

LAND ACKNOWLEDGEMENT

Please visit <https://indigenous.ubc.ca/indigenous-engagement/musqueam-and-ubc/> and listen to Elder Larry Grant’s Welcome Message, and review the other resources on this website. UBC’s Point Grey Campus is located on the traditional, ancestral, and unceded territory of the *xwməθkwəyəm* (Musqueam) people. It is our responsibility to honour the stewards of this land by educating ourselves about the histories and contemporary realities of First Peoples, and by contributing to the important work of reconciliation and decolonization. On the way to reconciliation and decolonization, I recommend reading the following Indigenous, B.C. and Vancouver writers: Philip Kevin Paul, Carleigh Baker, Joanne Arnott, Joseph A Dandurand, Michelle Sylliboy, Jess Housty, Jonina Kirton, Samantha Nock, and Jordan Abel.

COURSE INFORMATION

Course Title	Course Number	Location & time	Credit
The Literature of Forests, Environment, and Place	CONS 449	TBD, MW 3:30-5	3

CONTACT

Course Instructor	Contact Details	Office Location	Office Hours
Duffy Roberts	duffy.roberts@ubc.ca	MCML 241	TBD + By appointment

EPIGRAPHS

Jake had always mistrusted the expression “knowing your roots.” As though roots by their definition are knowable. Any dendrologist can tell you that the roots of a mature Douglas fir forest spread for miles. That they’re dark and intertwining, tangled and twisted, and impossible to map. That they often fuse together, and even communicate, secretly sharing nutrients and chemical weapons among themselves. So the truth is that there exist no clear distinction between one tree and another. And their roots are anything but knowable. (*Greenwood*, Michael Christie)

As a woman, my everyday urban experiences are deeply gendered. My gender identity shapes how I move through the city, how I live my life day-to-day, and the choices available to me. My gender is more than my body, but my body is the site of my lived experiences, where my identity, history, and spaces I’ve lived in meet and interact and write themselves on my flesh. This is the space that I write from. It’s the space where my experiences lead me to ask, “Why doesn’t my stroller fit on the streetcar?” “Why do I have to walk an extra half mile home because the shortcut is too dangerous?” [...] These aren’t just personal questions. They start to get at the heart of why and how cities keep women “in their place.” (*Feminist City: A Field Guide*, Leslie Kern)

A forest is language; accumulated years. (*Eucalyptus*, Murray Bail)

Our grammar might teach us to divide the world into active subjects and passive objects, but in a coevolutionary relationship every subject is also an object, every object a subject. That’s why it makes

just as much sense to think of agriculture as something the grasses did to people as a way to conquer the trees. (*The Botany of Desire*, Michael Pollan)

The stories of buffalo and salamanders belong to the land, but scientist are one of their translators and carry a large responsibility for conveying their stories to the world. And yet scientist mostly convey these stories in a language that excludes readers. Conventions for efficiency and precision make reading scientific papers very difficult for the rest of the world, and if the truth be known, for us as well. This has serious consequences for public dialogue about the environment and therefore for real democracy, especially the democracy of species. For what good is knowing, unless it is coupled with caring? Science can give us knowing, but caring comes from someplace else. (*People of Corn, People of Light*, Robin Wall Kimmerer)

A place is a story happening many times. (*Places & Stories*, Kim Stafford)

To live in a storied world is to know that... each land, each valley, each wild community of plants and animals and soils has its particular style of intelligence... Each ecology has its own psyche and the local people buy into their imaginations, to the psyche of their place, by letting the land dream its tales through them. (*The Spell of the Sensuous*, David Abram)

Is it possible to imagine being named by a place? And – were we to contemplate such a thing – how would we come to merit that honour? (*Otherwise than Place*, Don McKay)

Held by the Land was one of many title options. This one rang true. What does it mean to be held? To me this means being seen, recognized, supported, allowed just to be. Being held also means being offered what you may need in a particular time, whether that be space, nourishment, health, connection, challenge, or reflection. The land can hold us, and our needs, as humans on this earth. How does the land hold someone? (*Held by the Land*, Leigh Joseph)

The truth about stories is that that's all we are. (*The Truth About Stories*, Thomas King)

iv.

Open up your chest:
will I find words buried
behind your ribs
like a midden,
like a riverbank?
Will I find words like stones,
like gleaming shells
in heavy earth? ("Anatomy," Jess Housty)

DESCRIPTION AND LEARNING OUTCOMES

Scientific and STEM approaches to places are important for generating solutions for the climate and nature emergencies already here **and** on the horizon. However, privileging the A in STEAM and place-based literacy (and forests and trees literacy) is not only about producing citizens with knowledge and understanding about the social and ecological interconnections of the Earth, particularly those rooted in

how home and belonging are defined now and into the future. It is also about using literature to engage with places in a deep way. So, our course will see *the forest for the trees*, as it were. Through the study of place-specific literature (language is heard better when its from/in place) from Vancouver, B.C., Canada, and some from elsewhere (short fiction, poetry, essays, and digital texts), and by engaging with much literature about forests and trees, our course will investigate place through wider epistemological lenses. Our course will provide students opportunities to “deep map” places or provide more contextual insights when investigating places, contexts such as historical, cultural, Indigenous, linguistic/etymological, literary, colonial, patriarchal, economic, mythological, experiential/personal, political, theoretical, systemic, ecocritical, storied, **as well as** scientific. In doing so, our course will explore ecocritical, postmodern, feminist, postcolonial, human geography, and Indigenous theories about place. Our course engages the following (larger) place-specific questions: *How do writers make sense of place? How do we make sense of any place? What stories do forests and trees tell? How does space become place? How does place become home? What stories do places tell? How are we constituted by home, by homing? How do we constitute home? Where is here? (Northrop Frye).* Our course will also emphasize that places are interconnected systems, and by engaging with them, by enacting inquiry and discovery and foraging through these multi-valent places, students will see the creative potential for environmental and place-based education rooted in meta-cognition and lived, place-based experiences.

By the end of this course, students will be able to:

- Read for reading comprehension, read to research, read for inspiration, read for transformation, read literature for implied arguments, read for a complex place and world-view, read to root, to forage, to inquire, to discover
- Write close readings of literature. Write to respond. Write to innovate. Write thoughtfully. Write to add to the state of knowledge. Write to tell interesting stories. Write for critical thinking. Write to creatively theorize place. Write for insights. Write for details. Write for nuance. Write to have a voice. Write to complicate our assumptions about the role of place in our lives. Write to thoughtfully process and edit and draft and revise. Write with the templates and forms that produce more interesting written and oral stories
- Advocate for place-based literature as an inventive, creative, critical, multimodal, and richly inter- and transdisciplinary enterprise; and imagine the complex social and cultural factors that shape how places are designed, built and used
- Interact with and value Indigenizing and decolonizing approaches to places and actively inquire into the work of decolonization and reconciliation
- Explore different epistemological approaches to places; to value feminist, postcolonial, and ecocritical, Indigenous, and human geography understandings of the place-based world
- Communicate a greater understanding of the forested and treed world, and human relationships with them
- Upon completion of the class, be able to assess and explain *who* we are in relation to *where* we are, and recognize that locating ourselves reveals intention
- Upon completion of the class, reflect on how literature maps place, and how place informs literature; get excited about the role of literature (and reading widely) in knowledge production and active citizenship

NOTE ON INDIGENIZATION

Our course includes Indigenous writers, thinkers, and resources in each module. Indigenous ways of knowing are incredibly important in place-based courses, and must be celebrated and centred. Indigenous literature is amazing. The *xwməθkwəyəm* (Musqueam) people have been living through this land since time immemorial, as stewards, telling its stories, living through its stories. Our class will embrace the 5Rs of Indigenous Education – relationships, respect, relevance, responsibility, and reciprocity (Kirkness & Barnhardt 2001). Our class will endeavor to include Indigenous (poet, scientist) guest speakers. Student Field Guides will include a positionality statement. Students will be encouraged to include Indigenous literature in their writing and thinking for the class.

COURSE STRUCTURE

This course will be delivered synchronously on the UBC Point Grey campus. Much time in each weekly class will be dedicated to seminar discussion, where students will be encouraged to activate their voices. An online component to the course through the online learning systems [Canvas](#) will provide course descriptions, syllabus, readings, assessment feedback, and other course materials.

SCHEDULE OF TOPICS

Review the “Course Schedule” towards the end of the syllabus; review the “Modules” on Canvas.

LEARNING ACTIVITIES

Students will engage in synchronous activities that include writing activities, a presentation, classroom discussions/seminars, self-reflection, an individual project, and a collaborative project.

LEARNING MATERIALS

This course has no required textbook. All required texts – readings and digital texts – can be found directly through open-access links in the Canvas course shell (see Modules).

ASSIGNMENTS AND ASSESSMENT

Assignment and assessment instructions can be found in Assignments and in the Modules they are due (see Canvas course shell). All assignments must be submitted on midnight of the due date.

Assignment	Due Date	Value
#1: Presentation (on foraged materials for the Field Notes Essay/Field Guide)	Week 7	20%
#2: Field Notes Collaborative Project	Week 12	20%
#3: Field Notes Essay (Field Guide)	Last Day of Class (or First Week of Exams)	50%
#4: Active Participation + Self-Reflection	Exam Week	10%

Assignment #1: Presentation – 20%

Because our semester long project is writing a field notes essay (or Field Guide) on a specific place (or a place-specific species), and because foraging for various materials on, in, and about this place (or species) will be students' semester long project, students will be required to present on the materials they have found, and are (provisionally) planning on writing about in their field notes essay. Although there are no requirements as to how each person will present the material to the class, visuals or other pedagogical tools are encouraged. The presentation should be about 15 min (please time yourself when prepping for the presentation – please stick to the 15 minutes as much as possible), with a 5-10 minute Q&A afterwards.¹ Students will be assessed on their presentation of the material, on their ability to facilitate the discussion Q&A at the end of the presentation, and with formalized instruction/TA and peer feedback. (For more specific instructions and presentation sign up, please see Canvas/Assignments/Presentation.)

Assignment #2: Field Notes/Field Guide Collaborative Project – 20%

Each student will contribute a single Field Note entry to a collaborative field notes/field guide project. While decisions on which field note entry a student decides to contribute is ultimately up to each student, each entry will be collaboratively workshopped and each entry must have a descriptive title (or sub-header). As a class we will collaboratively decide how to organize and the order of these entries, collaboratively decide on the intertextualities between each entry (quotations from the literature from the class), and each student will be required to provide a brief bio. Students will be evaluated on the active contributions to the collaborative project, active contributions with editing, drafting, and revising workshopping feedback, and active contributions to the design and layout of the final work. (For more specific instructions and timelines, please see Canvas/Assignments/Field Notes Collaborative Project.)

Assignment #3: Field Notes Essay (Field Guide) – 50%

Your term-long project will be to write a Field Notes Essay (also known as a Field Guide).

What are **field notes**? Field notes are quite literally notes taken in the field, and are fundamentally place-based. For example, you're a scientist studying biodiversity in Garibaldi. You go out into a meadow in the summer and throw a hula-hoop. You take notes on all the species inside that hula-hoop, making record of quantity, quality, and jotting down any observations. These observations, which involve thinking, are usually informed by a knowledge set – as in, you're a trained biodiversity ecologist. You then take these field notes back to where you work and start thinking about them, hypothesizing causes and consequences, having insights about them, making conclusions about what you observed. So, while field notes BEGIN in the field, in the specifics that we write down in a journal through observation and also research, turning the thinking about them into writing is the most important part of the process. So, maybe the most important aspects of field notes is *that content* (from a field of study – a specific location, or a specific species, and research and experience of it) *inspires critical thinking* about that content, and *that writing* (the notes we take, and what those notes turn into) is how we communicate this thinking (which is to say how these notes get turned into the content that specific audiences read).

¹ Presentation and Q&A timing may be (will be) adjusted shorter based on number of students enrolled.

We will be introduced to many versions of field notes essays in our readings this semester, as well as essays on singular objects of attention (essays by, for example, Don McKay, Sara Maitland, Laurie Ricou, Tim Lilburn, Robin Wall Kimmerer, and Leigh Joseph). A field notes essay about a place or species is one where a writer writes insights into different aspects of this place or species – historical, cultural, mythological, personal, linguistic, ecological, political, systemic, storied, to name a few.

This semester, for our class, the "field" of study for your field notes essay (or Field Guide) will be a place or species of your choosing (although species exist in places, too). Field notes essays tend to be better when written about locations or species where the author can visit them and observe in situ. Field notes essays also tend to be better when the place isn't too large (think, *Stanley Park's* "the smaller the map, the less distortion"). You will choose a place or species and research it, forage for as much information about it as you can. Then you will write about unique aspects of this place or species in individual, sub-headered sections/paragraphs. The paragraphs can be short, or long. Ultimately your goal for this semester is to decide how to include your foraging into a readable form, how to curate and write your foraging into inter-connected, good, insightful stories or guides. Our class will teach you some forms for these insightful paragraphs, and how to begin and end the field notes essay; our class will teach you how to incorporate the literature from the class into your field notes essay; our class will also engage in much workshoping and editing, drafting and revising of our Field Notes drafts. But, initially you might think of this project as analogous to a scholarly "review" paper, where unique themes in a larger conversation are summarized and investigated; so, for your place or species, you will summarize and come to insights about some themes (or ideas or details) that arise out of the place or species you're writing about, writing a de facto storied Field Guide for the object of your attention.

The content of the Field Notes Essay (Field Guide) – the aspects of your chosen place or species – is (almost) entirely up to you. Open-ended projects like these ask for a journey of inquiry and discovery, but the path taken isn't always a straight line. Sometimes the path is rhizomatic, sometimes dendritic, sometimes recursive. Sometimes writers get obsessed about a specific aspect of a place or species, going down that rabbit hole. Sometimes obsession about a single aspect can branch off into other aspects. Some criteria, however, for the essay:

- 20 (APA) pages long (including references)
- must include 8+ field notes entries
- must include close reading of literature (aka. implied arguments) from the course
- encouraged to engage with the Indigenous literatures from the course
- must include one "positionality statement" field notes entry
- must include one creative field notes entry, one that explains 1/ what literature and aspect of your place or species inspired the creativity, 2/ what the creative work's implied arguments are (ie. close read it), 3/ and what you learned by creating it. Some (non-exhaustive) options for the creative work:
 - artistic
 - musical
 - poetic
 - fabricated with a medium – woodwork, sculpting, sewing
 - multi-media (sound, video)

Students will be assessed on the completion of the project, the project meeting the content criteria, quality of the writing, and quality of the insights in the writing. (For more specific instructions and timelines, please see Canvas/Assignments/Field Notes Essay (Field Guide).)

Assignment #4: Active Participation + Self-Reflection – 10%

Because our term-long project is a journey – involving much inquiry and discovery, involving much editing and drafting and revising, involving much thinking and re-thinking – students will write about this journey and their process in a term-end active participation/self-reflection assignment. The assignment will have writing prompts and questions for students to consider. The assignment will ask for meta-cognitive reflection on their Field Guide journeys and reflection on their experiences in the course. The assignment will also ask students to self-assess their active participation during the term. (For more specific instructions and timelines, please see Canvas/Assignments/Active Participation + Self-Reflection.)

ACADEMIC INTEGRITY & PLAGIARISM & CLASSROOM POLICY ON GENERATIVE AI

Students are expected to follow UBC policies for academic integrity and academic misconduct, which includes practices around plagiarism, referencing and citation, and copyright. For more see, UBC's [Learning Commons Academic Integrity resources](#) and graduate student misconduct in [Graduate and Postdoctoral Studies](#).

All students should be aware of and follow UBC's Guidelines regarding Plagiarism. Please read and familiarize yourself with these guidelines. These policies are taken seriously by course instructors and program administrators. For more information, see <http://www.library.ubc.ca/home/plagiarism>.

The use of **generative artificial intelligence** tools is strictly prohibited in all course assignments unless explicitly stated otherwise by the instructor in this course. This includes ChatGPT and other artificial intelligence tools and programs.

PEDAGOGY OF INCLUSIVITY

Being a student at UBC is amazing. Being a student at UBC is also brutally hard (sometimes, maybe more often than sometimes). As an Instructor, I believe that the classroom should be a space where we can feel safe to show up as our whole, authentic selves. Classrooms are also places where we show up for our peers, and have inclusive, relational consideration of those around you. I also believe that classrooms are places where we get to learn new skills, try on ideas, and maybe on a good day, find reprieve and sanctuary from the millions of other responsibilities and obligations of human life. However, my PRIMARY CONCERN is the mental health and well-being of my students. We can not learn if we are not well. Learning requires creating a classroom that accommodates for a diverse student body, with a diversity of learning and accommodation needs. Here's how we will do so:

Our class will accommodate for almost any student access or diversity need, namely, if you're handing in an assignment late, if you missed an assignment, or if you missed classes or need to miss classes in the future. So, you need to miss a class, let us know. You need an extension on an assignment, let us know. Having a difficult time with the class or school, let us know. You require extra support in your

writing, let us know. A theme of the above accommodations is “let us know” – communication is key. Also, registering with Access & Diversity is totally fine, but I don’t require a student to register to receive accommodation.

CONS XXX is designed as an IN PERSON class, and requires attendance. If you are going to be absent, you **MUST** email your Instructor **BEFORE** the absence. If you need to attend class by Zoom, which is to say if you can't show up to our in-person classes because of valid extenuating circumstances only – you get Covid or get sick, you need a mental health day, you have an appointment or interview, you have important field work you can't miss – either click on the Zoom link (in Canvas to the left) or your class's lecture link (in a Module on Canvas). Those students who have communicated their extenuating circumstances to their Instructor before hand, will be let into the Zoom lecture from the waiting room. I also record the lectures, accessible through the Zoom link (in Canvas to the left), and under cloud recordings (click on the “Zoom” tab; “Cloud Recordings”; and the “eye” icon to reveal the password to access the recording); these recordings are available at end-of-day, which means missing a class is missing out on the collaborative, seminar activities.

In my experience teaching 85+ academic writing classes and 55+ literature classes over a 20 year teaching career, **students tend to do better if they attend classes regularly.** However, while I think it important for you all to take the class and be present for it – especially since effective writing requires collaboration – if your life and sanity requires you elsewhere, I understand. Our class will also recognize and respect the demands placed on you by your other classes, and your lives outside of schoolwork. But communicate these absences with us, please.

Any PPT lecture slides will be posted to Canvas for pre-view and review (either access them through the Files tab or through the Module for the appropriate week). **PPT slides are for my students ONLY, and may not be shared or published anywhere online.**

Duffy’s student hours (aka. office hours) will be held in MCML 241 and by appointment on Zoom. (<https://ubc.zoom.us/j/2713487080?pwd=Um9PK3E3WWJBa0Zjb3JTNHo3RFRMxZz09>). So, if you can’t make it to my office in person, log into student hours through Zoom! If attending my office hours through zoom, enter my Zoom room’s waiting room and wait – I get an email that you are there, and will join you promptly. I ENCOURAGE STUDENTS TO TALK TO ME; IN FACT, I WELCOME YOUR VISITS – come with a peer or several from class to get all of your questions answered. We know how challenging being a student can be; sometimes, with UBC’s requirement that we focus on results, we need to remember that we are people, and people need support; let us know how we can help you through those challenges.

Having said the above, one way to think about attendance and participation, or even overall engagement and active presence in class (be it in a classroom or online), is to think about a class in terms of the **reference letters you might ask of your instructors in the future.** I am asked to write many reference letters, but can only write some. I can only write a reference letter for a student who became the type of student for whom a reference letter is easy to write; so, become the type of student who it is easy to write a letter for: one who is engaged and memorable, focused and interested, dedicated and accountable, and one who keeps up the relationship with the Prof up until the reference is needed (so, don’t disappear for a year or 3 and then email asking for one).

THE RIGHTS OF STUDENTS & HOW I HOPE YOU WILL BE TRANSFORMED BY THIS CLASS

You have fundamental rights as a learner.

These rights are:

1. The right to be confused.
2. The right to make mistakes, to receive lots of feedback on your writing, and to revise your writing.
3. The right to speak, listen and be heard.
4. The right to be interested in what interests you, and
5. The right to kindness.

Classroom community guidelines

1. Writing is a fundamentally social act
2. We become better writers by actually coming to class every day and being, you know, social—in community
3. In our class, there is 0 tolerance for racism (or any hate speech)
4. We will have respect and reciprocity among our community members
5. We will mindfully share our stories, experiences, and opinions
6. We will respond to ideas with generosity and kindness
7. We will equally share space and time
8. Other community members succeeding means we succeed
9. We are better as a team

How I hope you will be transformed by this class. I hope you will...

1. Become more creative, critical thinkers.
2. Understand the power of stories, and how to tell better stories.
3. Understand that process leads to better product.
4. Find and/or refine your voice.
5. Become more confident writers.
6. Realize that you have a right to positive learning experiences, and positive learning spaces.
7. Understand the role of context in understanding any one place or thing.
8. Understand how place conditions our identities.
9. Obsess over sentences; obsess over paragraphs.

COURSE SCHEDULE

NOTE: All the required readings for our course are in each weekly module on Canvas, either .pdfs or links to online presentations or talks.

Week 1	Date(s) TBD
Theme	Course introduction and overview

Focus	Introduction Course expectations and outline Explaining Field Notes Essays (or Field Guides)
Readings	<p>“Dendritic” (24), Terence Young, from <i>Worth More Standing: Poets and Activists Pay Homage to Trees</i>, ed. Christine Lowther, 2022.</p> <p>“The Names of Trees” (41), Rae Crossman, from <i>Worth More Standing: Poets and Activists Pay Homage to Trees</i>, ed. Christine Lowther, 2022.</p> <p>“The Things Trees Know” (25-45), William Bryant Logan, from <i>Old Growth: The best writing about trees from Orion magazine</i>, 2021.</p> <p>“To the scientist who called my beloved salmonberries ‘insipid’” (36-37), Jess Housty, <i>Crushed Wild Mint</i>, 2023.</p>

Week 2	Date(s) TBD
Theme	Science and/in place
Focus	Science as a way of knowing (one way)
Readings	<p>“The Making of a Scientist” (11-19), Richard Feynman, from <i>What Do You Care What Other People Think?</i>, 1988.</p> <p>“Mishkos Kenomagwen: The Teaching of Grass” (156-166), Robin Wall Kimmerer, from <i>Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teaching of Plants</i>, 2013.</p> <p>“Introduction: Connections” (3-6), Suzanne Simnard, from <i>Finding the Mother Tree: Discovering the Wisdom of the Forest</i>, 2021.</p> <p>“Introduction” (1-15), Jessica Hernandez, from <i>Fresh Banana Leaves: Healing Indigenous Landscapes Through Indigenous Science</i>, 2022.</p> <p>“The Scientific Process” (14-20), Nelson-McDermott, C., Buzzard, L., & LePan, D. (Eds.). (2014). From <i>Science and Society: An Anthology for Readers and Writers</i>. Peterborough: Broadview Press.</p> <p>https://www.knowledge.ca/program/walking-plants</p>

Weeks 3 & 4	Date(s) TBD
Theme	Home (and belonging) and/in Place
Focus	Home and belonging and places Embodied places
Readings	<p>“Stone Hammer Poem” (323-327), Robert Kroetsch, from <i>Canadian Literature in English: Texts and Contexts, Volume II</i>, eds Laura Moss and Cynthia Sugars, 2009.</p> <p>“Introduction” (1-8), Christy Wampole, from <i>Rootedness: the ramifications of a metaphor</i>, 2016.</p> <p>“Defining Place” (1-12), Tim Creswell, from <i>Place: a short introduction</i>, 2004.</p> <p>“People of Corn, People of Light (341-347), Robin Wall Kimmerer, from <i>Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teaching of Plants</i>, 2013.</p> <p>“Listening: A Preface” (1-7) & “Mulling: An Introduction” (9-13), Laurie Ricou, from <i>Salal, Listening for the Northwest Understory</i>, 2007.</p> <p>“Going Home” (169-182), from <i>Going Home: Essays</i>, Tim Lilburn, 2008.</p> <p>“Don’t Ask Me Where I’m From, Ask Me Where I am Local” (TED), Taiye Selasi, 2014. https://www.ted.com/talks/taiye_selasi_don_t_ask_where_i_m_from_ask_where_i_m_a_local</p> <p>“Jacko’s Reach” (93-100), David Malouf, from <i>dream stuff</i>, 2000.</p> <p>“Five Ways to Lose Your Way” (83-93), Don McKay, <i>Deactivated West 100</i>, 2005.</p>

Weeks 5 & 6	Date(s) TBD
Theme	Stories (and language) in/and place
Focus	Place-specific language Place-specific stories
Readings	<p>“The Tree as Verb” (122), Bill Yake, from <i>Worth More Standing: Poets and Activists Pay Homage to Trees</i>, ed. Christine Lowther, 2022.</p> <p>“The Word-Hoard” (1-14), Robert MacFarlane, from <i>Landmarks</i>, 2016.</p> <p>“Learning the Grammar of Animacy” (48-59), Robin Wall Kimmerer, <i>Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teaching of Plants</i>, 2013.</p>

	<p>“You’re Not the Indian I Had in Mind” (Part 2), Thomas King, <i>The Truth About Stories</i>, 2003. https://www.cbc.ca/radio/ideas/the-2003-cbc-massey-lectures-the-truth-about-stories-a-native-narrative-1.2946870</p> <p>“The Danger of a Single Story” (TED), Chimamanda Ngozi Adichie, 2009. https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story</p> <p>Metaphors make the world, Benjamine Santos Genta, <i>aeon</i>, 2024.</p> <p>“March: Airyolland Wood” (0-22), Sara Maitland, from <i>Gossip from the Forest: The Tangled Roots of our Forests and Fairytales</i>, 2012.</p> <p>“Literacies of Land: Decolonizing Narratives, Storying and Literature” (24-37), Sandra Styres (Kanien’kehá:ka), from <i>Indigenous and decolonizing studies in education: mapping the long view</i>, 2019, eds. Smith, Linda Tuhiwai; Tuck, Eve; Yang, K. Wayne.</p> <p>“The Story of sk’ad’a” (11-22), Sara Florence Davidson and Robert Davidson, from <i>Potlatch as Pedagogy: Learning Through Ceremony</i>, 2018. https://indigenous.ubc.ca/indigenous-engagement/musqueam-and-ubc/ https://www.youtube.com/watch?v=XCjilM2M9Ho&list=PLG5UGIHVtIPsf2EFBRUSoHtIJAd0E8EOn&t=3s</p> <p>“Willow” (107), Catherine Graham, from <i>Worth More Standing: Poets and Activists Pay Homage to Trees</i>, ed. Christine Lowther, 2022.</p>
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Week 7	Date(s) TBD
Assignment #1	Field Notes Essay (Field Guide) foraging presentations

Week 8	Date(s) TBD
Theme	Urban and/in place
Focus	Urban identities Nature and the urban Class and the urban The urban imaginary
Readings	“The Beggar’s Garden” (227-261), Michael Christie, from <i>The Beggar’s Garden</i> , 2011.

	<p>“1,360 FT³ (38.5 M³)”, Wayde Compton, from <i>The Outer Harbour</i>, 2014, Arsenal Pulp Press, Vancouver, B.C.</p> <p>“Introduction: City of Men” (1-21), from <i>Feminist City: A Field Guide</i>, Leslie Kern, 2019.</p> <p>“The Social Life of Urban Forests” (269-278), from <i>Treed: Walking in Canada’s Urban Forests</i>, Ariel Gordon, 2019.</p> <p>“Improving Nature” (92-136), Sean Kheraj, from <i>Inventing Stanley Park: An Environmental History</i>, 2013.</p> <p>“The Siwash Rock”, E. Pauline Johnson (Tekahionwake), <i>Legends of Vancouver</i>, 1997, Douglas & McIntyre, Vancouver, B.C.</p>
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Weeks 9 & 10	Date(s) TBD
Theme	Wet and listening and/in place
Topics	Water and place Acoustic places Sound walks
Readings	<p>“kîskatinâw interlude pt. I” (13) & “kîskatinâw interlude pt. II” (51-52), Samantha Nock, <i>A Family of Dreamers</i>, 2023.</p> <p>“Ancestral” (47), Sherry Marr, from <i>Worth More Standing: Poets and Activists Pay Homage to Trees</i>, ed. Christine Lowther, 2022.</p> <p>“Intertidal” (93), Marlene Grand Maître, from <i>Worth More Standing: Poets and Activists Pay Homage to Trees</i>, ed. Christine Lowther, 2022.</p> <p>“Rain File” (59-63), <i>The Arbutus/Madrone Files: Reading the Pacific Northwest</i>, Laurie Ricou, 2002.</p> <p><i>Soundwalking</i>, Hildegard Westercamp.</p> <p>https://empreintesdigitales.bandcamp.com/track/kits-beach-soundwalk</p> <p><i>Listen</i>, David New, nfb.ca</p> <p>“Sealskin” (91-123), Tyler Keevil, from <i>The Journey Prize</i>, 2014.</p> <p>“The First Water is the Body” (46-52), Natalie Diaz, from <i>Postcolonial Love Poem</i>, 2020.</p> <p>“To Listen is to Act” (12-18), Astra Taylor, from <i>Beside</i>, 2022.</p>

	<p>“Water Drinker” (20-23), Philip Kevin Paul, from <i>Taking the Names Down from the Hill</i>, 2003.</p> <p>“watching the earth breathe” (11), Joanne Arnott, from <i>A Night for the Lady</i>, 2013.</p>
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Weeks 11 & 12	Date(s) TBD
Theme	Time (and death and renewal) and/in place
Focus	Time and belonging Geologic time Renewal and belonging
Readings	<p>“The Autumn Trees” (89-93), John Hay, from <i>Old Growth: The best writing about trees from Orion magazine</i>, 2021.</p> <p>“Carmanah” (54-55), Jay Ruzesky, from <i>Worth More Standing: Poets and Activists Pay Homage to Trees</i>, ed. Christine Lowther, 2022.</p> <p>“Otherwise Than Place” (15-31), Don McKay, <i>Deactivated West 100</i>, 2005.</p> <p>“Halving Time” (261-285), Jenny Odell, from <i>Saving Time: Discovering a Life Beyond the Clock</i>, 2023</p> <p>“Implacement” (3-21), from <i>Getting Back into Place: Toward a Renewed Understanding of the Place World</i>, Edward S. Casey, 2009</p> <p>“God Damn, How Real is This?” (9-15), Doretta Lau, from <i>How does a single blade of grass thank the sun?</i>, 2014.</p> <p>“Erasing Indigenous Indigeneity in Vancouver” (26-59), Jean Barman, from <i>On the Cusp of Contact: Gender, Space and Race in the Colonization of British Columbia</i>, ed. Margery Fee, 2020</p> <p>“question” (132), Leslie Timmins, from <i>Worth More Standing: Poets and Activists Pay Homage to Trees</i>, ed. Christine Lowther, 2022.</p> <p>“The Larch” (70-84), Rick Bass, from <i>Old Growth: The best writing about trees from Orion magazine</i>, 2021.</p> <p>http://www2.moa.ubc.ca/musqueamteachingkit/delta.php</p>

Week 13	Date(s) TBD
Assignment #2	Field Notes/Field Guide collaborative project

Week 14	Date(s) TBD
Assignment #3	Field Notes/Field Guide
Assignment #4	Active Participation + Self Reflection