

## ENG 4310: Films of Environmental Crisis

Professor Terry Harpold

Spring 2022, Section 14C8

Class meetings: Tu, pers. 5–6 & Th, per. 6, Turlington 2334

Film screenings: Th, pers. 9–11, Rolfs 0115

office hours: Tu, 2:30–4:30 PM (F2F and via Zoom), and by appt.

email: [tharpold@ufl.edu](mailto:tharpold@ufl.edu)

home page for Terry Harpold: <https://people.clas.ufl.edu/tharpold/>

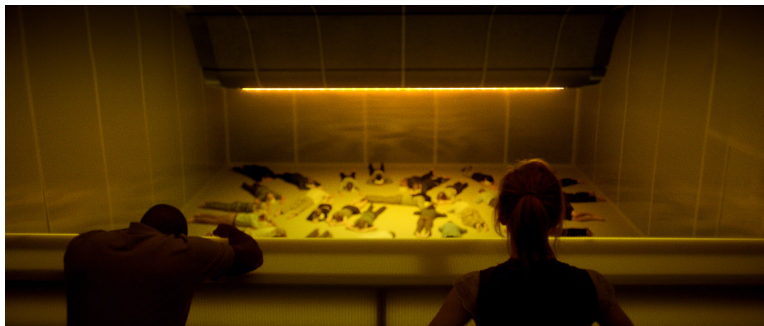
e-Learning (Canvas) site for ENG 4310 (*registered students only*): <https://elearning.ufl.edu/>

Imagining Climate Change: <https://imagining-climate.clas.ufl.edu/>

### Course description



World-weary newspaperman Peter Stenning (Edward Judd) walks toward the uncertain future of abandoned London, in Val Guest's *The Day the Earth Caught Fire* (1961).



The Mimaroben (Emelie Jonsson) observes passengers of the lost spacecraft *Aniara* asleep in their virtual reality memories of Earth, in Pella Kågerman and Hugo Lilja's *Aniara* (2018).

This course is a survey of the imaginative ecologies and ethics of the cinema of environmental crisis. (Here, “crisis” applies to stories of natural and human-made disasters, and changes in weather and climate that catalyze the plot, images, and sounds of a film.) We will view and discuss primarily narrative fiction films in which human characters are thrust into conditions of environmental transformation – alienation, upheaval, collapse, extinction,

and re-creation – and confront new relations to other humans and other beings of the natural and built worlds.

A key emphasis of the course is on learning how to see environmental elements of a film as more than scenery or allegorical doubles of characters' emotions and actions: as real, determinant situations of subjectivity and agency – human and more-than-human – in the medium of film.



In the heart of the last remaining forest, botanist Freeman Lowell (Bruce Dern) instructs drones Dewey and Huey in planting techniques, in Douglas Trumbull's *Silent Running* (1972).

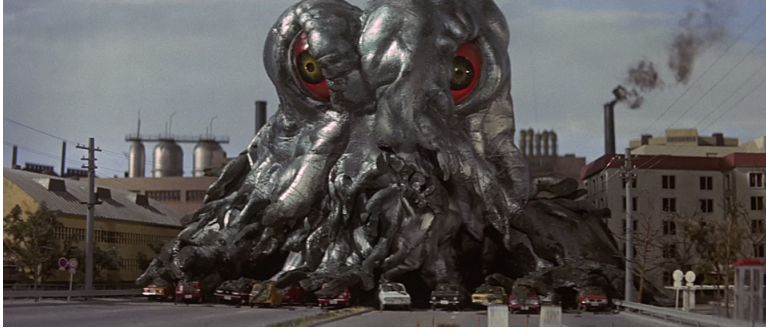


Letty Mason (Lillian Gish) listens in anguish to the sound of the rising wind, in Victor Sjöström's *The Wind* (1928).

Films discussed include:

Victor Sjöström's *The Wind* (US, 1928), Joris Ivens's *Rain* (*Regen*, Holland, 1929), Jean Renoir's *A Day in the Country* (*Partie de campagne*, 1936), Val Guest's *The Day the Earth Caught Fire* (UK, 1961), Yoshimitsu Banno's *Godzilla vs. Hedorah* (*Gojira tai Hedora*, Japan, 1971), Douglas Trumbull's *Silent Running* (US, 1972), Peter Weir's *The Last Wave* (Australia, 1977), Hayao Miyazaki's *Princess Mononoke* (*Mononoke-hime*, Japan, 1997), Andrucha Waddington's *The House of Sand* (*Casa de areia*, Brazil, 2005), Jia Zhang-ke's *Still Life* (*Sānxiá hǎorén*, China, 2006), Wanuri Kahiu's *Pumzi* (Kenya, 2009), Bong Joon-Ho's *Snowpiercer* (S. Korea/Czech

Republic, 2013), George Miller's *Mad Max: Fury Road* (Australia 2015), Denis Villeneuve's *Blade Runner 2049* (US, 2017), and Pella Kågerman and Hugo Lija's *Aniara* (Sweden/Denmark, 2018).



Hedorah returns Godzilla's startled gaze with toxic malevolence, in Yoshimitsu Banno's *Godzilla vs. Hedorah* (1972).

Graded assignments include one short-form response to an assigned film, three short-form replies to other students' responses, and two long-form analyses of assigned films.

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## Masking in the classroom



All class meetings, including film screenings, will adhere to the University's expectation that all members of the class will wear approved face coverings at all times during class meetings and within buildings even if they are vaccinated.

Students' concerns for their safety and well-being in the classroom will be respected. Actions or comments that disregard or dismiss others'

concerns regarding risks of infection will not be tolerated and are grounds for being expelled from class.

Masks limit extent the range and nuance of spoken dialogue in the classroom. I will make every effort to speak clearly, deliberately, and with sufficient volume to make myself understood despite my wearing a mask. I ask you to do the same and to be tolerant of difficulties in classroom conversations that masking may create.

If you are not vaccinated, *get vaccinated*. If you are vaccinated, *get boosted*. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against all variants of the COVID-19 virus. For those already vaccinated, boosters provide strong protection against the newest variants of the virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/> .

*If you are showing symptoms, stay home and self-quarantine.* If you believe that you may have been exposed to the virus but have yet to show symptoms you may schedule a free test for COVID-19 at Ben Hill Griffith Stadium, via ONE.UF (<https://one.uf.edu>). Please visit the UF COVID-19 Information website (<https://coronavirus.ufhealth.org>) for other up-to-date information on what you should do in case of exposure or illness. Call your primary care provider if you become seriously ill and need immediate care or the UF Student Health Care Center at 352-392-1161.

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### **Required texts to purchase**

These texts are available at the UF Bookstore and from online vendors. Used and electronic editions (Apple Books, Amazon Kindle, etc.) are acceptable – indeed they are encouraged<sup>1</sup> – so long as the version of the text you read is *otherwise identical to the editions noted below*.

I encourage you whenever possible to buy your texts from independent booksellers. If you choose to buy your texts online, I recommend sources such as [Abebooks.com](https://abebooks.com) and [Alibris.com](https://alibris.com) that serve independent booksellers.

Dunlop, Storm. *Weather: A Very Short Introduction*. Oxford University Press, 2017. ISBN 9780199571314. 144 pp. (print). *Also available in Apple Books and Kindle formats.*

Maslin, Mark. *Climate Change: A Very Short Introduction*. 4th edition, Oxford University Press, 2021. ISBN 9780198867869. 200 pp. (print). *Note that the **4th edition** is required. Also available in Apple Books and Kindle formats.*

### **Required film screenings**

*These films are required viewing for the course and, unless otherwise indicated, are shown only during the scheduled screening sessions. Films originally released in a language other than English will be shown in their original versions with English subtitles. Some films include scenes of menace, violence, and the deaths of humans and other living beings. Some include nudity and scenes of sexual activity.*

Arnborn, Arne, director. *Aniara*. Sveriges Radio, 1960. 120 mins. Available on archive.org: <https://archive.org/details/aniara.1960>.

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<sup>1</sup> See my “Policy on environmentally unsustainable activity in the classroom,” below.



Banno, Yoshimitsu, director. *Godzilla vs. Hedorah* [*Gojira tai Hedora*]. Toho, 1971. 85 minutes.

Bong, Joon-ho, director. *Snowpiercer*. 2013. Anchor Bay, 2014. 126 mins.

Guest, Val, director. *The Day the Earth Caught Fire*. 1961. Kino Lorber, 2020. 98 mins.

Ivens, Joris, director. *Rain* [*Regen*]. Capi-Holland, 1929. 14 mins. Available on Vimeo: <https://vimeo.com/120679815>.

Jia, Zhang-ke, director. *Still Life* [*Sānxiá hǎorén*]. 2006. New Yorker Films, 2008. 108 mins.

Kågerman, Pella and Hugo Lija, directors. *Aniara*. 2018. Magnolia, 2019. 106 mins.

Kahiu, Wanuri, director. *Pumzi*. 2009. Focus Features, 2010. 21 mins. Available on Vimeo: <https://vimeo.com/46891859>.

Miller, George, director. *Mad Max: Fury Road*. Warner Brothers, 2015. 120 mins.

Miyazaki, Hayao, director. *Princess Mononoke* [*Mononoke-hime*]. 1997. Studio Ghibli, 2019. 133 mins.

Renoir, Jean, director. *A Day in the Country* [*Partie de Campagne*]. 1936/1946. Criterion, 2015. 41 mins.

Sjöström, Victor, director. *The Wind*. 1928. MGM, 1925. 95 mins.

Trumbull, Douglas, director. *Silent Running*. 1972. Universal, 2002. 89 mins.

Villeneuve, Denis, director. *Blade Runner 2049*. Warner Brothers, 2017. 163 mins.

Waddington, Andrucha, director. *The House of Sand* [*Casa de areia*]. 2005. Sony Pictures, 2006. 115 mins.

Weir, Peter, director. *The Last Wave*. 1977. Criterion, 2001. 106 mins.

### **Other required and recommended texts**

Our discussions of films will be associated with short critical texts (articles or book chapters) about the films and/or their production, genres, and significance. These texts are available for free via the course's electronic reserves (Ares, <https://ares.uflib.ufl.edu>). All are PDF files with searchable text layers or in comparable digital formats capable of being parsed by screen readers.

Barr, Jason. "Disasters, Manmade and Natural." *The Kaiju Film: A Critical Study of Cinema's Biggest Monsters*, McFarland & Co., 2016, pp. 37–67.

- Bellamy, Brent and Imre Szeman. "Life After People: Science Fiction and Ecological Futures." *Green Planets: Ecology and Science Fiction*, edited by Gerry Canavan and Kim Stanley Robinson, Wesleyan University Press, 2014, pp. 192–205.
- Calvin, Ritch. "The Environmental Dominant in Wanuri Kahiu's *Pumzi*." *The Liverpool Companion to World Science Fiction Film*, edited by Sonja Fritzsche, Liverpool University Press, 2014, pp. 21–35.
- Florin, Bo. "Conquering Nature – *The Wind*." *Transition and Transformation: Victor Sjöström in Hollywood, 1923–1930*, Amsterdam University Press, 2013, pp. 79–98, 144–45.
- Hunter, I.Q. "*The Day the Earth Caught Fire*." *British Science Fiction Cinema*, edited by I.Q. Hunter, Routledge, 1999, pp. 99–112.
- Ivens, Joris. *The Camera and I*. International Publishers, 1974, pp. 34–40.
- Jones, Matthew. "The Beast in the Atom: Britain's Nuclear Nightmares." *Science Fiction Cinema and 1950s Britain: Recontextualising Cultural Anxiety*, Bloomsbury, 2018, pp. 71–83, 190–91.
- Lee, Nam. "Beyond the Local: Global Politics and Neoliberal Capitalism in *Snowpiercer* and *Okja*." *The Films of Bong Joon Ho*, Rutgers University Press, 2020, pp. 115–38, 185–88.
- Lewis, Christopher T. "The Flags of Time: Temporal Decoloniality in *Casa de areia* and *O ano em que meus pais saíram de férias*." *Journal of Lusophone Studies*, vol. 3, no. 2, 2018, pp. 24–46.
- Louro, Ivo and Ana Matilde Sousa. "Troubled Gardens: Nature-Technology Binary and the Search for a Safe Operating Space in Hayao Miyazaki's *Mononoke Hime*." *Gardens and Human Agency in the Anthropocene*, edited by Maria Paula Diogo et al., Routledge, 2019, pp. 216–34.
- Maupassant, Guy de. "A Day in the Country (*Une Partie de campagne*)." Translated by Sandra Smith. *The Necklace and Other Stories: Maupassant for Modern Times*, Liveright, 2015, pp. 87–99.
- Mello, Cecília. "Landscape Painting, Chinese Philosophy and the Aesthetic Innovation of *Still Life*." *The Cinema of Jia Zhangke: Realism and Memory in Chinese Film*, Bloomsbury, 2019, pp. 113–43, 269–70.

- McKim, Kristi. "Interiority and Exteriority: Cinematic Weather as Plot and Effect." *Cinema as Weather: Stylistic Screens and Atmospheric Change*, Routledge, 2013, pp. 65–90, 201–3.
- Newton, James. "Fury Road and the Imitation of Exploitation." *The Mad Max Effect: Road Warriors in International Exploitation Cinema*, Bloomsbury, 2021, pp. 143–57.
- Nunn, Patrick D., and Reid, Nicholas J. "Aboriginal Memories of Inundation of the Australian Coast Dating from More than 7000 Years Ago." *Australian Geographer*, vol. 47, no. 1, 2016, pp. 11–47.
- Padwe, Jonathan. "Eschaton." *Anthropocene Unseen: A Lexicon*, edited by Cymene Howe and Anand Pandian, Punctum Books, 2020, pp. 157–61.
- Rhoads, Sean and Brooke McCorkle. "Smog, Sludge and Hippies: *Godzilla* vs. *Hedorah*." *Environmental Commentary in Kaiju Cinema*, McFarland & Company, 2018, pp. 112–26, 196–97.
- Santos, Jorge Hamilton Souza dos and Nádja Bessa dos Santos. "The Lençóis Maranhenses: A Paradise of Dunes and Ponds." *Landscapes and Landforms of Brazil*, edited by Bianca Carvalho Viera et al., Springer, 2015, pp. 79–90.
- Wakefield, Stephanie. "Sit Down, Be Humble: Imaginaries of Post-Apocalyptic Survival Amidst Interlinked Ruins." *Anthropocene Back Loop: Experimentation in Unsafe Operating Space*, Open Humanities Press, 2020, pp. 56–79, 161–66.
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## Course Calendar

*Deadlines and events outside of normal class meeting times are marked with an asterisk (\*). Assigned readings should be completed by the start of the class meeting in which they are to be discussed.*

*Film screenings, marked (S) below, are scheduled on Thursday evenings, pers. 9–11 (4:05–7:05 PM). **Your attendance at the film screenings is mandatory. Attendance will be taken.***

### ***Wind in the Trees (and Rain and Sand...)***

Th, Jan 6                      *Course introduction*

- Th, Jan 6 (S) Ivens, *Rain* [*Regen*] (Holland, 1929)  
 Renoir, *A Day in the Country* [*Partie de campagne*] (France, 1936)  
 Donen, *Singin' in the Rain* (US, 1952) (excerpt)  
 Friedkin, *Sorcerer* (US, 1977) (excerpt)  
 Kurosawa, *Seven Samurai* [*Shichinin no Samurai*] (Japan, 1954)  
 (excerpt)  
 Scott, *Blade Runner* (US, 1982) (excerpt)
- Tu, Jan 11 Ivens, Joris. *The Camera and I* (excerpt)  
 McKim, "Interiority and Exteriority: Cinematic Weather as Plot and Effect"  
*Recommended reading:* Maupassant, "A Day in the Country"  
*Discussion of films + excerpts screened on Jan 6*
- Th, Jan 13 Dunlop, *Weather*, chs. 1–4  
*Introduction to The Wind*
- Th, Jan 13 (S) Sjöström, *The Wind* (US, 1925)
- Tu, Jan 18 Florin, "Conquering Nature – *The Wind*"  
*Discussion of The Wind*
- Th, Jan 20 Dunlop, *Weather*, chs. 5–9  
*Introduction to The House of Sand*
- Th, Jan 20 (S) Waddington, *The House of Sand* [*Casa de areia*] (Brazil, 2005)
- Tu, Jan 25 Lewis, "The Flags of Time: Temporal Decoloniality in *Casa de areia*  
 and *O ano em que meus pais saíram de férias*"  
 Santos and Santos, "The Lençóis Maranhenses: A Paradise of Dunes  
 and Ponds"  
*Discussion of The House of Sand*

### ***The Human Epoch***

- Th, Jan 27 Maslin, *Climate Change*, chs.1–4  
*Introduction to Still Life*
- Th, Jan 27 (S) Jia, *Still Life* [*Sānxiá hǎorén*] (China, 2006)



- Tu, Feb 1 Mello, "Landscape Painting, Chinese Philosophy and the Aesthetic Innovation of *Still Life*"  
*Discussion of Still Life*
- Th, Feb 3 Maslin, *Climate Change*, chs. 5–9  
*Introduction to The Day the Earth Caught Fire*
- Th, Feb 3 (S) Guest, *The Day the Earth Caught Fire* (UK, 1961)
- Tu, Feb 8 Hunter, "*The Day the Earth Caught Fire*"  
Jones, "The Beast in the Atom"  
*Discussion of The Day the Earth Caught Fire*
- Th, Feb 10 Padwe, "Eschaton"  
*Introduction to Mad Max: Fury Road*
- Th, Feb 10 (S) Miller, *Mad Max: Fury Road* (Australia, 2015)
- Tu, Feb 15 Newton, "*Fury Road* and the Imitation of Exploitation"  
*Discussion of Mad Max: Fury Road*
- Th, Feb 17 Lee, "Beyond the Local"  
*Introduction to Snowpiercer*
- Th, Feb 17 (S) Bong, *Snowpiercer* (S. Korea/Czech Republic, 2013)
- Tu, Feb 22 Bellamy and Szeman, "Life After People"  
*Discussion of Snowpiercer*

### ***Rejoice in the Sun***

- Th, Feb 24 Barr, "Disasters, Manmade and Natural"  
*Introduction to Godzilla vs. Hedorah*
- Th, Feb 24 (S) Banno, *Godzilla vs. Hedorah* [*Gojira tai Hedora*] (Japan, 1971)
- Tu, Mar 1 Rhoads and McCorkle, "Smog, Sludge and Hippies"  
*Discussion of Godzilla vs. Hedorah*

- Th, Mar 3            *Assigned reading TBA*  
*Introduction to Princess Mononoke*
- Th, Mar 3 (S)        Miyazaki, *Princess Mononoke* [*Mononoke-hime*] (Japan, 1997)
- \* Fri, Mar 4            **First long-form film analysis due by 5 PM****
- Tu, Mar 8            *No class meeting (UF Spring Break)*
- Th, Mar 10           *No class meeting + no screening (UF Spring Break)*
- Tu, Mar 15           Louro, Ivo and Ana Matilde Sousa, “Troubled Gardens”  
*Discussion of Princess Mononoke*
- Th, Mar 17           *No class meeting – TH is away at a conference*
- Th, Mar 17 (S)       Trumbull, *Silent Running* (US, 1972)
- Tu, Mar 22           *Assigned reading TBA*  
*Recommended viewing: Barbee, dir., The Making of Silent Running.*  
*1974. (<https://youtu.be/9xtsNdLj1F4> )*  
*Discussion of Silent Running*

### ***The End of An Epoch***

- Th, Mar 24            Nunn, Patrick D., and Reid, Nicholas J. “Aboriginal Memories of  
Inundation of the Australian Coast Dating from More than 7000 Years  
Ago”  
*Introduction to The Last Wave*
- Th, Mar 24 (S)       Weir, *The Last Wave* (Australia, 1977)
- Tu, Mar 29           *Assigned Reading TBA*  
*Discussion of The Last Wave*
- Th, Mar 31           *Assigned reading TBA*  
*Introduction to Aniara*

Th, Mar 31 (S)	Kågerman and Lija, <i>Aniara</i> (Sweden/Denmark, 2018) <i>Recommended viewing on your own: Arnborn, Aniara</i> (1960)
Tu, April 5	<i>Assigned reading TBA</i> <i>Discussion of Aniara</i>
Th, April 7	<i>Assigned reading TBA</i> <i>Introduction to Blade Runner 2049</i>
Th, April 7 (S)	Villeneuve, <i>Blade Runner 2049</i> (US, 2017) <i>Note: if you are not familiar with Ridley Scott's 1982 film Blade Runner, I recommend that you watch it prior to watching Villeneuve's sequel</i>
Tu, April 12	Wakefield, "Sit Down, Be Humble" <i>Discussion of Blade Runner 2049</i>
Th, April 14	<i>No assigned reading – Course debriefing</i> <i>Introduction to Pumzi</i>
Th, April 14 (S)	<i>No scheduled film screening – watch Kahiu's Pumzi on Vimeo.</i>
Tu, April 19	Calvin, "The Environmental Dominant in Wanuri Kahiu's <i>Pumzi</i> " <i>Discussion of Pumzi</i> <i>Course debriefing</i> <i>Final class meeting</i>
<b>* Tu, April 26</b>	<b>Second long-form film analysis due by 5 PM</b>

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## Evaluation of Performance, Attendance Requirements & Other Course Policies

Your final grade in this course will be determined by the average of three assignments:

Short-form response to an assigned film:  $15\% \times 1 = 15\%$  of final grade

Short-form replies to student responses:  $10\% \times 3 = 30\%$  of final grade

Long-form analyses of assigned films:  $27.5\% \times 2 = 55\%$  of final grade

**Short-form response.** Beginning with the January 25 class meeting, for most Tuesday meetings 2–4 randomly-selected students will each have posted to a prepared discussion thread in Canvas a 200–300 word response to the assigned film(s) or reading(s) for that week. We will use these responses to organize our in-class discussions for that meeting. Each student will complete one such short response by semester’s end.

Your response may address any aspect of the film(s) or reading(s) that you find engaging or provoking – a scene, dialogue, character, the film’s structure or symbolism, the reading’s analysis of these or other aspects of the film, etc. Your response must be posted *no later than 5 PM* on the previous Friday, following the Thursday night screening of that week’s film(s). Instructions for this assignment, and a schedule of students’ assigned responses, will be announced within the first two weeks of the semester.

**Short-form replies to student responses.** Beginning with the January 25 meeting, for most Tuesday meetings 9–11 randomly-selected students will each have posted to a prepared discussion thread in Canvas a maximum 100–150 word reply to another student’s short-form response. We will use these replies to organize our discussions for that meeting. Each student will complete three such short replies by semester’s end.

Your reply may address any aspect of the other /students’ responses, or may bring up an aspect of the film(s) or reading(s) that is not addressed in the responses. Your reply must be posted *no later than 5 PM* on the Monday preceding the Tuesday discussion. (Note: you will not be required to post a response and a reply within the same week.) Instructions for this writing assignment, and a schedule of students’ assigned replies, will be announced within the first two weeks of the semester.

**Long-form film analyses.** During the semester, you will complete two long-form analyses of two different films from among those we have discussed. Your analysis may treat the film as a whole, or focus narrowly on a scene or scenes, dialogue or visual elements that you find of particular relevance to the themes, methods, and aims of this course. Each of your completed analyses must be between 1250 and 1500 words in length ( $\approx$  5–6 double-spaced pages with 1 inch margins), not including a bibliography. The due dates of these analyses are indicated in the syllabus; each analysis must focus primarily on a film taught within that half of the semester. Detailed instructions for this writing assignment will be announced early in the semester.

**Extra-credit options.** This course includes several extra-credit options that may be used to raise your final grade. Extra credit may be earned for your participation in two types of events closely associated with themes and methods of the course: 1) the Trees! volunteer tree planting initiative; 2) guest lectures and symposia sponsored by Imagining Climate Change. You may attend as many of these events as you wish, but you may earn extra

credit for up to three events. Extra credit is earned simply for participating in a Trees! volunteer planting (your attendance will be automatically noted). To earn extra credit for attending an ICC event, you must submit a 300 word essay on the event, in the form of a summary of the guest speaker's presentation, or a summary of one or more of the guest speakers' presentations in the case of a multi-speaker event. This essay must be sent to me by email no later than three days following the last day of the ICC event. This essay option must meet minimal requirements for accuracy and completeness, which I will explain in class.

For each extra-credit event, you will earn 2 points applied after the calculation of your final grade. You may earn this credit for *up to three* extra-credit events. Thus, a student with a final average of 83 (a B) who took part in two tree plantings and attended one ICC event (for which she wrote a report) would have her reported final grade raised to 89 (an A-). Note, however, an important restriction on the extra credit that you may earn. If you seek credit for participating in more than one event, they must include events of both kinds. You can earn extra credit for one planting plus one ICC event, but not for only two plantings or only two ICC events. If you seek extra credit for three events, at least one of them must be of a different type than the others.

***Trees! (extra-credit option).*** A growing body of scientific evidence shows that encouraging the regeneration of natural forests and planting new trees on treeless lands are among the most economical and effective climate change mitigation solutions available to us.<sup>2</sup> You may receive extra course credit by taking part in a local effort to increase our forest canopy.

The Office of the Alachua County Arborist, Department of Parks and Conservation Lands, supervises volunteer tree plantings in and around the city of Gainesville. The plantings emphasize high-value tree species appropriate for site conditions on County owned right-of-ways, developed County properties, and properties directly influencing the public sphere. Of priority are trees that provide shade for bicycling and human pedestrians, provide erosion control, extend forest canopy, and support wildlife biodiversity and carbon sequestration.

**This program adheres to current CDC recommendations regarding the safety of all participants during the COVID-19 crisis. Face coverings are not required in outdoor situations such as a tree planting, but appropriate social distancing should be maintained. Face coverings are strongly recommended in all indoor situations. You may,**

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<sup>2</sup> Bastin, Jean-François, *et al.*, "The Global Tree Restoration Potential." *Science* 365, 76–79 (2019) <https://science.sciencemag.org/content/365/6448/76>; Lewis, S.L., "Regenerate Natural Forests to Store Carbon," *Nature* 568: 25-28 (2019) <https://www.nature.com/articles/d41586-019-01026-8> .

**of course, choose to wear a face covering in any situation. Free masks will be provided at all plantings. All tools and gloves used are sanitized prior to the start of plantings.**

Tree plantings are fun, low-effort undertakings to beautify our community and to help foster a sustainable local ecosystem for decades to come.<sup>3</sup> Pretty much, you help to dig a hole a few feet deep, drop in a juvenile tree, refill, brace, bank the tree with mulch, water, and repeat. No prior tree planting experience is necessary. Needed tools, reflective safety vests, and vegan snacks are provided. A filled personal water bottle is strongly recommended, as access to potable water on site may be limited. You should wear lightweight but sturdy outdoor clothing and closed-toed shoes. Gloves suitable for garden work, a hat, protective eyewear (eyeglasses or sunglasses), sunscreen, and insect repellent are recommended. Typically, a planting takes 3–4 hours, usually beginning around 9 AM. You must complete a volunteer release form, provided on site, before the planting begins. See <http://imagining-climate.clas.ufl.edu/trees> for planting dates and locations and for a photographic gallery of previous plantings. *The Office of the Alachua County Arborist is unaffiliated with the University of Florida.*

**Imagining Climate Change events (extra-credit option).** Several UF events this semester sponsored by the Imagining Climate Change initiative (<https://imagining-climate.clas.ufl.edu>) are of direct relevance to this course. (These are indicated in the course calendar with the prefix “ICC”.) I encourage you to review the ICC schedule of events and plan on attending as many events as possible.

**Grading scheme and graded assignments.** The evaluation method in this course is consistent with UF’s policies on grading (<http://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>).

Grades are calculated on a numeric scale, as below:

A	90–100	A–	87–89		
B+	84–86	B	80–83	B–	77–79
C+	74–76	C	70–73	C–	67–69
D+	64–66	D	60–63	D–	57–59

A grade of 56 or below is a failing grade (E). A minimum final grade of C is required for General Education Credit.

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<sup>3</sup> Andreu, M.G. et al., Urban Forest Ecological Analysis. Report to the City of Gainesville, March 2017. City of Gainesville, Florida, 2017 <http://sfrc.ufl.edu/wp-content/uploads/GNV-ECO-Report-2016.pdf>. Gainesville has been an Arbor Day Foundation “Tree City USA” since 1983. it was named a “Tree City of the World” by the Food and Agriculture Organization of the United Nations in 2020.



If you do not complete an assignment, you will receive a grade of 0. If you feel that you've been unfairly graded on an assignment, you may make a case in writing for a better grade. I will consider no grade changes without this written rationale.

You may make up a missed assignment only if you have a written medical excuse from a doctor, a signed letter from a judge or law enforcement officer (if you are called for jury duty or to testify in court, for example), or if a death or serious illness or injury occurs in your family. You should contact me as soon as possible when you anticipate a delay in submission of graded work.

**Attendance & lateness.** The films, texts, and concepts we will review are complex and challenging. You cannot reasonably expect to master them if you do not keep up with required reading assignments and film screenings and come to class prepared and on time. Class discussions will often include review of materials not among the assigned texts or films. For these reasons, your presence in class is essential and is required. **Attendance is taken for both regular class meetings and film screenings. After four missed class periods, I reserve the right to lower your final course grade by five points for each additional class period that you miss. (Note: Screening times are treated as a single class period.)** I treat excused and unexcused absences alike in this regard. It is your responsibility to keep track of your absences and to make sure that you complete all required work. If you must miss class, make sure that you turn in any assignments due for that day, and that you are ready if another assignment is due on the day you return to class. In the event of a prolonged illness or other emergency you should notify me as soon as possible so that we may make provisions to insure that you do not fall behind.

Lateness is disruptive to others in the classroom, and is strongly discouraged. If you are more than 15 minutes late to class, this will be considered an absence.

If you have special requirements because of disability, do not hesitate to bring those to my attention so that I may make appropriate accommodations. Students with disabilities requesting accommodations should first register with the UF Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation.

If you are unable to attend any part of a class meeting or work on a course assignment because these coincide with the timing of religious observances, you must notify me of this conflict well in advance, so that we may make appropriate adjustments to relevant assignment deadlines.

**Use of computers and other electronic devices in class.** This is an entirely online course. The use of personal computers and other electronic devices in class is acceptable for purposes related to class discussion and collaboration. Casual WWW browsing, emailing,

chatting, texting, etc., unrelated to class activities will not be tolerated. Apart from those times when I have approved their use in advance, cell phones, pagers, and similar communication devices may not be used during class meetings, and must be set to silent ring at the start of class.

**Recordings of class meetings.** *In response to legislation recently signed by the Florida Governor (HB233), University policy requires me to add the following statement to my syllabus:*

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

See this page for the University’s guidelines on recording class lectures:

<https://sccr.dso.ufl.edu/policies/code-change-faq/> .

**Course evaluation.** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via

GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

**Policy on academic honesty.** The University community's policies and methods regarding academic honesty, your obligations to me and mine to you with regard to academic honesty, are clearly spelled out in the UF Student Honor Code, which is available online at <http://sccr.dso.ufl.edu/students/student-conduct-code/>.

Academic dishonesty in any form will not be tolerated in this course. Examples of academic dishonesty include but are not limited to:

- Possessing, using, or exchanging improperly acquired written or oral information in the preparation of graded assignments submitted for this course.
- Substitution of material that is wholly or substantially identical to that created or published by another individual or individuals.
- False claims of performance or work submitted by a student for requirements of this course.

I am obliged to act on any suspected act of academic misconduct. This may include a reduced or failing grade for the course as a whole or other disciplinary proceedings, as per the recommendation of the Dean of Students. If you have any concern that you may not have made appropriate use of the work of others in your research or writing for this course, please confer with me before you submit the assignment. You should retain all graded materials that you receive from me until you receive your final course grade.

**Emergency services. U Matter, We Care** serves as the umbrella program for UF's caring culture and provides students in distress with support and coordination of a wide variety of appropriate resources. Contact [umatter@ufl.edu](mailto:umatter@ufl.edu) seven days a week for assistance if you are in distress. Call 352-392-1575 for a crisis counselor overnight and during weekends. Note also these support services:

- The University Counseling Center – 301 Peabody Hall, 352-392-1575; <http://www.counseling.ufl.edu>
- Student Health Care Center – 352-392-1171
- Career Resource Center, Reitz Union – 352-392-1601

- Center for Sexual Assault/Abuse Recovery and Education (CARE), Student Health Care Center – 352-392-1161
- University Police Department – 352-392-1111 (non-emergency); *call 9-1-1 for emergencies*

***Policy on environmentally unsustainable activity in the classroom.*** When possible I will distribute all course materials via paper-sparing digital media. I encourage you to purchase e-book editions of assigned texts when they are available, or used copies of print texts, and to return those to circulation if you choose not to keep them at the end of the course. (Donating your unwanted books to the Alachua County [Friends of the Library](#) annual book sale is a good way to get them into other readers' hands and to help raise a bit of cash for our county's excellent but criminally underfunded public libraries.) If you do elect to keep your books, share them with others after the course is over. And a final appeal to your common sense: bring food and/or beverages to the classroom only in reusable containers. Please, no food or beverages in single-use containers and no single-use, unrecyclable cutlery or straws. *Under conditions of global pandemic, I strongly recommend that you **not** eat in the classroom, and take appropriate precautions when drinking from an open container or while masked.*