

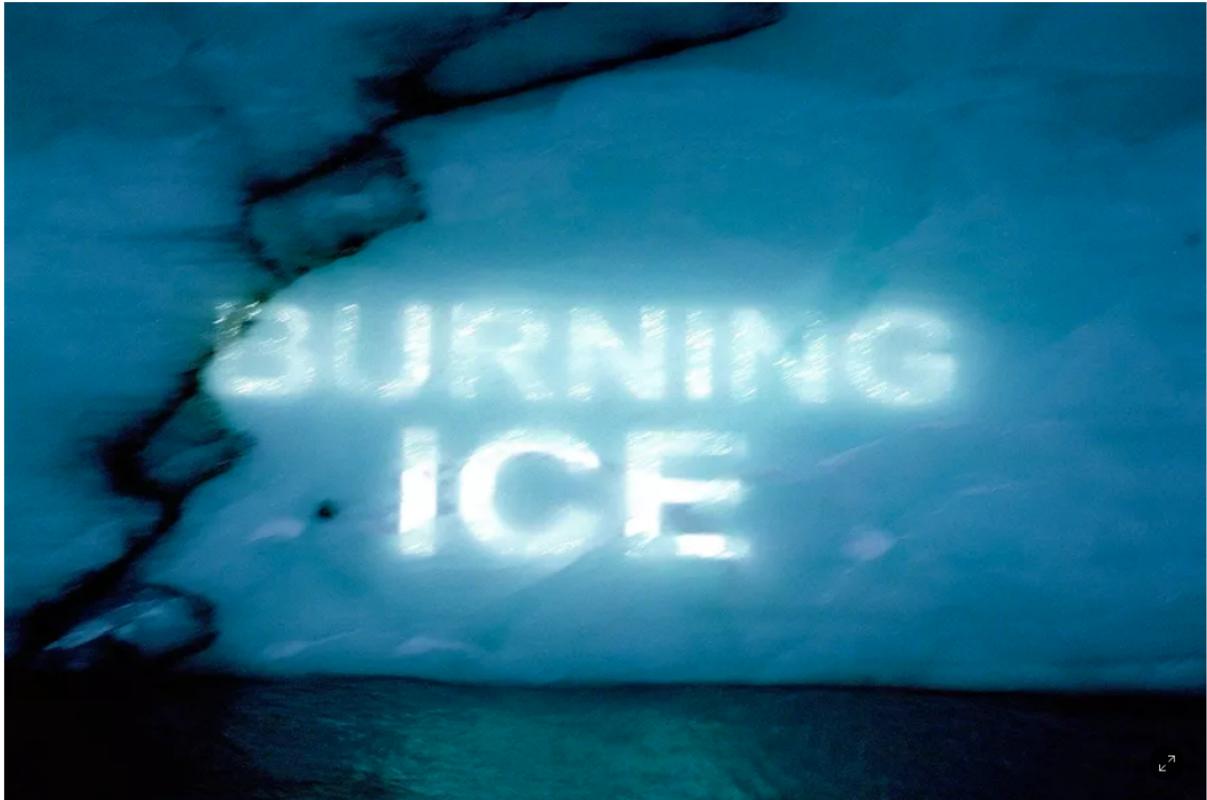
COURSE SYLLABUS - LLCU 230

2022-2023 - WINTER SEMESTER

Instructor: Sophie-Marie Schönberg  
Office hours: Tuesdays, 10am - 11am  
& by appointment  
688 Sherbrooke West, Room 487

Class Schedule: T/Th 8:35 am - 9:55 am  
688 Sherbrooke West, Room 491  
[Padlet Course page](#)  
[Password is: GERM357]

## GERM 357



David Buckland  
*Ice Texts*, 2005-2010  
Laboratoria Art & Science Space

### GERMAN CULTURE IN EUROPEAN CONTEXT LITERARY RESPONSES TO CLIMATE CHANGE

<https://www.bucklandart.com/art/ice-texts/>

### Course description

In this class, we will focus on contemporary German literary texts that address the issue of climate change. Despite constant access to scientific knowledge about climate change, numbers and predictions are limited in conveying what continually rising global temperatures mean for the daily lives of humans on Earth. Storytelling has the potential to call on our affective relation to the material world by providing readers with multiple perspectives on the dynamic relationships between humans and their environments. Climate fiction, a growing literary trend of texts that examine the effects

of climate change on human society, highlights the role of humans as the primary cause of the climate crisis and contributes to new understandings of climate as a complex socio-cultural phenomenon. This kind of literary engagement with anthropogenic climate change fosters an understanding of the complexity of this crisis as a cultural phenomenon and helps explore ways of living with the effects of climate change.

We will analyse literary texts from an ecocritical perspective that considers the ways in which literature imagines physical environments, but also how this imagination is shaped and affected by the material reality of the environments depicted in a text. We will explore how contemporary German literature participates in and challenges the global response to climate change. Without always explicitly mentioning climate concerns, each of the texts read in class illustrates in some way the broader issues that are central to the ways in which climate change is part of contemporary German literature and culture. In our discussions of these texts, we will unpack and critique various elements of German climate fiction as a genre. In addition, we will ask how various texts, films, and artworks draw attention to the challenges of the Anthropocene, the current geological epoch in which humans are the primary cause of planetary change.

We will examine these cultural products both within their specific socio-historical context and as representative of these broader issues by asking:

- How do literature and art imagine climate change? How does climate change shape these imaginations? How is it that literature and art can respond to climate change?
- How is literature creating its own political discourse about climate change? What are the particularities of climate change developed by literary texts?
- How does the contemporary German novel adapt to the social and cultural transformations of day-to-day experience caused by anthropogenic climate change? How does the contemporary German novel address the emotional, aesthetic, and living experience of the Anthropocene?
- How is the future imagined in the literary texts read in class (temporalities, moods)? How do these texts evoke the past? (e.g., forms of mourning the past, nostalgic longing for the past)
- What are the emotional spaces that the literary texts, films, and artworks discussed in class open up? (e.g., fear, sadness, hope)
- How do the texts under consideration imagine human-nature relations? What kinds of worldviews with respect to the environment are represented in these texts?
- How do the literary texts read in class reconcile the tension between a sense of place and a sense of planet? What specific places and environments are present in these texts? To what extent do they make room for a sense of culture that sits up against a sense of planet?

- How do the pacing and temporality of the text affect its climate change discourse? How do the literary texts read in class navigate the tension between a sense of urgency and a call for deep reflection? From where is the future imagined?

## Instructional Method

The class consists of two class meetings (Tuesdays and Thursdays) and assignments that you are expected to complete on your own. Following the flipped classroom model, you will read the literary texts, view the films and reflect on guiding questions (posted on Padlet each week) individually at home before participating in class meetings.

I aim to create a class environment that is accessible and welcoming to all students, and encourage you to help your peers feel welcomed and supported. This does not mean that your views will not be challenged by the course content, instructors, or your peers. Keep in mind that others may have very different perspectives and experiences than you do, and engage in respectful discussion.

Given that this is a seminar-style course, you will be expected to contribute to class discussions regularly. I will introduce new topics and theories, but you will give shape to the course content through your questions, critiques, and discussions. I realise that speaking in class in front of everyone might be challenging for some students, which is why I will offer multiple opportunities for active engagement, such as online discussion boards or small group activities.

## Student Accessibility and Achievement Office

The Department of Languages, Literatures, and Cultures endeavours to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me and the Student Accessibility and Achievement Office (<https://www.mcgill.ca/access-achieve/>). If you have a documented disability, please contact the SAA as soon as possible to request an official letter outlining recommended accommodations. This letter should be given to me at the beginning of the semester.

## Academic Integrity

McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see [www.mcgill.ca/students/srr/honest/](http://www.mcgill.ca/students/srr/honest/) for more information).

## Language

In accordance with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded. Alternatively, you may submit your work in German.

## Land Acknowledgement

McGill is located on the unceded Indigenous lands of the Kanien'kehá:ka Nation, known as Tiohtià:ke/Montreal. The Kanien'kehá:ka, also known as the Keepers of the Eastern Door, are one of the nations that make up the Haudenosaunee Confederacy on Turtle Island/North America. Our presence on this land contributes to the dispossession and ongoing oppression of Indigenous peoples.

I will do my best to promote learning about and generate allyship with local Indigenous communities, by honouring and respecting the many nations removed from, as well as those still connected to this land. Land acknowledgments provide us with an opportunity to offer recognition and respect to the original inhabitants of the regions that we live in and interrogate our readings as not just an isolated experience. There are many different ways that we have been taught; ways of reading, ways of writing, ways of understanding stories, and ways of learning. In this class, you will be asked to contextualise readings, make connections between them, and contemplate your own experience as a reader, and I invite you to explore how your relationships with the Land inform your perspectives.

## Course Outcomes

By the end of the semester, students should be able to:

- Define and explain critical terms and ideas related to conceptions of the climate crisis in literary texts such as the romantic, pastoral, nature writing, apocalypse (literary terms); deep ecology, environmental justice (ethical and political terms); and reality, language, truth, mimesis (philosophical terms);
- Summarise, compare and contrast key elements of the conceptions of climate change in the works under consideration;
- Closely read, analyse, and critique passages from literary texts;
- Explain and analyse literary devices such as narrative point of view, metaphor, anthropocentrism in the course's literary texts;
- Respond to and discuss conceptions of climate change in the required viewing of films and artworks
- Analyse thematic and formal differences in the representation of climate change in the literary texts studied in class;
- Investigate and summarise cultural products in response to the climate crisis;
- Collaborate with peers, share ideas, and exchange feedback to advance understanding of a cultural product that imagines climate change in a specific cultural context.

## Required Readings

### *Fiction*

Bukowski, Helene. *Milk Teeth*. Originally published in German (2019), translated by Jen Calleja (2021) – available at Paragraph Bookstore

Frisch, Max. *Man in the Holocene*. Originally published in German (1979), translated by Geoffrey Skelton (2007) – available at Paragraph Bookstore

Trojanow, Ilija. *The Lamentations of Zeno*. Originally published in German (2011), translated by Philip Boehm (2016) – available at Paragraph Bookstore

Wolf, Christa. *Accident: A Day's News*. Originally published in German (1987), translated by Heike Schwarzbauer and Rick Takvorian (1989) – available at Paragraph Bookstore

\*Additional materials: All additional short readings/clips/artworks will be posted on the Padlet page and the myCourses site for this course:

<https://padlet.com/GERM357/jposk4udxycj9j2n> (Password is: GERM357) Check regularly for updates.

## Required Viewings

Germanwatch. *The Bill* (short film)

Orlowski, Jeff. *Chasing Ice* (2012)

\*All films/documentaries will be made available on the *MyCourses* website.

## Evaluation and Course Elements

Attendance, participation	10%
Reflection assignments	5%
Student-led discussion	5%
Reading Responses (3 x 30%)	30%
Group project	20%
Take-home final	30%

## Assignments – Overview

### Attendance and participation (10%)

You are expected to come to all classes and participate regularly. Please arrive a few minutes before class starts and do not leave before the end of class, as this can be

distracting for other students. You will be penalised 1% per class for unexcused absences to a total of 10%. If you miss more than ten classes, you will automatically fail the course.

The participation mark includes finishing the readings before class and preparing questions about the readings for small group discussions in class or online. You are expected to make worthwhile comments, raise interesting questions, and critique terms and ideas on a regular basis.

I value your active participation, which means:

- attending class
- arriving to class on time
- completing all preparatory and required work
- always having all the necessary material in class (book, photocopies, readings, etc.)
- being engaged in all in class activities
- volunteering effective comments and questions that advance the level and depth of classroom dialogue in a variety of activities (discussions on assigned readings, other types of cooperative work, etc.)
- asking questions to clarify doubts or to receive a second explanation on the material studied in class

#### Short reflection assignments (4 x 1.25%, = 5%)

Over the course of the semester, you will complete 4 short reflection assignments (150-200 words):

- 1) Free-writing activity: Set a timer for 5 minutes. Respond to the following prompt. Don't stop writing before your timer gets off. Prompt: What does 'nature' mean to you? How would you describe your relationship to 'nature'? - myCourses discussion board/Padlet page, due date: January 12th (11:59pm)
- 2) Meditation Journal: Select a particular outdoor place and return to it every week for at least a half-hour, both physically and creatively. While you are in your place, practise sensory attention to everything within the boundaries. Write a series of ten meditations about your experience of place: for example, how the natural and built environments intersect and collide; how the place appears to each of your senses; how the place evolves through time; how climate change will affect your place, and so forth. The final meditation should reflect on whether this experience of "embedding in place" has increased your sense of belonging and responsibility (from Lawrence Buell 2009, cited in Hubbell & Ryan, page 184) – Padlet Page & myCourses, due date: April 13th (11:59pm)
- 3) Stories of Climate Change - Research Activity: Research 2 cultural products that engage with climate change (excerpt from a novel/poetry collection; a clip from a film; an art installation; a song etc.) and post them on your Padlet page.

Discussion post on myCourses: Briefly describe the cultural product and its contribution to climate change discourse. due date: February 21st (11:59pm)

4) Visualising and Mapping Climate Change:

Climate Atlas of Canada - Indigenous Knowledges: Watch one of the short videos about Indigenous Knowledges and Climate Change in Canada. MyCourses Discussion Board: Write a short paragraph (150-200 words) about your main takeaways. You can find the videos here: <https://climateatlas.ca/videos>

OR

Glocal Climate Change Map of Europe: Pick a place in Europe that interests you using the interactive climate change map of Europe (<https://climatechange.europeandatajournalism.eu/en/map>). The map will show you by how much the average temperature has increased over time. Take a screenshot and post it on your Padlet page. MyCourses Discussion Board: Write a short paragraph (150-200 words) reflecting on the ways in which a map like this communicates knowledge about climate change.

due date: March 23rd (TH)

10-min student-led discussion (5%)

You will lead a short 10-minute discussion about a cultural product that engages with climate change (excerpt from a novel/poetry collection; a clip from a film; an art installation; a song etc.). After briefly presenting the ways in which your chosen product imagines climate change in your own words (you may use a debate format or a simple lecture style) (5 minutes), you will then facilitate the discussion of the topic using 2 guiding questions.

Date for student-led discussions (in class): February 23rd (TH)

Reading Responses (3 x 10%, = 30%)

Over the semester, you will write three 500-word reading response papers. You will have 4 opportunities during the semester (1 per novel) to submit each of the three reading responses. For the first reading response, I will provide you with a prompt. For the remaining two response papers, you will develop your responses creating your own prompt questions as you read the novels discussed in class. These papers will allow you to develop a critical framework for analysing the novels read in class. You will submit these papers on myCourses and post them on Padlet.

Due dates (choose 3 out of 4):

#1 *Man in the Holocene* – February 2nd (TH)

#2 *Accident* – February 14th (T)

#3 *Lamentations of Zeno* – March 16th (TH)

#4 *Milk Teeth* – April 6th (TH)

### Group project (20%)

The group project will allow you to further explore how writers, filmmakers, and artists are responding to the climate crisis in a setting outside of the classroom. In groups of two or three, you will choose a cultural product (excerpt from a novel/poetry collection; a clip from a film; an art installation; a song etc.) that engages with the themes discussed in class. After choosing a cultural product, your group will write-up a three-page paper (max. 1500 words), reflecting on how your choice of text/film/artwork reflects a specific cultural perspective on climate change. For the in-class presentation, your group will outline the main characteristics of this perspective using images, clips and textual references (15-minute presentation). A more detailed description of the group project will be made available on MyCourses.

Outline/draft: March 28 (T) 5%

Three-page paper: April 13 (Th) 10%

Group presentations: April 11<sup>th</sup> (T) 5%

### Take-home final exam (30%)

The final take-home exam will be a five page typed list of responses to short and long answer questions (Times New Roman, 12 pt, margins set at 2cm). You will be required to apply some of the concepts and ideas from our theoretical readings and discussions to the literary texts and films studied in class.

Due date: TBA (submitted on MyCourses)

- The learning platform MyCourses and the [Padlet Course page](#) [Password is: GERM357] will be used to post Power Point presentations, date changes, assignment descriptions, additional readings, etc. You are expected to check the sites regularly for any changes or updates.
- Assignments will all be submitted online. You will be penalised 10% for late submission the day of the assignment and an additional 10% for each day after that.
- Laptops are permitted in class if all students agree that they are essential to taking notes. No other work should be done at this time.
- Email will be answered Monday to Friday between 9am and 5pm and not on weekends or evenings.
- Please turn off mobile phones and any other devices that might make noise during class.
- In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change.

## Tentative Course Schedule

T/Th 8:35 am - 9:55 am

\* Please be aware that this schedule may change if we need to spend more/less time on particular texts. More details about readings will be posted on our Padlet page after class so be sure to check the class website on Padlet Tuesday and Thursday after class. (T = Tuesday; Th = Thursday)

Date	Topic	Readings/Viewings	Assignments
Week 1			
1	January 5 (Th)	Literary responses to climate change: Overview of texts and guiding questions	
Literature and the Environment			
• Environmental Imaginations			
2	January 10 (T)	<ul style="list-style-type: none"> <li>Introduction to the Environmental Humanities</li> </ul>	Watch: Bifrost 1.0 - <a href="https://vimeo.com/38246572">https://vimeo.com/38246572</a> (Part 1: <i>Developing the Environmental Humanities</i> , 0'-12')
Week 2			
3	January 12 (Th)	<ul style="list-style-type: none"> <li>Ecocriticism</li> </ul>	Read: J. Andrew Hubbell & John C. Ryan, Introduction to the Environmental Humanities - History and theory (pdf)  Visit virtual exhibition (in English or German): <a href="#">Human-Nature Relations in German Literature: A Curated Stroll through a History of Entanglement</a>  German: <a href="#">Mensch und Natur in der deutschen Literatur: Ein kuratierter Spaziergang durch eine Geschichte der Verwicklungen</a>
			<u>Short reflection assignment #1:</u> Free-writing: What does 'nature' mean to you? How would you describe your relationship to 'nature'? – myCourses Discussion Board, due date: January 12 <sup>th</sup> (11:59pm)
4	January 17 (T)	<ul style="list-style-type: none"> <li>The German Environmental Imagination</li> <li>Nature in German Culture</li> </ul>	Read: <ul style="list-style-type: none"> <li>Sabine Wilke, The German environmental imagination (pdf)</li> </ul> *German Option: Alexander von Humboldt, Ansichten der Natur (short excerpt)
			Create a Padlet account: <a href="https://padlet.com">https://padlet.com</a> You can find instructions here: <a href="https://www.youtube.com/watch?v=pLdZJAc3bGQ">https://www.youtube.com/watch?v=pLdZJAc3bGQ</a> + add short reflection assignment #1 to your Padlet page

			Watch: <i>Prof. Sabine Wilke on Landscape in Literature, Art, &amp; Film</i> <a href="https://www.youtube.com/watch?v=9YiPgE4N0">https://www.youtube.com/watch?v=9YiPgE4N0</a>	
Narrating a Valley				
<ul style="list-style-type: none"> <li>Human-Nature Discourses</li> </ul>				
Week 3				
<i>Man in the Holocene / Der Mensch erscheint im Holozän</i> (Max Frisch, 1979)				
5	January 19 (TH)	<ul style="list-style-type: none"> <li>Max Frisch</li> <li>Ecocritical Analysis</li> </ul>	Read: J. Andrew Hubbell & John C. Ryan, Ecological literary studies Imagining nature (pdf)	Short reflection assignment #2: Start Meditation Journal, Exercise 1 (Hubbell & Ryan, page 184) – Padlet Page due date: April 13 <sup>th</sup> (11:59pm)
6	January 24 (T)	<ul style="list-style-type: none"> <li>Man, Culture, and Nature</li> <li>Disenchanting Nature</li> </ul>	Read: Frisch, <i>Man in the Holocene</i> (until “In this process the changing pattern of the earth has played an important role...” page 69)	
Week 4				
7	January 26 (TH)	<ul style="list-style-type: none"> <li>Geological Scales</li> <li>Literary hybrids</li> </ul>	Read: Frisch, <i>Man in the Holocene</i> (page 69-92, until: “The house is still standing, unharmed.”)	
8	January 31 (T)	<ul style="list-style-type: none"> <li>Narrating a valley</li> <li>Communicating Science in literary texts</li> </ul>	Read: <ul style="list-style-type: none"> <li>Frisch, <i>Man in the Holocene</i> (finish)</li> <li>Kiley M. Kost, “Narrating a Valley in Max Frisch’s <i>Der Mensch erscheint im Holozän</i>: Material Agency, Rain, and the Geologic Past” (pdf)</li> </ul> <p>*German Option: Excerpts from Margret Boysen’s <i>Alice, der Klimawandel und die Katze Zeta</i> (2016)</p>	
Narrating Nuclear Disaster				
<ul style="list-style-type: none"> <li>Sense of Place and Sense of Planet</li> </ul>				
Week 5				
<i>Accident. A Day’s News/ Störfall: Nachrichten eines Tages</i> (Christa Wolf, 1987)				
9	February 2 (TH)	<ul style="list-style-type: none"> <li>Christa Wolf</li> <li>Chernobyl</li> </ul>	Read: Wolf, <i>Accident</i> (until: “No respect for anything – there was no way things could go right...” page 43)	Reading Response #1: Scale Framing, adapted from Hubbell & Ryan, Exercise 2, page 185 – Padlet Page & myCourses, due date: February 2 <sup>nd</sup> (11:59pm)
10	February 7 (T)	<ul style="list-style-type: none"> <li>Writing environmental disaster</li> </ul>	Read: Wolf, <i>Accident</i> (page 43-74 until: “Will the village be empty in a few years?”)	

		• Toxic Bodies		
				Week 6
11	February 9 (TH)	• Politics of science	Read: Wolf, Accident (finish)	
12	February 14 (T)	• Sense of place, sense of planet	Read: Ursula Heise: Afterglow-Chernobyl and the Everyday (pdf)	Reading Response #2 – Padlet Page & myCourses, due date: February 14 <sup>th</sup> (11:59pm)
Climate Change, Literature, and Art				
• Questions of genre: literature, science, and the Imagination				
				Week 7
13	February 16 (TH)	• Addressing climate change in the environmental humanities	Read: J. Andrew Hubbell & John C. Ryan, Climate Change. The great disrupter (pdf)  Watch: Bifrost 1.0 - <a href="https://vimeo.com/38246572">https://vimeo.com/38246572</a> (Part 2: <i>Most urgent environmental issues</i> 12'-21')	
14	February 21 (T)	• Climate Change in Literary Studies • Cli-fi as a genre • Frank Schätzing's <i>The Swarm</i>	Watch: <a href="#">Climate Fiction Lecture by Adeline Johns-Putra</a> • OR Read: Thorpe, David: <a href="#">INTERVIEW: Dan Bloom on CliFi and Imagining the Cities of the Future. Online</a>  Read: excerpts from Frank Schätzing's <i>The Swarm</i> (pdf)	Short Reflection Assignment #3: Stories of Climate Change: research activity – Padlet Page due date: February 21 <sup>st</sup> (11:59pm)
				Week 8
15	February 23 (TH)	• Climate Activism & Climate Change Denial • The Politics of Climate Fiction • 10-Minute student-led discussions	Watch: • <a href="#">Germanwatch. The Bill</a> (short film) • <a href="#">Climate Activists Throw 'Mashed Potato' Over Monet Painting in German Museum</a>  Read: • <a href="#">German far right targets Greta Thunberg in anti-climate push</a>	Student-led discussions on February 23 <sup>rd</sup> (in class)
READING WEEK • February 27 – March 3				
Narrating Glaciers				
• Imaginations of Climate Change				
				Week 9
<i>The Lamentations of Zeno/EisTau</i> (Ilija Trojanow, 2016)				
16	March 7 (T)	• Ilija Trojanow • Questions of form	Read: • <i>Treasured snow in my warm hands</i> poem by	

		<ul style="list-style-type: none"> <li>Fragmented poetics in Anthropocene literature</li> </ul>	<p>Marion Poschmann (pdf)</p> <ul style="list-style-type: none"> <li>Trojanow, <i>The Lamentations of Zeno</i> (chapters 1-4)</li> </ul>	
17	March 9 (TH)	<ul style="list-style-type: none"> <li>Narrating Glaciers</li> </ul>	<p>Read:</p> <ul style="list-style-type: none"> <li>Trojanow, <i>The Lamentations of Zeno</i> (chapters 5-8)</li> <li>Hanne Nielsen, "Fictional Representations of Antarctic Tourism and Climate Change" (pdf)</li> </ul>	
Week 10				
18	March 14 (T)	<ul style="list-style-type: none"> <li>Figures of climate change</li> </ul>	<p>Read:</p> <ul style="list-style-type: none"> <li>Trojanow, <i>The Lamentations of Zeno</i> (chapters 9-12)</li> <li>Sabine Wilke, "Figures of Climate Change from Alexander Von Humboldt to Ilija Trojanow: Negotiating German Culture in an Age of Environmentalism." (pdf)</li> </ul>	
19	March 16 (TH)	<ul style="list-style-type: none"> <li>Melting Glaciers in Visual Culture</li> </ul>	<p>Watch: Orłowski, Jeff. <i>Chasing Ice</i> (2012)</p> <p>Look at: <a href="#">Ice Watch (2014) - Art Installation Olafur Eliasson</a></p>	<p>Reading Response #3 – Padlet Page &amp; myCourses, due date: March 16<sup>th</sup> (11:59pm)</p>
<p>Visualizing &amp; Mapping Climate Change</p> <ul style="list-style-type: none"> <li>Indigenous Knowledges &amp; Climate Justice</li> </ul>				
Week 11				
20	March 21 (T)	<ul style="list-style-type: none"> <li>Indigenous Climate Atlas of Canada</li> <li>Interactive Climate Change Map (Europe)</li> </ul>	<p>Visit:</p> <ul style="list-style-type: none"> <li>Climate Change Map (Europe): <a href="https://climatechange.europeandatajournalism.eu/en/map">https://climatechange.europeandatajournalism.eu/en/map</a></li> <li>Indigenous Climate Atlas: <a href="https://climateatlas.ca/indigenous">https://climateatlas.ca/indigenous</a></li> </ul> <p>Watch: Indigenous Peoples and Climate Justice by Kyle Powys Whyte <a href="https://www.youtube.com/watch?v=7YPvsOCUhl8">https://www.youtube.com/watch?v=7YPvsOCUhl8</a></p>	

21	March 23 (TH)	<ul style="list-style-type: none"> <li>• Database as a new cultural form</li> </ul>	Watch: Bifrost 1.0 - <a href="https://vimeo.com/38246572">https://vimeo.com/38246572</a> (Part 3: <i>The anti-landscape &amp; environmental representation</i> 21'-41')  Visit: <a href="#">What Is Missing by Maya Lin (artwork)</a>	Short Reflection Assignment #4: Visualizing & Mapping Climate Change – Padlet Page due date: March 23 <sup>rd</sup> (11:59pm)
Narrating Survival <ul style="list-style-type: none"> <li>• Imaginations of the Future</li> </ul>				
Week 12				
<i>Milk Teeth/Milchzähne</i> (Helene Bukowski, 2019)				
22	March 28 (T)	<ul style="list-style-type: none"> <li>• Helene Bukowski</li> <li>• Anti-Landscapes</li> </ul>	Read: Bukowski, <i>Milk Teeth</i> (Preface & Chapter 1-15)	Submit outline for group presentation: Stories of Climate Change - myCourses due date: March 28 <sup>th</sup> (11:59pm)
23	March 30 (TH)	<ul style="list-style-type: none"> <li>• cli-fi without science</li> <li>• Writing to cope with climate change</li> </ul>	Read: Bukowski, <i>Milk Teeth</i> (Chapters 16-34)	
Week 13				
24	April 4 (T)	<ul style="list-style-type: none"> <li>• Surviving in hostile environments</li> </ul>	Read: Bukowski, <i>Milk Teeth</i> (Chapters 35-52)	
25	April 6 (TH)	<ul style="list-style-type: none"> <li>• Climate emotions</li> </ul>	Read: Bukowski, <i>Milk Teeth</i> (Chapters 53-77)	Reading Response #4 – Padlet Page & myCourses, due date: April 6 <sup>th</sup> (11:59pm)
Week 14				
26	April 11 (T)	<ul style="list-style-type: none"> <li>• Stories of Climate Change: Sharing texts, films and artworks</li> </ul>	Group Presentations & closing remarks	Group presentations on April 11 <sup>th</sup> (in class)  Submit group project – myCourses due date: April 13 <sup>th</sup> (11:59pm)  Submit Meditation Journal – Padlet Page due date: April 13 <sup>th</sup> (11:59pm)  Take-home final exam: TBA