The 1000-word reflective commentary should cover what students feel they have learned over the semester with specific focus on their writing process, revising their work in accordance with tutor and student feedback, and their strengths and weaknesses. Both pieces of work will be assessed by internal markers and a sample by the external examiner in Creative Writing. Module specific assessment criteria will appear in the Module Handbook and on the Blackboard site.

Task No.*	Short Description of Task	SI Code EX/CW/PR	Task Weighting %	Word Count or Exam Duration**	In-module retrieval available
1	Essay	CW	40%	2000 words	N
2	Portfolio	CW	60%	3000 words or equivalent portfolio and 1000 words commentary	N

FEEDBACK

Students will receive feedback on their performance in the following ways

Ongoing tutorials with the tutor on both tasks.
Feedback from peers and tutor in writing workshops.
Written feedback from the tutor on essay and portfolio.

LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

The module is supported by a Resource List Online and the following represent indicative reading lists:

Reading List: Primary Texts

Books to buy or borrow:

Thoreau, Henry David, *Walden (any edition though the Norton is good) especially* "Where I Lived, What I Lived For"; "Sounds"; "The Beanfield"; and the Conclusion

(If you haven't got hold of the text, then use <http://www.gutenberg.org/ebooks/205>)

Ozeki, Ruth. *My Year of Meats*. Pan Books, 1999.

SueEllen Campbell, with Alex Hunt, Richard Kerridge, Tom Lynch and Ellen Wohl, *The Face of the Earth: Natural Landscapes, Science and Culture* (University of California Press, 2011).

Expensive new but some second hand copies around but order in good time as they will be coming from the U.S. or use the electronic copy via the library gateway.

Atwood, Margaret, *Wilderness Tips* (1991), London: Virago Press, 2010 especially "True Trash", "Death by Landscape" and "Wilderness Tips".

Web-accessible or copies to be supplied:

Niedecker, Lorine, *Collected Works*, ed. Jenny Penberthy, Berkeley and Los Angeles, California and London, England, University of California Press, 2002. (This is an expensive book, so use library copies and/or look at the following websites where several shorter poems are available:

<http://epc.buffalo.edu/authors/niedecker/poems.html> ;

<http://www.lorineniedecker.org/poems.html> . Copies of longer poems will be supplied.)

- *ecopoetics* journal, especially Volume 2 at <http://ecopoetics.wordpress.com/> or via electronic link in the library catalogue (we stock paper copies too for reference). Look especially at: Berrigan, "Trained Meat"; "Cooperman", "Still: Environmentalism"; Kostelanetz, "InSerts"; Osman, "The Ring of Strategic Influence"; Paquin, "High Horizon"; Reckin, "Spill".

Further complementary reading on our authors plus other useful nature/environmental writing texts

Atwood, Margaret, *Surfacing* (1972) and *Oryx and Crake* (2003) are the two most relevant novels to our area of interest.

Michael Symmons-Roberts and Paul Farley, *Edgelands*, Jonathan Cape, 2011

Halperin, Daniel and Frank, Dan, *The Nature Reader*, London: Picador, 2001 (out of print, but you can track down second hand copies of the book quite easily.)

Harrison, Robert Pogue, *Forests: The Shadow of Civilization*, Chicago: University of Chicago Press, 1992.

Bass, Rick, *Fiber*, Athens: University of Georgia Press, 1998.

Mabey, Richard, *The Oxford Book of Nature Writing*, Oxford University Press, 1995.

Munden, Paul, ed., *Feeling the Pressure: Poetry and Science of Climate Change*, Switzerland: British Council, 2008.

Ozeki, Ruth. *All Over Creation*, Penguin 2004 – Ozeki turns her attention to potatoes). See also Ozeki's website at <http://www.ruthozeki.com/>

Riley, Peter. *Excavations*, Hastings: Reality Street, 2004 (further recent Riley texts are available from Shearsman Press.) See also Riley's website at <http://www.aprileye.co.uk/>

Snyder, Gary, *The Practice of The Wild*, San Francisco: North Point Press, 1990.

Snyder, Gary, *A Place In Space*, Washington: Counterpoint, 1995.

Thoreau, Henry David, *Resistance to civil government*, ed. William Rossi, New York: Norton, 1992.

Reading List: Eco-Critical Texts

Abram, David, *The Spell of The Sensuous*, New York: Pantheon, 1996.

Armbruster, Karla and Wallace, Kathleen (2001) *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*, Charlottesville: UP of Virginia

Bate, Jonathan, *The Song of The Earth*, London: Picador, 2000.

Buell, Lawrence, *The Environmental Imagination*, Cambridge: Harvard University Press, 1995.

Lawrence Buell, *The Future of Environmental Criticism*, Oxford: Blackwell, 2005.

Coupe, Laurence, *The Green Studies Reader*, London: Routledge, 2000.

Gaard, Greta and Murphy, Patrick, *Ecofeminist Literary Criticism*, Chigaco: University of Illinois Press, 1998.

Gersdorf C. and Mayer , S. (eds), *Nature in Literary and Cultural Studies: Transatlantic Conversations on Ecocriticism*, Amsterdam: Rodopi, 2006.

Garrard, Greg. *Ecocriticism*, London: Routledge, 2004.

Gifford, Terry, *Pastoral*, London: Routledge, 1999.

Glottelty, Cheryll and Fromm, Harold, *The Ecocriticism Reader*, Athens: University of Georgia Press, 1996.

Ursula Heisse, *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. New York: Oxford University Press, 2008.

Ijima, Brenda. *)(Eco(Lang)(uage(Reader))*. Brooklyn, New York: Portable Press at Yo-Yo Labs and Callicoon, New York: Nightboat Books, 2010.

Kolodny, Annette, *The Lay of the Land: Metaphor as Experience and History in American Life and Letters*, Chapel Hill: University of North Carolina Press, 1975.

Merchant, Carolyn, *The Death of Nature: Women, Ecology and the Scientific Revolution*, London: Harper Collins, 1980.

Morton, Timothy, *Ecology without Nature: Rethinking Environmental Aesthetics*, Cambridge, MA: Harvard University Press, 2007.

Penberthy, Jenny, ed. *Lorine Niedecker: Woman and Poet*, Orono, Maine: National Poetry Foundation, 1996.

Plumwood, Val, *Feminism and the Mastery of Nature*, London: Routledge, 1993.

Scammell, Neil and Kerridge, Richard, *Writing the Environment*, London: Zed Books, 1998.

Solnit, Rebecca, *Wanderlust: A History of Walking*, New York and London: Verso, 2001.

Westling, Louise, *The Green Breast of the New World: Landscape, Gender and American Fiction*. Athens, GA: University of Georgia Press, 1996.

Wheeler, Wendy, *The Whole Creature: Complexity, biosemiotics and the evolution of culture*, London: Lawrence & Wishart, 2006.

Williams, Raymond, *The Country and the City*, London: Paladin, 1975.

York, Lorraine M, *Various Atwoods : essays on the later poems, short fiction, and novels*, Concord, Ontario: Anansi,1995.

SECTION 2 MODULE INFORMATION FOR STAFF ONLY

MODULE DELIVERY AND ASSESSMENT MANAGEMENT INFORMATION

MODULE STATUS - INDICATE IF ANY CHANGES BEING MADE

NEW MODULE	N
EXISTING MODULE - NO CHANGE	N
Title Change	N
Level Change	N
Credit Change	N
Assessment Pattern Change	Y
Change to Delivery Pattern	N
Date the changes (or new module) will be implemented	01/2016

MODULE DELIVERY PATTERN - Give details of the start and end dates for each module. If the course has more than one intake, for example, September and January, please give details of the module start and end dates for each intake.

	Module Begins	Module Ends
Course Intake 1	01/2016	05/2016

Is timetabled contact time required for this module?	Y
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Are any staff teaching on this module non-SHU employees?	N
If yes, please give details of the employer institution(s) below	

What proportion of the module is taught by these non-SHU staff, expressed as a percentage?	
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MODULE ASSESSMENT INFORMATION

Indicate how the module will be marked	
*Overall PERCENTAGE Mark of 40%	Y
*Overall PASS / FAIL Grade	N

SUB-TASKS

Will any sub-tasks (activities) be used as part of the assessment strategy for this module?	N
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FINAL TASK

According to the Assessment Information shown in the Module Descriptor, which task will be the LAST TASK to be taken or handed-in? (Give task number as shown in the Assessment Information Grid in Section 1 of the Descriptor)	Task No. 2
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NON-STANDARD ASSESSMENT PATTERNS

MARK 'X' IN BOX IF MODULE ASSESSMENT PATTERN IS NON STANDARD, eg ALL TASKS MUST BE PASSED AT 40%. NB: Non-standard assessment patterns are subject to faculty agreement and approval by Registry Services - see guidance. notes.	
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REVISIONS

July 2017	Operational change approved by Humanities Departmental Board 21/06/17
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