

2020 HSC Study Day Series



AURORA
COLLEGE

HSC English

Extension 1

Elective
Intersecting Worlds

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The HSC Extension 1 Examination

Extension 1 Examination

- 2 hours and 10 minutes (reading time)
- 2 x Sections
 - Section I- Common Module: Literary Worlds
 - Section II- Elective: Intersecting Worlds
- Equally weighted across both sections – 25 Marks each section

Requirements for Section II- Electives

Elective questions in the HSC Extension I Examination will require students to write a critical response in response to a question that may or may not include stimulus material. The form that this critical response takes could vary from year to year, including the opportunity for students to choose their own form.

Question Style and Structure

While the elective topics are quite different and ask students to view the worlds of texts through particular lenses, focusing on different perspectives and ideas within their chosen subject matter, the examination questions themselves will be structured similarly from exam to exam to ensure equity.

For example, in the 2019 Extension 1 question, students studying Intersecting Worlds were asked to respond to the following question:

*To what extent has your study of ideas and values in **Intersecting Worlds** enhanced your understanding of the relationship between **beauty** and **necessity**?*

In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

Students in other electives were asked a similar question, specifically tailored to their elective focus.

Elective Topic	Concept 1	Concept 2
Elective 1: Literary Homelands	Marginalisation	Empowerment
Elective 2: Worlds of Upheaval	Aspiration	Acceptance
Elective 3: Reimagined Worlds	Insight	Wonder
Elective 4: Literary Mindscapes	Being	Yearning
Elective 5: Intersecting Worlds	Beauty	Necessity

Deconstructing the Question

It is essential that, in an exam situation, you are able to quickly ascertain what the question is asking you. While students often feel the pressure of time in these situations, you must take a moment to ensure that you correctly understand *all facets of the question* and plan accordingly so as to give yourself the best chance of providing an in-depth and cohesive response.

TIP

- Annotate the question on the exam paper. The exam paper is yours and you can use it how you please. You may like to highlight or underline key words or phrases, provide synonyms, make links to the module statement etc.
- Take 3-4 minutes at the beginning of the section to draw a small plan of what your response will contain. This could be a mind map, a list or any form that suits your style of learning best.
- DO NOT rewrite the question. The marker will know the question you have been given and it is just a waste of time that could be better spent improving your actual response, such as clarifying your thesis, including an extra few sentences of analysis, providing a brief conclusion, and/or reviewing and editing your response as the exam draws to a close. You gain nothing from rewriting the question. Nothing. At. All.

 Read through the 2019 HSC question below and complete the activities that follow.

To what extent has your study of ideas and values in *Intersecting Worlds* enhanced your understanding of the relationship between beauty and necessity?

In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

1. What is this question asking you to do? Annotate the question, highlighting the key elements that you must address in your response.
2. Planning in the HSC is key to a successful response. Use the space below to make a quick plan that outlines how you would respond to this question using the prescribed texts you have studied as well as your own related text. Ensure that you incorporate the key elements that you have outlined in your annotation of the question.

Key Terms in HSC English

There are a number of key verbs that are used frequently in the construction of English HSC examination questions. It is important that you are aware of these terms as these terms help guide students to understand what the question is asking of them and what details they need to provide to properly respond to a given question.

A few of the more frequently used terms in English examination questions have been provided below. The full list of glossary terms can be found at the link below.

<https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords>

Key Term	Definition
Analyse	Identify components and the relationship between them; draw out and relate implications.
Critically (analyse/evaluate)	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to (analyse/evaluate).
Evaluate	Make a judgement based on criteria; determine the value of.
Examine	Inquire into.

HSC Marking Feedback

Each year, HSC markers provide feedback on examination responses. Students are encouraged to use the feedback to guide preparation for future examinations. Feedback includes general comments for the Section, as well as an overview of what students should do in their responses, the qualities of better responses and areas for improvement.

The marker feedback comments provided for the 2019 English Extension 1 Exam- Section II is provided below. A link to the NESAs website where this feedback is published is also provided. Note: This is also the location of the 2019 English Extension 1 paper as well as the criteria by which it was marked.

<https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-extension-1-2019-hsc-exam-pack>

HSC Marker Comments

Section II – General Comments

Students should:

- ensure they are familiar with the module and elective descriptions and that this informs their conceptual understanding of the Elective
- develop an understanding of the conceptual connections between the author's purpose and the module and elective descriptions

- consider the contextual circumstances that inform the construction of each of the texts studied
- examine the conceptual bridges between and among the texts studied.

In better responses, students were able to:

- construct thoughtful thesis statements that engaged explicitly with the terms of the question
- provide evidence from throughout the text, displaying a holistic textual understanding
- judiciously select textual evidence that aligned explicitly with the line of argument
- use concluding paragraphs with meaningful evaluative comments that enhanced the cohesiveness of the response.

Question 6 — Elective 5: Intersecting Worlds

Students should:

- ensure they are familiar with the Elective description to enable relevant and extensive investigation
- give extensive consideration to how ‘diverse conceptualisations of nature’ are apparent in all of their texts (prescribed and related) to avoid generalisations and overly broad interpretations of the Elective framework
- consider the ways in which their prescribed texts fall into particular patterns of inquiry or conceptual frameworks to enable cohesion and discernment in their responses
- consider texts of their own choosing that add meaningful and well-considered (rather than arbitrary or poorly considered) dimensions to their responses.

In better responses, students were able to:

- develop a clear, authentic voice that showed a capacity to think deeply and/or intuitively about the terms of the question and its possibilities
- acknowledge all parts of the question throughout their response including ‘To what extent...’, ‘ideas and values’ and ‘the relationship between beauty and necessity’ in order to provide, as necessary, either balanced or differentiated treatment of these key phrases
- provide extensive, highly evidenced analysis of their prescribed texts while using evidence judiciously and discerningly to support a central argument
- select evidence that drew widely and extensively from each prescribed text
- select related texts that were conceptually compatible with their prescribed texts to enable a cohesive integration of the suite of texts presented in the response
- capture, throughout their response, particular contextual, conceptual and/or paradigmatic threads, for example Jamesonian late-capitalism and/or Darwinian theory that are able to bind the texts together into a cohesive line of argument.

Areas for students to improve include:

- developing ways of responding authentically to the terms of the question rather than relying on overly rehearsed responses
- considering the broader possibilities of the question and avoiding the temptation to oversimplify it such as setting up a binary opposition between the conservationist and miners in *Journey to the Stone Country*, or global and local forces in *The Shipping News*
- using the details of prescribed texts thoughtfully and strategically to provide richness and diversity of argument rather than using limited textual elements from complex texts such as those by Wordsworth and Winton
- giving more thought and consideration to the choice and use of related texts as there was clear evidence that some related texts had a very narrow compatibility with either the NESA Elective statement or the accompanying prescribed texts
- considering some of the broader contextual or conceptual possibilities of their texts as a way of ‘packaging’ their overall argument more cohesively. For example, there was a consideration of ‘beauty’ as evident in the coastline in *Island Home* or *Tintern Abbey* or ‘necessity’ in the forces of gentrification in *Clay*, but little consideration of the relationship between the two concepts.

Working with the Marker Feedback

Use the HSC marker feedback below to review your own compositions and understanding of texts by creating reflection questions from the statements provided. By reflecting on past responses, you will be better able to identify areas in which you need to improve to support future planning.

Marker Feedback Comments	Reflection Questions
Students should:	
<ul style="list-style-type: none"> • ensure they are familiar with the Elective description to enable relevant and extensive investigation 	<ul style="list-style-type: none"> • Am I familiar with the Elective statement? • Can I readily identify key phrases and ideas from the module statement? • Have I demonstrated this understanding in my writing through the integration of key terms or ideas?
<ul style="list-style-type: none"> • give extensive consideration to how ‘diverse conceptualisations of nature’ are apparent in all of their texts (prescribed and related) to avoid generalisations and overly broad interpretations of the Elective framework 	<ul style="list-style-type: none"> • Have I explicitly discussed the ‘diverse conceptualisations of nature’ that are apparent in my texts? ‘ • Is my response overly general and, if so, how can I improve this?
<ul style="list-style-type: none"> • consider the ways in which their prescribed texts fall into particular patterns of inquiry or conceptual frameworks to enable cohesion and discernment in their responses 	<ul style="list-style-type: none"> • What patterns of inquiry do my prescribed texts fall into? • How can I use these patterns of inquiry or conceptual frameworks to bind my response together/develop a cohesive thesis?
<ul style="list-style-type: none"> • consider texts of their own choosing that add meaningful and well-considered (rather than arbitrary or poorly considered) dimensions to their responses. 	<ul style="list-style-type: none"> • Do my related texts work with my prescribed texts? • Do they have sufficient depth and adaptability to cater to all possible HSC questions?

In better responses, students were able to:	
<ul style="list-style-type: none"> develop a clear, authentic voice that showed a capacity to think deeply and/or intuitively about the terms of the question and its possibilities 	
<ul style="list-style-type: none"> acknowledge all parts of the question throughout their response including 'To what extent...', 'ideas and values' and 'the relationship between beauty and necessity' in order to provide, as necessary, either balanced or differentiated treatment of these key phrases 	
<ul style="list-style-type: none"> provide extensive, highly evidenced analysis of their prescribed texts while using evidence judiciously and discerningly to support a central argument 	
<ul style="list-style-type: none"> select evidence that drew widely and extensively from each prescribed text 	
<ul style="list-style-type: none"> select related texts that were conceptually compatible with their prescribed texts to enable a cohesive integration of the suite of texts presented in the response 	
<ul style="list-style-type: none"> capture, throughout their response, particular contextual, conceptual and/or paradigmatic threads, for example Jamesonian late-capitalism and/or Darwinian theory that are able to bind the texts together into a cohesive line of argument. 	

Areas for students to improve include:	
<ul style="list-style-type: none"> developing ways of responding authentically to the terms of the question rather than relying on overly rehearsed responses 	
<ul style="list-style-type: none"> considering the broader possibilities of the question and avoiding the temptation to oversimplify it such as setting up a binary opposition between the conservationist and miners in <i>Journey to the Stone Country</i>, or global and local forces in <i>The Shipping News</i> 	
<ul style="list-style-type: none"> using the details of prescribed texts thoughtfully and strategically to provide richness and diversity of argument rather than using limited textual elements from complex texts such as those by Wordsworth and Winton 	
<ul style="list-style-type: none"> giving more thought and consideration to the choice and use of related texts as there was clear evidence that some related texts had a very narrow compatibility with either the NESA Elective statement or the accompanying prescribed texts 	
<ul style="list-style-type: none"> considering some of the broader contextual or conceptual possibilities of their texts as a way of 'packaging' their overall argument more cohesively. For example, there was a consideration of 'beauty' as evident in the coastline in <i>Island Home</i> or <i>Tintern Abbey</i> or 'necessity' in the forces of gentrification in <i>Clay</i>, but little consideration of the relationship between the two concepts. 	

Exploring the Intersecting Worlds Module Statement

HSC English Prescriptions 2019-2023


This extract from the English Stage 6 Prescriptions 2019-2023 document outlines the module statement for Elective 5: Intersecting Worlds, as well as the prescribed texts set for study.

Elective 5: Intersecting worlds
<p>In this elective, students explore and evaluate how the intersection of human experience and activity with the natural domains of our planet is represented in texts. Students examine how texts represent diverse conceptualisations of nature and our complex relationships with natural worlds. They consider how nature is valued in literature for its beauty, its spiritual or emotional inspiration, or as a resource to be used for practical purposes. They analyse the different ways representations of natural worlds often give voice to diverse individual and collective perspectives and to intense, transformative experiences. Students critically evaluate the implicit or explicit values and assumptions in particular representations of nature and how their own values and assumptions have an impact on making meaning of these representations.</p> <p>In their responding and composing, they explore, analyse, experiment with and critically evaluate their prescribed texts and other appropriate texts. They write their own imaginative compositions that represent the intersection of human experience and activity with the natural domains of our planet.</p> <p>In this elective, students are required to study at least three of the prescribed texts (including at least two extended print texts) as well as other texts of their own choosing. At least two related texts must be studied. Texts can be drawn from a range of times, contexts and media and should explore the intersection of human experience and activity with the natural domains of our planet.</p>
<p>Prose fiction</p> <ul style="list-style-type: none">• Harrison, Melissa, <i>Clay</i>, Bloomsbury, 2014, ISBN: 9781408842553• Miller, Alex, <i>Journey to the Stone Country</i>, Allen and Unwin, 2003, ISBN: 9781741141467• Proulx, Annie, <i>The Shipping News</i>, Fourth Estate, 1994, ISBN: 9781857022421
<p>Nonfiction</p> <ul style="list-style-type: none">• Winton, Tim, <i>Island Home</i>, Penguin, 2017, ISBN: 9780143574095
<p>Poetry</p> <ul style="list-style-type: none">• Wordsworth, William, <i>William Wordsworth: The Major Works</i>, Oxford University Press, 2008, ISBN: 9780199536863 'Lines written a few miles above Tintern Abbey', 'Three years she grew in sun and shower', 'My heart leaps up when I behold', 'Resolution and Independence', 'The world is too much with us', Ode ('There was a time'), 'The Solitary Reaper', 'The Prelude' (1805) – Book One, lines 1–67, 271–441
<p>Film</p> <ul style="list-style-type: none">• Nettheim, Daniel, <i>The Hunter</i>, Madman, 2011

 Read through the module statement provided above, highlighting the key terms and phrases.

Rubric Investigation Questions- Intersecting Worlds

It is important that students have an in-depth understanding of the module statement as this statement shapes the parameters of your study of Extension 1 English in Year 12 and is used by examiners to set HSC questions. Therefore, a strong understanding of the module statement means that you will be better equipped to interpret the HSC question set down in the examination.

 Using the rubric statements in the left-hand column, generate investigation questions that allow you to explore the rubric in more depth. These questions will support you to understand the nuance of the rubric in more depth, as well as provide reflection questions that can be used for self-assessment during inquiry and revision periods. The notes section can be used to respond to the investigation questions, comment on specific links to texts or list further areas for investigation.

Rubric Statements	Investigation Questions	Notes
In this elective, students explore and evaluate how the intersection of human experience and activity with the natural domains of our planet is represented in texts.	What is the difference between human experience and activity? What are the 'natural domains' of the planet? How are these domains 'represented' in texts? How does human activity and experience intersect with the natural domains of the planet in my texts?	
Students examine how texts represent diverse conceptualisations of nature and our complex relationships with natural worlds.		
They consider how nature is valued in literature for its beauty, its spiritual or emotional inspiration, or as a resource to be used for practical purposes.		
Rubric Statements	Investigation Questions	Notes

<p>They analyse the different ways representations of natural worlds often give voice to diverse individual and collective perspectives and to intense, transformative experiences.</p>		
<p>Students critically evaluate the implicit or explicit values and assumptions in particular representations of nature and how their own values and assumptions have an impact on making meaning of these representations.</p>		
<p>In their responding and composing, they explore, analyse, experiment with and critically evaluate their prescribed texts and other appropriate texts.</p>		
<p>They write their own imaginative compositions that represent the intersection of human experience and activity with the natural domains of our planet.</p>		
<p>In this elective, students are required to study at least three of the prescribed texts (including at least two extended print texts) as well as other texts of their own choosing.</p>		

At least two related texts must be studied. Texts can be drawn from a range of times, contexts and media and should explore the intersection of human experience and activity with the natural domains of our planet.		
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Key Terms in Extension 1 English

Each NESA syllabus provides a glossary of key terms used in each syllabus. These lists are provided to support students in their understanding of each course of study.

The Extension 1 English module statements contain many of these key terms. Read through the sample provided below to ensure your understanding of these terms; this will support your understanding of the module statement for Intersecting Worlds.

<https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-extension-2017/glossary>

Key Term	Definition
Perspective	A way of regarding situations, facts and texts.
Representation	The way ideas are portrayed and represented in texts, using language devices, forms, features and structures of texts to create specific views about characters, events and ideas. Representation applies to all language modes: spoken, written, visual and multimodal.
Values	These are the ideas and beliefs in a text. They may be reflected in characters, through what they do and say; through the setting of the text, reflecting particular social views; and through the narrative voice of the text, perhaps through authorial comment. Values are specific to individuals and groups, and a text may contain a number of conflicting values.

The Importance of Understanding Representation

What is Representation?

Representation is the depiction of a thing, person or idea in written, visual, performed or spoken language...Representation may aim to reflect the natural world as realistically as possible or may aim to convey the essence of people, objects, experiences and ideas in a more abstract way.

‘...our view is framed by context and culture.’

‘...each representation offers a different construction of the world and of experience in it.’

‘...representations are not neutral. All representations carry personal and cultural meanings...’

‘Sometimes these meanings are produced through a composer’s conscious choices of language and structure and at other times they may be unconscious reproductions of attitudes, beliefs and values in the world.’

<http://englishtextualconcepts.nsw.edu.au/content/representation>

Why do I need to know about Representation?

Representation is extremely important to understand within this module as the ‘diverse conceptualisations of nature’ being asserted through the texts, both prescribed and related, are being depicted by composers through representational means. This means that you, as an Extension 1 student, must understand what representations of nature are being offered by the composer, how these representations are being constructed, and why the composer has chosen this specific representation as their mode of conveying this idea.

Critical Questions on Representation

- How is the world of the text constructed?
- How does this construction present and influence the responder’s views of ideas and experiences?
- What values and assumptions are being asserted by these representations?
- How have contextual concerns influenced the representation of ideas and world(s) of the text/s?
- Do these representations reinforce your values and ways of thinking?
- Do these representations challenge or re-shape your values and ways of thinking?

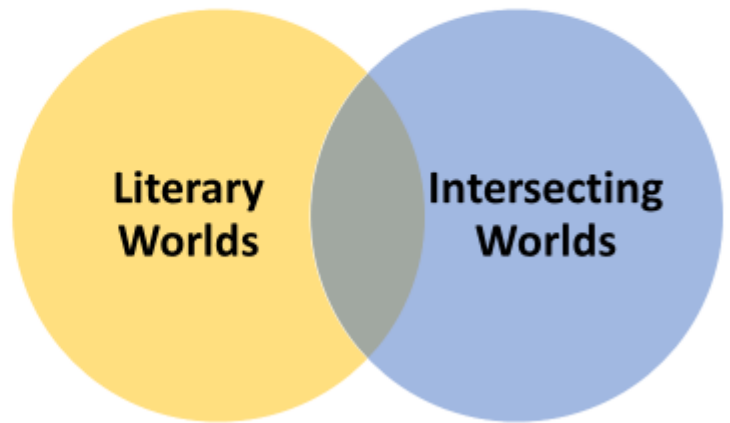
How does this module fit with other modules from the Advanced and Extension 1 courses?

Unlike previous versions of the English syllabi, the new syllabus, introduced for Preliminary students in 2018 and to Year 12 students in 2019, offers students a more integrated and cohesive approach to the study of English, whereby modules and the principal ideas that underpin them, overlap one another. Rather than studying distinct units of work that bear little relationship to each other, the overlap provided in the current syllabus provides Year 12 students with a course of study that builds from one module to the next and allows students to draw on knowledge and skills built across modules.


This is most beneficial to the Extension 1 course, with the Texts and Human Experiences, Textual Conversations, Critical Study of Literature and the Craft of Writing offering a solid foundation for studies in Extension 1. Moreover, the Common Module: Literary Worlds, provides a specific segue into the electives, foregrounding the broad concepts inherent in the study of literary worlds before students undertake the study of the specific worlds of their chosen elective.

Extension 1- Drawing on Other Modules

- Common Module: Literary Worlds. Acts as a segue into the Elective Modules.
- Should not be seen as distinct from each other but as a progression from general to specific foci.



The Relationship between the Common Module and Elective Module: Intersecting Worlds

 The relationship between the common and elective modules becomes clearer when they are read side-by-side. Read through the module statements below, focusing on how particular terms and phrases within the modules compliment and/or build on each other. Add to the Questions/Comments column to further expand your understanding of the relationship between the two modules.

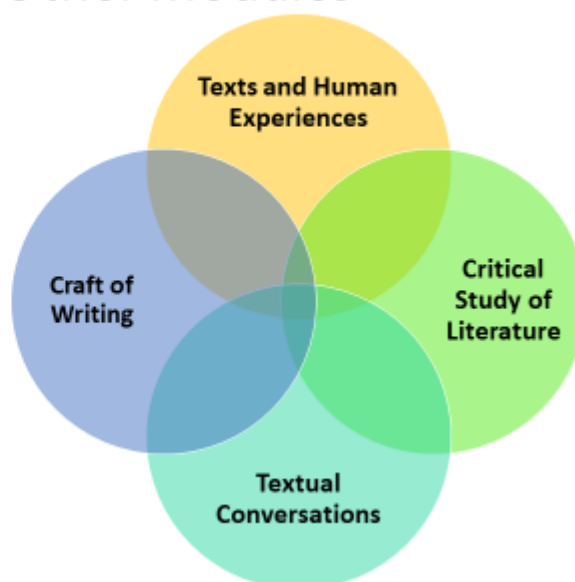
Literary Worlds	Rubric Statements- Intersecting Worlds	Questions/Comments
In this module students explore, investigate, experiment with and evaluate the ways texts represent and illuminate the complexity of individual and collective lives in literary worlds.	In this elective, students explore and evaluate how the intersection of human experience and activity with the natural domains of our planet is represented in texts.	The intersection of human experience and activity with the natural domains is complex for individuals and collective groups of people. Why? How? How is this represented?
Students evaluate how ideas and ways of thinking are shaped by personal, social, historical and cultural contexts.	Students examine how texts represent diverse conceptualisations of nature and our complex relationships with natural worlds.	What ways of thinking about nature are represented within the text? How does context affect ways of thinking within the text? How does context affect our relationship with these natural worlds?

Literary Worlds	Rubric Statements- Intersecting Worlds	Questions/Comments
<p>They extend their understanding of the ways that texts contribute to their awareness of the diversity of ideas, attitudes and perspectives evident in texts.</p>	<p>They consider how nature is valued in literature for its beauty, its spiritual or emotional inspiration, or as a resource to be used for practical purposes.</p>	<p>What diverse ideas, attitudes and perspectives about nature are evident in the texts? How have texts contributed to our awareness and understanding of these ideas, attitudes and perspectives? What is the text saying about nature and how does this make us feel?</p>
<p>Students explore, analyse and critically evaluate textual representations of the experiences of others, including notions of identity, voice and points of view; and how values are presented and reflected in texts.</p> <p>They deepen their understanding of how texts construct private, public and imaginary worlds that can explore new horizons and offer new insights.</p>	<p>They analyse the different ways representations of natural worlds often give voice to diverse individual and collective perspectives and to intense, transformative experiences.</p>	
<p>Students consider how personal, social, historical and cultural context influence how texts are valued and how context influences their responses to these diverse literary worlds. They appraise their own values, assumptions and dispositions as they develop further understanding of how texts make meaning.</p>	<p>Students critically evaluate the implicit or explicit values and assumptions in particular representations of nature and how their own values and assumptions have an impact on making meaning of these representations.</p>	
<p>In their study of literary worlds students experiment with critical and creative compositions that explore how language features and forms are crafted to express complex ideas and emotions, motivations, attitudes, experiences and values. These compositions may be realised in various forms, modes and media.</p>	<p>In their responding and composing, they explore, analyse, experiment with and critically evaluate their prescribed texts and other appropriate texts.</p> <p>They write their own imaginative compositions that represent the intersection of human experience and activity with the natural domains of our planet.</p>	

Literary Worlds	Rubric Statements- Intersecting Worlds	Questions/Comments
<p>Each elective in this module involves the study of three texts from the prescribed list, with at least two being print texts.</p> <p>Students explore, analyse and critically evaluate a range of other texts that construct private, public and imaginary worlds.</p>	<p>In this elective, students are required to study at least three of the prescribed texts (including at least two extended print texts) as well as other texts of their own choosing.</p> <p>At least two related texts must be studied. Texts can be drawn from a range of times, contexts and media and should explore the intersection of human experience and activity with the natural domains of our planet.</p>	

Extension 1- Drawing on Other Modules

- New Advanced syllabus modules provide a solid foundation for studies in Extension 1.
- Students should draw on elements from Advanced English modules to support and consolidate their responses in Extension 1 and Intersecting Worlds.



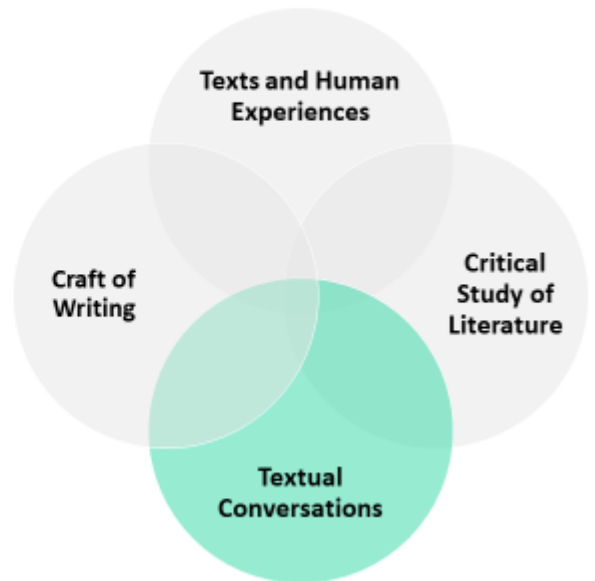
Extension 1 and Textual Conversations

“explore the ways in which the comparative study of texts can reveal resonances and dissonances between and within texts.”

“consider the ways that...an aspect of a text might mirror, align or collide with the details of another text.”

“explore common or disparate issues, values, assumptions or perspectives and how these are depicted.”

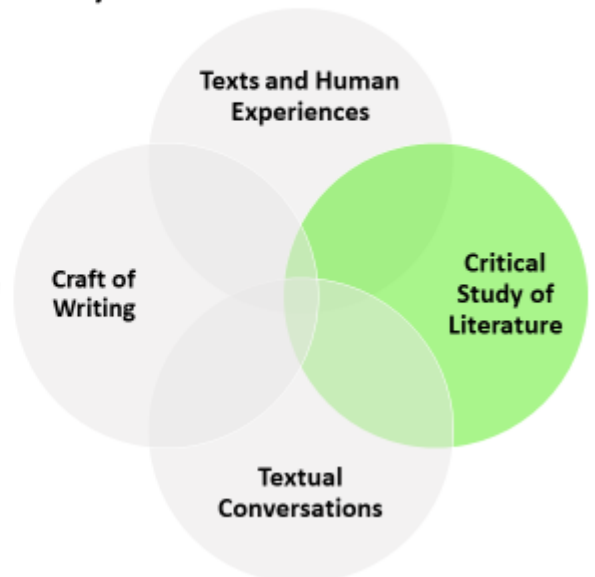
“understand how composers (authors, poets, playwrights, directors, designers and so on) are influenced by other texts, contexts and values, and how this shapes meaning.”



Extension 1 and Critical Study of Literature

“close analysis of the text’s construction, content and language...develop students’ own rich interpretation of the text...drawn from their research and reading.”

“evaluate notions of context with regard to the text’s composition and reception; investigate and evaluate the perspectives of others; and explore the ideas in the text, further strengthening their informed personal perspective.”

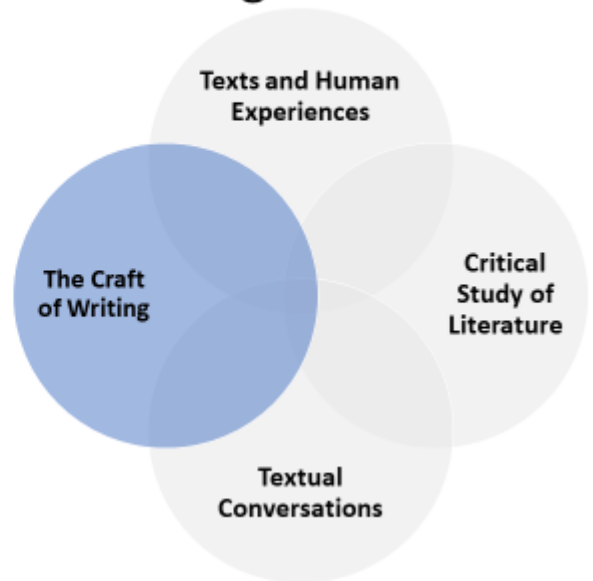


Extension 1 and The Craft of Writing

"...appreciate, examine and analyse...texts from their own wide reading,...for the development of their own complex ideas and written expression."

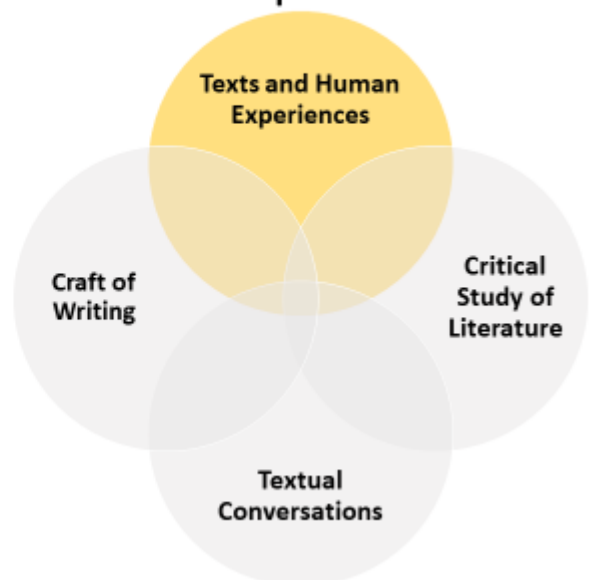
"evaluate how writers use language creatively and imaginatively...to express insights, evoke emotion, describe the wonder of the natural world, shape a perspective or to share an aesthetic vision."

"Through the study of enduring, quality texts of the past as well as recognised contemporary works, students appreciate, analyse and evaluate the versatility, power and aesthetics of language."



Extension 1 and Texts and Human Experiences

- *"...individual and collective human experiences."*
- *"...examine how texts represent human qualities and emotions associated with, or arising from, these experiences."*
- *"...insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivations, inviting the responder to see the world differently, to challenge assumptions, ignite new ideas or reflect personally."*



Human Experience and Human Activity – What’s the Difference?

Human Experience and Human Activity

Human Experience (Universal)	Human Activity (Specific to Culture, Locale etc.)
Growing up- identity, aging, maturing	Population Growth- housing, employment, migration
Grief and Confronting Mortality	Building and Infrastructure- mining, logging, economic
Overcoming adversity- trauma	Eating- Fishing Pressures, Whaling
Change and Transitions	Industry- employment and unemployment, economic growth, globalisation, tourism
Discovery	Advancement- scientific, technological, industry, colonisation
Seeking Connection- emotional, spiritual, social, cultural, community	Employment- capitalism, financial security, bureaucracy, consumerism
Family- Breakdown, parenthood	Housing- Urban development, establishing a home, community
Restoration and Rejuvenation	Prosperity- consumerism , status
Escapism	
Journeying	

 Identify the human experiences and human activity evident in your prescribed and related texts.

Prescribed Text 1:

Human Experience:

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Human Activity:

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Prescribed Text 2:

Human Experience:

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Human Activity:

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Prescribed Text 3:

Human Experience:

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Human Activity:

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Related Text 1:

Human Experience:

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Human Activity:

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Related Text 2:

Human Experience:

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Human Activity:


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Critical Lenses - Ecocriticism

Ecocriticism is a critical lens in which the natural world and its representation is the focus of a literary work. The movement is considered to have begun in the late 1980s and the term 'ecocriticism' has since been defined in a variety of different but related ways.

 Read through the following article and complete the activities that follow.

A Brief History of Ecocriticism:

 medium.com/@Nick_DeMott/a-brief-history-of-ecocriticism-a120614d30fc
Nick DeMott

August 25, 2018

Where Literature and the Environment Cross Paths

Nick DeMott Aug 25, 2018 ★

The relationship between people and the environment has long been documented through literary works. In the foreword to *Natural Discourse: Toward Ecocomposition*, Edward White cites Adam and Eve's journey through the Garden of Eden (in the Bible), and Odysseus' dangerous trek across the Mediterranean Sea in Homer's *Odyssey*, as early literary examples in which human paths cross with nature.



Though formal praxis of **Ecocriticism** — sometimes referred to as 'Green Studies' — is considered a somewhat recent addition to literary theory (mid to late-20th century), we can trace a distinct rise in environmental writing and its importance in American culture through the late-18th and early-19th century. For we may look in even less "literary" works, like Thomas Jefferson's *Notes on the State of Virginia* (1785) to get a sense of the value colonial America prescribed to the natural environment surrounding them. "The Natural bridge," writes Jefferson, "the most sublime of Nature's works, though not comprehended under the present head, must not be pretermitted." The key word used by Jefferson is *sublime*. It speaks to the way in which people (writers, artists, wanderers) saw the beauty of nature — of the landscape — as something so powerful and inspiring that it could uplift them. Then, emerging in the 1820s and 1830s — influenced by the British Romantics like Wordsworth and Coleridge, who leaned on nature in their writing — American transcendentalists (like Thoreau) wrote intimately through and about nature and how it could influence society's spiritual and intellectual growth.

Many other great naturalists, environmental thinkers and advocates, writers and essayists arrived prior to Ecocriticism becoming a formal theoretical study in literature: *John Muir, John Burroughs, Alexander von Humboldt, Theodore Roosevelt and Gifford Pinchot, just to name a few.*

Pippa Marland, and many other ecocritics, suggests Rachel Carson's *Silent Spring* (1962)[1] as marking the beginning of modern (American) environmental writing, and ultimately being the catalyst for the Ecocriticism movement.

Peter Barry, another ecocritic, provides a sense of when Ecocriticism may have officially arrived, positing that William Rueckert's 1978 essay, *Literature and Ecology: An Experiment in Ecocriticism*, was the first to explicitly reference the term Ecocriticism; Barry also points to Karl Kroeber's 1974 article "Home at

Grasmere” as the first to use the term *ecological* in literary criticism. At any rate, we understand the 1970s to be when Ecocriticism was manifested in literary research.

Early on in his groundbreaking essay, Rueckert postulates what this idea of Ecocriticism might look like:

Specifically, I am going to experiment with the application of ecology and ecological concepts to the study of literature, because ecology (as a science, as a discipline, as the basis for a human vision) has the greatest relevance to the present and future of the world we all live in of anything that I have studied in recent years....I could say that I am going to try to discover something about the ecology of literature, or try to develop an ecological poetics by applying ecological concepts to the reading, teaching, and writing about literature (107).

To briefly recap: Ecocriticism has been founded on the accumulation of great environmental writing, seen over time and eventually propelled by landmark books such as Carson’s *Silent Springs*. We must additionally — perhaps imperatively — look to Rueckert’s *Experiment in Ecocriticism* and Kroeber’s “Home at Grasmere” as paving the way for an official literary theory. Additionally, to underline one more central point about the emergence of Ecocriticism: it did not arrive arbitrarily or through no visible cause; on the contrary, Ecocriticism derived from a number of events or activities pertaining to humans interactions with and study of the environment. For instance, *Silent Springs* emerged at a time when a common belief was that the environment was in crisis and an uncommon belief that literature could serve as society’s antidote, in ways that scientific discoveries could not.

Because problems with the environment were previously only a scientific endeavor, the Ecocriticism movement emerged slowly in the 1960s and 1970s, struggling to progress into what it would eventually become today.

Critical vocabulary, suggests Barry, like *Ecocriticism* and *ecocritical*, became dormant until the late 1980s. It was not until the 1989 WLA conference, when Cheryll Glotfelty, a graduate student at Cornell University at the time, urged the use of the term Ecocriticism instead of “the study of nature writing.” Barry acknowledges Cheryll Glotfelty as the founder of U.S. Ecocriticism. She “greened” the field of literature through her important anthology, *The Ecocriticism Reader*, which contains numerous eco-critical essays about fiction, drama and other forms of environmental literature (published in 1996); and, in 1992 Glotfelty co-founded the Association for the Study of Literature and Environment (the ASLE), which continues to publish its own house journal— ISLE (Interdisciplinary Studies in Literature and Environment).

On the British side of things, Ecocriticism emerged through critic Jonathan Bate’s *Romantic Ecology: Wordsworth and the Environmental Tradition*; and similar to *Silent Springs*, many British critics have drawn inspiration from Raymond Williams’ book *The Country and the City*.

Another pioneer of Ecocriticism, Lawrence Buell spoke of “finding better ways of imaging nature and humanity’s relation to it” (*The Environmental Imagination*, 2). In other words, and to extend Buell’s argument a tad further, he posited that environmental change is possible through creative literary texts. Buell more notably suggested, at least for our discussion in this essay, that Ecocriticism arrived in waves. We’ll discuss these indistinct waves shortly, though we must briefly recognize its importance here, because as Ecocriticism has developed over-time it’s not always pointed to one central figure but relied on a slew of ecocritics galvanizing the movement— from Buell and Glotfelty, to Jonathan Bate and Peter Barry — in conjunction with the invaluable works that already existed, like *Walden*, *Silent Springs*, and *The Country and the City*.

As previously mentioned, Ecocriticism as a movement was born out of a trembling desire to better a suffering environment, and to improve how the environment is treated by its human constituents; this

idea, or movement, was not accomplished through science, but through writing and literary work. So, how might we formally define *Ecocriticism* itself?

Marland refers to Ecocriticism as an umbrella term,

...a range of critical approaches that explore the representation in literature (and other cultural forms) of the relationship between the human and the non-human, largely from the perspective of anxieties around humanity's destructive impact of the biosphere (Ecocriticism, 1507).

Jonathan Culler's definition of Ecocriticism, in a broad sense, mirrors Marland's, though in a more narrowed sense of the term Culler emphasizes Ecocriticism's unique ability to act as a vehicle for societal change:

Most narrowly, it is the study of literary representations of nature and the environment and the changing values associated with them, especially evocations of nature that might inspire changes in attitude and behavior (Literary Theory: A Very Short Introduction, 146).

It's in this way that Ecocriticism has aligned itself with feminism (more on that later). Buell's influential work certainly echoes Culler, positing that we must find the most 'searching' environmental works for they will show us the things that cause great harm to society and demonstrate the alternatives that can heal society(2).

So far we've focused mostly on Ecocriticism having sprung up in the United States, but as is the case with many literary theories, Ecocriticism's roots can be traced globally. As Buell points out, "since 1970 there has been an unprecedented discussion, not just on a national but on a global scale" concerning the environment. So much so that Buell believed environmentalism could be a catalyst for a global culture. (In fact, a post-colonialist perspective on the environment would surely look to problems such as climate change as a global issue.) With this in mind, it's reasonable to jump into the first-wave of Ecocriticism— the notion of waves instigated by Buell himself— which launched in Great Britain in as much as it did in the U.S. The first-wave of British ecocritics — led by Jonathan Bate — championed romantic poetry, particularly that of William Wordsworth. In the introduction to *Romantic Ecology: Wordsworth and the Environmental Tradition*, Bates dedicates the book on the notion "that the way in which William Wordsworth sought to enable his readers better to enjoy or to endure life was by teaching them to look at and dwell in the natural world" (4). In re-engaging with a natural world, Wordsworth demonstrated a close eye in nature and thus his poetry often emphasized local scenery (for instance, book eight of *The Excursion* depicts manufacturing towns expanding over the country [2]). Though unlike a Marxist approach, ecopoetry "draws us into communion with earth" rather than act as a representation of it.

The first-wave of Ecocriticism in the U.S. celebrated primarily non-fiction nature writing, such as that of Henry David Thoreau, John Muir, Mary Austin, Edward Abbey, Wendell Berry and Annie Dillard, "reflecting the legacy of American Transcendentalism" and individual connections with the landscape. These authors often wrote about the land and wilderness in a broad sense, compared to Wordsworth, with heightened fixation on the *sublime* nature (or realness) of the environment.

There's no obvious transition between the first and second wave of Ecocriticism, in large part because the second wave very much continued the awareness and importance of our engaging with the physical environment, though the second wave critics notably diverged from the first wave in want of a closer relationship to critical theory...a more skeptical view of the environment. (Dana Phillips in particular, notes Marland, headed this more polemic view.) If the first wave aimed for a realist and less controversial interpretation of nature, the second wave sought debate and doing so through different formal approaches. The novel, for instance, could offer an "artfulness" that non-fiction environmental writing

could not, seen in the ways in which it could explore the relationships between the self (the self-conscious) and the world, entwined in social and environmental history. Ursula K. Le Guin describes the novel as a 'medicine bundle' that can hold things, including conflict, in relation to one another. At this point it is perhaps valuable to note "two strands of thought" that Marland discusses, which are present during the first two waves of Ecocriticism relating closely to the cultural study of Ecocriticism, and later merging together (or overlapping in certain ways) in the third and fourth waves.

The first— *deep ecology* — asks us to reconsider our place on Earth. "Deep ecology challenges the *anthropocentrism* at the heart of modern society," Marland writes, "and the kind of 'shallow ecological' standpoints that see the natural world as merely a resource for humanity and that presuppose that human needs and demands override other considerations" (1512). In other words, deep ecologists believe that taking care of our environmental problems first will in-turn solve our society problems. The second strand that we must familiarize ourselves with is *social ecology*. A reverse of deep ecology, social ecologists suggest we must first address our social inequalities before remedying the environment. According to Marland, the first wave of Ecocriticism was froth with deep ecologist, while the second concentrated on social concerns.

Often nature is used to construct or reinforce social ideologies — gender, class, race. As mentioned earlier, and which Culler posits, Ecocriticism is often aligned with feminism, "which has critiqued masculinist propensities to dominate nature rather than coexist with it" (146). The *ecofeminist* may seek through literature to dismantle the commonly androcentric viewpoint of the environment, a prospective which has been quite harmful to the environment. Terry Tempest Williams' work has challenged the natural binary ordering of culture, which tends to favor a male stranglehold. In "Refuge: An Unnatural History," Tempest Williams is driving with a friend to Bear River Migratory Bird Refuge — a site located dangerously close to the great Salt Lake, who's water levels could rise, flood the refuge and wipe out the burrowing owls. Tempest Williams and her friend arrive to find the mound she knew and visited for many years gone, a result not of flooding but of construction demolishing the owls' habitat. This conversation between Tempest Williams and her friend during the drive beforehand, foreshadows much of the ecocritical ideas that appear later in the essay:

We spoke of rage. Of women and landscape. How our bodies and the body of the earth have been mined.

'It has everything to do with intimacy,' I said. 'Men define intimacy through their bodies. It is physical. They define intimacy with the land in the same way.'

'Many men have forgotten what they are connected to,' my friend added. 'Subjugation of women and nature may be a loss of intimacy within themselves.' (744)

In fact, the men they run into at the bird refuge mock the loss of the mound and flippantly speak of their bets about the mound popping up somewhere else by next year, showing their careless attitude towards the environment. This essay fundamentally demonstrates the value in social ecology: a critique of rigid gender roles in this instance (women behaving passively in relation to men and in relation to the environment; men behaving domineeringly towards women and towards the environment), and how such normativity is a direct hindrance to environmental change.

Ecocriticism continues today as a blend of waves three and four — both interweaving their ideas through the cultural landscape. Under the third-wave's global anxieties, Ursula Heise proposes a "world citizenship," which connects everyone to Earth and universally relates independent problems as important global issue. Heise's ecocritical approach seeks to bring people together through "common destiny," advocating against global capitalism, enlightening the world on modern world issues like climate change. In the fourth wave emerged *material Ecocriticism*. Initially focusing on the impact of the environment on the

human body, and being closely linked the ecofeminist body, the idea permutated into a post-humanist stance — material Ecocriticism now focuses on the “interchanges across human bodies, animal bodies, and the wider material world.” (“States of Suspension,” 476). Subsequently, this shared materiality — or a decentering of the human being at the head of life — has given way to post-humanist studies, which in turn dedicates itself to animal studies. For many it’s considered valuable to understand that human and non-human animals share the same environment and, as Lovino suggests, it’s this way of thinking that may dissolve the traditional binaries (humans vs. animals, humans vs. nature) and thus extend closer towards eco-egalitarianism.

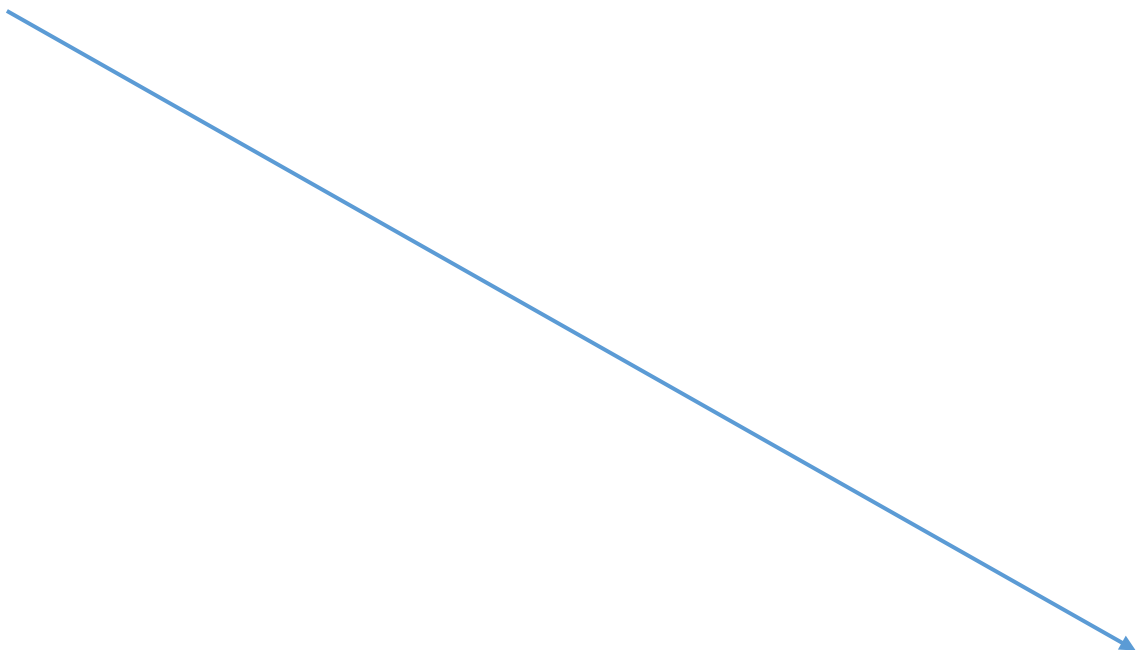
Many ecocritics’ current ideas and works — such as Stacy Alaimo’s “States of Suspension” — continue to be published in the *Interdisciplinary Studies in Literature and Environment* journal, founded by Glotfelty over two decades ago.


According to Marland, the ASLE now heralds “ten affiliate organizations worldwide with more under discussion; there are a large number of ecocritical environmental journals in existence including *Ecozon@*, *The Journal of Ecocriticism*, *Indian Journal of Ecocriticism* and *Green Letters*.” Yet, in a world where the environment is deteriorating quickly and one’s day-to-day efforts to engender change can feel fruitless, it’s difficult to imagine how a turn to close environmental reading will alleviate our problems. Even so, writes Marland, ecocritics such as Roman Bartosch and Greg Garrard embrace the challenge and remain excited about the future. In Sam Harris’ recent podcast “What You Need to Know About Climate Change,” Joseph Romm, a leading communicator on climate science and solutions, makes the point that because humans are the major cause of climate change, we are also the major solution. Romm is, of course, keen on materialized solutions, but to his credit, humans being in fidelity with the planet is crucial. Approaches to environmental improvements will come in various forms. This idea gives validity to hopefuls like Bartosch and Garrard, who view their ecocritical work as invaluable towards curing our only Earth.

[1] Carson’s book documents the evil effects of pesticides on the environment.

[2] In an example from Bate, “Wordsworth’s impassioned vision, the child’s vitality is destroyed and his unity with nature is lost when he is put to work in a cotton mill” (41).

1. Create a timeline of the history of ecocriticism.



 Read through the article below and complete the activities that follow.

Humanity and nature are not separate – we must see them as one to fix the climate crisis

 [theconversation.com/humanity-and-nature-are-not-separate-we-must-see-them-as-one-to-fix-the-climate-crisis- 122110](https://theconversation.com/humanity-and-nature-are-not-separate-we-must-see-them-as-one-to-fix-the-climate-crisis-122110)

—Heather Alberro

From transport and housing to food production and fashion, our civilisation is driving climate and ecological breakdown.

It's no coincidence that almost every single sector of industry is contributing to the planet's downfall, either. A deeper issue underlies each one's part in the malaise enveloping the planet's ecosystems – and its origins date back to long before the industrial revolution. To truly bring ourselves into harmony with the natural world, we must return to seeing humanity as part of it.



Though a varied and complex story, the widespread separation of humans from nature in Western culture can be traced to a few key historical developments, starting with the rise of Judeo-Christian values 2000 years ago. Prior to this point, belief systems with multiple gods and earth spirits, such as paganism, dominated. They generally considered the sacred to be found throughout nature, and humanity as thoroughly enmeshed within it.

When Judaism and Christianity rose to become the dominant religious force in Western society, their sole god – as well as sacredness and salvation – were re-positioned outside of nature. The Old Testament taught that God made humans in his own image and gave them dominion over the Earth.

As historian Lynn White famously argued, such values laid the foundations of modern anthropocentrism, a system of beliefs that frames humans as separate from and superior to the nonhuman world. Indeed, those who hold literal beliefs in the Bible tend to express significantly more concerns over how environmental degradation affects humans than animals.

In the early 17th century, French father of modern philosophy René Descartes framed the world as essentially split between the realm of mind and that of inert matter. As the only rational beings, Descartes saw humans as wholly separate from and superior to nature and nonhuman animals, who were considered mere mindless machines to be mastered and exploited at will. Descartes' work was hugely influential in shaping modern conceptions of science and human and animal identities in Western society.

White and philosopher Val Plumwood were among the first to suggest that it is these attitudes themselves that cause the world's environmental crises. For example, when we talk of “natural

resources" and fish stocks", we are suggesting that the Earth's fabric holds no value apart from what it provides us. That leads us to exploit it recklessly.

According to Plumwood, the opposition between reason and nature also legitimised the subjugation of social groups who came to be closely associated with nature – women, the working class, the colonised, and the indigenous among them.

Life As Entanglement

Scholars such as Timothy Morton and Bruno Latour remind us that viewing the natural world as separated from humans is not only ethically problematic but empirically false. Microorganisms in our gut aid digestion, while others compose part of our skin.

Pollinators such as bees and wasps help produce the food we eat, while photosynthetic organisms such as trees and phytoplankton provide the oxygen that we need in order to live, in turn taking up the carbon dioxide we expel.

In the Anthropocene, we are seeing more and more how the fates of humanity and nature are intertwined. Governments and corporations have developed such control over the natural systems they exploit that they are destabilising the fundamental chemistry of the global climate system. As a result, inhospitable heat, rising seas, and increasingly frequent and extreme weather events will render millions of humans and animals refugees.

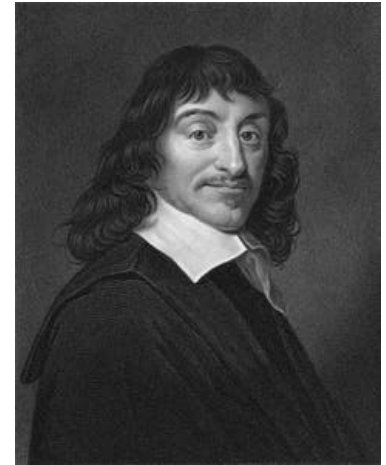
Reconnecting The Dots

The good news is that the perceived separation from nature is not universal among the planet's human inhabitants. Australian, Amerindian, and countless other indigenous belief systems often portray nonhumans as kin with intrinsic value to be respected, rather than external objects to be dominated or exploited.

Eastern philosophies and religions such as Zen Buddhism also entangle humanity and nature, emphasising that there is no such thing as an independent self and that all things depend on others for their existence and well-being. For example, strongly influenced by Mahayana Buddhism, Bhutan has enshrined ecological resilience into its constitution. Mandating that at least 60% of the nation remain forested, the country is one of just two in the world to absorb more carbon than it emits. It measures progress not by GDP but against a "gross national happiness" index, which prioritises human and ecological well-being over boundless economic growth.

Of course, entanglement with nature exists in the Western world too. But the global socioeconomic systems birthed by this region were founded on the exploitation of the natural world for profit. Transforming these entrenched ways of working is no easy feat.

It will take time, and education is key. Higher education textbooks and courses across disciplines consistently perpetuate destructive relationships with nature. These must be redesigned to steer those




René Descartes considered it an 'absurd human failure' to compare the souls of humans and those of non-human 'brutes'.



In Bhutan, humans live largely in harmony with the natural world. Pulak Bhagawati/Unsplash, CC BY-SA

Patterns of Inquiry / Conceptual Frameworks / Literary Theory

Perspectives on nature have shifted across time and culture, influenced by social and scientific inquiry, as well as literature and literary movements. A small sample have been listed below as a starting point for further inquiry.


 Read through the list, using your own research to expand your understanding of the ideas associated with each movement/way of thinking. Then consider how such ways of thinking are reflected in your texts. Use the right-hand column to record your ideas.

Ways of Thinking	Overview	Link to Prescribed/Related Texts
Age of Enlightenment 1715-1789	<ul style="list-style-type: none"> • Industrial Revolution • Focus on scientific discovery/exploration • Nature as a force to be conquered and 'known' 	
Romanticism (Literary Movement) Late 1700s-1800s	<ul style="list-style-type: none"> • Reaction to the Age of Enlightenment • Saw nature as: <ul style="list-style-type: none"> - awe inspiring - a conduit for reflection and creativity - uplifting and restorative • Notion of 'The Sublime' • Wordsworth and Coleridge seen as key figures in this movement 	
Transcendentalism 1820s-1830s	<ul style="list-style-type: none"> • Believed that society destroyed the 'wholeness' of human beings • Reality can be understood by studying nature • Believed that the divine suffused nature • Promoted solitude in nature • Emerson and Thoreau seen as key figures in this movement 	
Darwinism (Scientific Principal) 1859	<ul style="list-style-type: none"> • Theory of Evolution created by Charles Darwin • Suggested that nature was a 'battle' for survival • 'Survival of the fit'- notion that adaptability to environment and the heritance of positive traits was the key to survival • 'Natural selection' 	
Social Darwinism (Social Theory) 1864	<ul style="list-style-type: none"> • Expansion on Darwinian principals to coin the phrase 'Survival of the Fittest' • Idea that societies, like nature, are in battle for survival and that the 'fittest' (most powerful) will 'win' • Principles of the natural world applied to social practices e.g business, politics, class 	
Ecofeminism (1980s-90s)	<ul style="list-style-type: none"> • A blend of ecocritical and feminist ideals • Focus on the alignment of genders with nature. • Females often represented as aligned to/in harmony with nature. • Males represented as destructive/conquering forces towards nature. 	


Conceptualisations Of Nature

 Consider how these conceptualisations of nature are evident in your prescribed and related texts

- Nature as a stimulus/conduit for memory/nostalgia
- Nature as restorative/rejuvenating
- A connection to nature is intrinsic to the human spirit
- Children are attuned to, and have an affinity with, nature that adults do not/cannot
- Nature as commodity
- A love of nature strengthens the bonds between individuals (love of nature as a unifying and universal idea)
- Humans are inherently in conflict with nature
- A desensitisation to nature has negative effects on human beings both individually and collectively
- Nature is enduring
- Nature promotes introspection and speculation

 Select a conceptualisation from the list or develop one yourself. Use the space below to brainstorm how your prescribed and related texts reflect this conceptualisation.

Revising For The Exam

 Using the questions below, as well as others you have prepared yourself, to revise for the exam. You could: mind map a plan for a response, write the introduction and develop a thesis statement, use the module statement to deconstruct what the question is asking you to do, or write a practice essay for feedback.

A table has been provided for you below to deconstruct the question.

Question Analysis Elements	<p><i>To what extent has your study of ideas and values in <i>Intersecting Worlds</i> enhanced your understanding of the relationship between beauty and necessity?</i></p> <p><i>In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.</i></p>
<u>Question Type</u> <ul style="list-style-type: none"> • Stimulus/No Stimulus • To what extent do I need to incorporate the stimulus into my response? 	
<u>Module Statement</u> <ul style="list-style-type: none"> • What aspects of the module statement are being drawn upon in this question? 	
<u>Form</u> <ul style="list-style-type: none"> • What form do I need to respond in? 	
<u>Prescribed Texts</u> <ul style="list-style-type: none"> • What elements of my prescribed texts will I draw on to answer this question? 	
<u>Related Text</u> <ul style="list-style-type: none"> • What elements of my related texts will I draw on to answer this question? 	

Practice Questions

 Read through the practice questions provided below. Select one and write a plan for a critical response.

“The question is not what you look at, but what you see.”

— Henry David Thoreau

Discuss how the texts you have studied offer diverse individual and collective perspectives on humanities relationship with the natural world.

In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

To what extent has your study of ideas and values in *Intersecting Worlds* enhanced your understanding of the relationship between beauty and necessity?

In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

“We need the tonic of wildness...At the same time that we are earnest to explore and learn all things, we require that all things be mysterious and unexplorable, that land and sea be indefinitely wild, unsurveyed and unfathomed by us because unfathomable. We can never have enough of nature.”

— Henry David Thoreau, *Walden: Or, Life in the Woods*

Evaluate the ways in which the texts that you have studied explore the complexities of humanities relationship with the natural world.

In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

‘Keep close to Nature’s heart...and break clear away, once in a while, and climb a mountain or spend a week in the woods. Wash your spirit clean.’

John Muir

Critically analyse how the representation of natural worlds within your prescribed texts highlight the power of nature to provoke transformative experiences.

In your response you must refer to TWO prescribed texts as well as ONE text of your own choosing.

Discuss the role that memory plays in our ability to connect with the natural world and the world around us.

In your response you must refer to TWO prescribed texts as well as ONE text of your own choosing.

‘Come forth into the light of things,

Let nature be your teacher.”

-William Wordsworth

Critically evaluate how the texts that you have studied explore the didactic influences of nature.

In your response you must refer to TWO prescribed texts as well as ONE text of your own choosing.

'Observing nature, Thoreau knew, was an act inseparable from observing himself.'

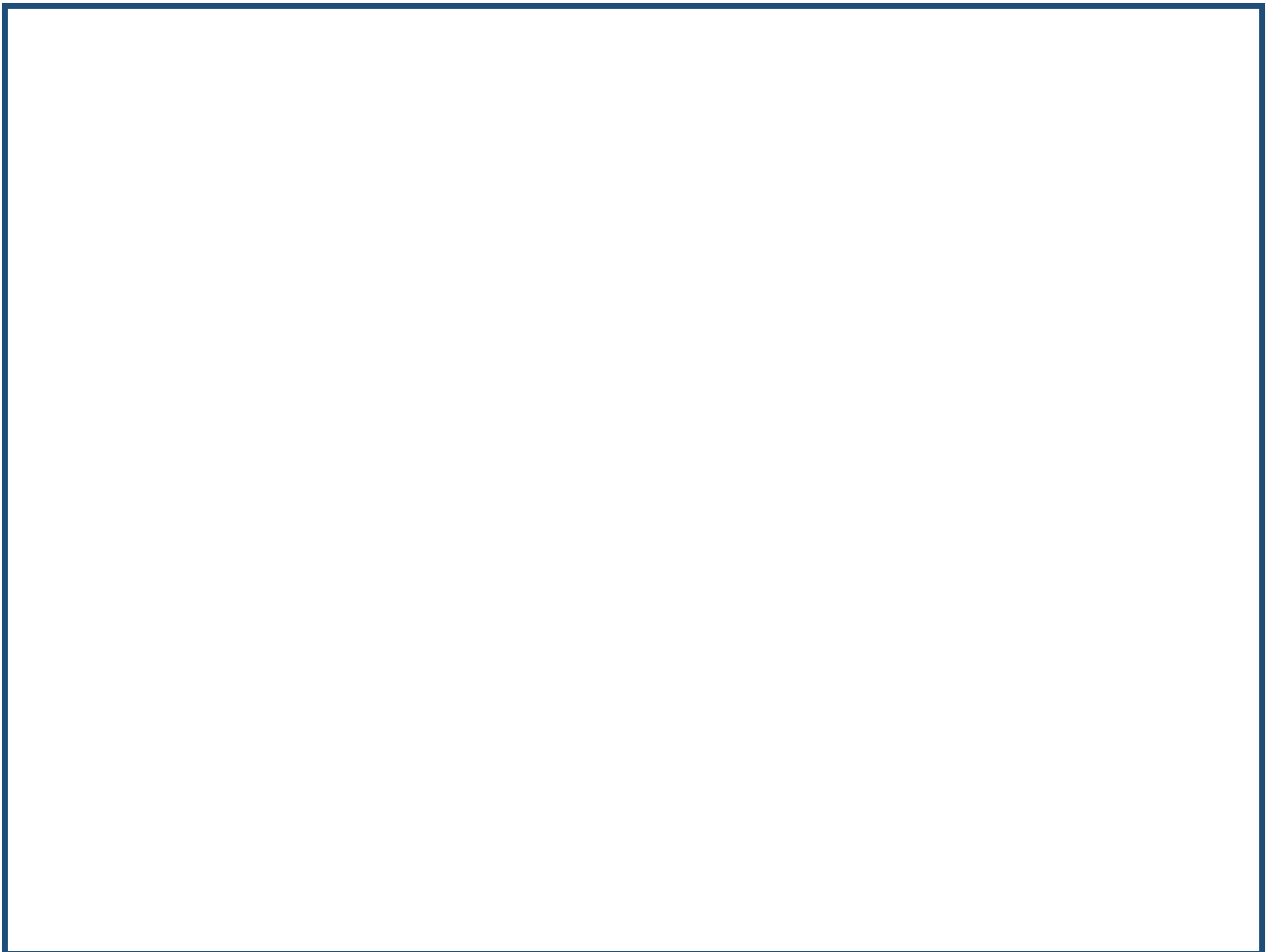
Frank Stewart

Evaluate this statement in light of the texts that you have studied in this module. In your response you must refer to TWO prescribed texts as well as ONE text of your own choosing.

'I wanted to open people's eyes to the richness that was all around them, partly because I believe that changing your focus changes your entire reality...'

Melissa Harrison, Interview on 'Clay'- ETA

To what extent do the texts that you have studied explore this idea in different ways?



Working With Related Texts

A Brook In The City - Robert Frost (Poem)

The farmhouse lingers, though averse to square
With the new city street it has to wear
A number in. But what about the brook
That held the house as in an elbow-crook?
I ask as one who knew the brook, its strength
And impulse, having dipped a finger length
And made it leap my knuckle, having tossed
A flower to try its currents where they crossed.
The meadow grass could be cemented down
From growing under pavements of a town;
The apple trees be sent to hearth-stone flame.
Is water wood to serve a brook the same?
How else dispose of an immortal force
No longer needed? Staunch it at its source
With cinder loads dumped down? The brook was thrown
Deep in a sewer dungeon under stone
In fetid darkness still to live and run --
And all for nothing it had ever done
Except forget to go in fear perhaps.
No one would know except for ancient maps
That such a brook ran water. But I wonder
If from its being kept forever under,
The thoughts may not have risen that so keep
This new-built city from both work and sleep.

<p style="text-align: center;">Rubric Question</p>	<p style="text-align: center;">How are these ideas represented in your related text?</p> <p style="text-align: center;">How do these representations of nature highlight implicit or explicit values and assumptions?</p>	<p style="text-align: center;">How do these ideas link to your prescribed texts? Look for point of comparison and contrast.</p>
<p>Discuss the intersection of human activity and/or experience with the natural domains of the planet.</p>		
<p>In what way/s does this intersection impact individual and/or collective groups of people? Consider how they 'connect' with the natural domains.</p>		
<p>In what way/s does the text represent nature as valued for its: Beauty Spiritual/emotional inspiration Practical purposes as a resource</p>		
<p>How does the text highlight the complex relationship humans have with the natural world?</p>		
<p>What diverse ideas, attitudes and perspectives about nature are evident in the text? Incorporate ways of thinking, critical frameworks, contextual influences etc.</p>		
<p>To what extent do representations of natural worlds give voice to intense transformative experiences?</p>		
<p>How do your own values and assumptions impact your interpretation of the text? Consider whether the values and assumptions put forward in the text are challenged or aligned to your own.</p>		

Ozymandias- Percy Bysshe Shelley (Poem)

I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

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Babycakes by Neil Gaiman (Short Story)

A few years back all the animals went away.

We woke up one morning, and they just weren't there anymore. They didn't even leave us a note, or say goodbye. We never figured out quite where they'd gone.

We missed them.

Some of us thought that the world had ended, but it hadn't. There just weren't any more animals. No cats or rabbits, no dogs or whales, no fish in the seas, no birds in the skies.

We were all alone.

We didn't know what to do.

We wandered around lost, for a time, and then someone pointed out that just because we didn't have animals anymore, that was no reason to change our lives. No reason to change our diets or to cease testing products that might cause us harm.

After all, there were still babies.

Babies can't talk. They can hardly move. A baby is not a rational, thinking creature.

We made babies.

And we used them.

Some of them we ate. Baby flesh is tender and succulent.

We flayed their skin and decorated ourselves in it. Baby leather is soft and comfortable.

Some of them we tested.

We taped open their eyes, dripped detergents and shampoos in, a drop at a time.

We scarred them and scalded them. We burnt them. We clamped them and planted electrodes into their brains. We grafted, and we froze, and we irradiated.

The babies breathed our smoke, and the babies' veins flowed with our medicines and drugs, until they stopped breathing or until their blood ceased to flow.

It was hard, of course, but it was necessary.

No one could deny that.

With the animals gone, what else could we do?

Some people complained, of course. But then, they always do.

And everything went back to normal.

Only...

Yesterday, all the babies were gone.

We don't know where they went. We didn't even see them go.

We don't know what we're going to do without them.

But we'll think of something. Humans are smart. It's what makes us superior to the animals and the babies.

We'll figure something out.

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Shooting an Elephant- George Orwell (c. 1936) Non-Fiction- Essay

IN MOULMEIN, IN LOWER BURMA, I was hated by large numbers of people--the only time in my life that I have been important enough for this to happen to me. I was sub-divisional police officer of the town, and in an aimless, petty kind of way anti-European feeling was very bitter. No one had the guts to raise a riot, but if a European woman went through the bazaars alone somebody would probably spit betel juice over her dress. As a police officer I was an obvious target and was baited whenever it seemed safe to do so. When a nimble Burman tripped me up on the football field and the referee (another Burman) looked the other way, the crowd yelled with hideous laughter. This happened more than once. In the end the sneering yellow faces of young men that met me everywhere, the insults hooted after me when I was at a safe distance, got badly on my nerves. The young Buddhist priests were the worst of all. There were several thousands of them in the town and none of them seemed to have anything to do except stand on street corners and jeer at Europeans.

All this was perplexing and upsetting. For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically--and secretly, of course--I was all for the Burmese and all against their oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a job like that you see the dirty work of Empire at close quarters. The wretched prisoners huddling in the stinking cages of the lock-ups, the grey, cowed faces of the long-term convicts, the scarred buttocks of the men who had been Bugged with bamboos--all these oppressed me with an intolerable sense of guilt. But I could get nothing into perspective. I was young and ill- educated and I had had to think out my problems in the utter silence that is imposed on every Englishman in the East. I did not even know that the British Empire is dying, still less did I know that it is a great deal better than the younger empires that are going to supplant it. All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil- spirited little beasts who tried to make my job impossible. With one part of my mind I thought of the British Raj as an unbreakable tyranny, as something clamped down, in *saecula saeculorum*, upon the will of prostrate peoples; with another part I thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest's guts. Feelings like these are the normal by- products of imperialism; ask any Anglo-Indian official, if you can catch him off duty.

One day something happened which in a roundabout way was enlightening. It was a tiny incident in itself, but it gave me a better glimpse than I had had before of the real nature of imperialism--the real motives for which despotic governments act. Early one morning the sub- inspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. Would I please come and do something about it? I did not know what I could do, but I wanted to see what was happening and I got on to a pony and started out. I took my rifle, an old .44 Winchester and much too small to kill an elephant, but I thought the noise might be useful *in terrorem*. Various Burmans stopped me on the way and told me about the elephant's doings. It was not, of course, a wild elephant, but a tame one which had gone "must." It had been chained up, as tame elephants always are when their attack of "must" is due, but on the previous night it had broken its chain and escaped. Its mahout, the only person who could manage it when it was in that state, had set out in pursuit, but had taken the wrong direction and was now twelve hours' journey away, and in the morning the elephant had suddenly reappeared in the town. The Burmese population had no weapons and were quite helpless against it. It had already destroyed somebody's bamboo hut, killed a cow and raided some fruit-stalls and devoured the stock; also it had met the municipal rubbish van and, when the driver jumped out and took to his heels, had turned the van over and inflicted violences upon it.

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Moby Dick- Herman Melville (Prose Fiction Extract)

CHAPTER 1. Loomings

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, sometime or other, cherish very nearly the same feelings towards the ocean with me.

There now is your insular city of the Manhattoes, belted round by wharves as Indian isles by coral reefs—commerce surrounds it with her surf. Right and left, the streets take you waterward. Its extreme downtown is the battery, where that noble mole is washed by waves, and cooled by breezes, which a few hours previous were out of sight of land. Look at the crowds of water-gazers there.

Circumambulate the city of a dreamy Sabbath afternoon. Go from Corlears Hook to Coenties Slip, and from thence, by Whitehall, northward. What do you see?—Posted like silent sentinels all around the town, stand thousands upon thousands of mortal men fixed in ocean reveries. Some leaning against the spiles; some seated upon the pier-heads; some looking over the bulwarks of ships from China; some high aloft in the rigging, as if striving to get a still better seaward peep. But these are all landsmen; of week days pent up in lath and plaster— tied to counters, nailed to benches, clinched to desks. How then is this? Are the green fields gone? What do they here?

But look! here come more crowds, pacing straight for the water, and seemingly bound for a dive. Strange! Nothing will content them but the extremest limit of the land; loitering under the shady lee of yonder warehouses will not suffice. No. They must get just as nigh the water as they possibly can without falling in. And there they stand—miles of them—leagues. Inlanders all, they come from lanes and alleys, streets and avenues,— north, east, south, and west. Yet here they all unite. Tell me, does the magnetic virtue of the needles of the compasses of all those ships attract them thither?

Once more. Say you are in the country; in some high land of lakes. Take almost any path you please, and ten to one it carries you down in a dale, and leaves you there by a pool in the stream. There is magic in it. Let the most absent-minded of men be plunged in his deepest reveries—stand that man on his legs, set his feet a-going, and he will infallibly lead you to water, if water there be in all that region. Should you ever be athirst in the great American desert, try this experiment, if your caravan happen to be supplied with a metaphysical professor. Yes, as every one knows, meditation and water are wedded for ever.

But here is an artist. He desires to paint you the dreamiest, shadiest, quietest, most enchanting bit of romantic landscape in all the valley of the Saco. What is the chief element he employs? There stand his trees, each with a hollow trunk, as if a hermit and a crucifix were within; and here sleeps his meadow, and there sleep his cattle; and up from yonder cottage goes a sleepy smoke. Deep into distant woodlands winds a mazy way, reaching to overlapping spurs of mountains bathed in their hill-side blue. But though the picture lies thus tranced, and though this pine-tree shakes down its sighs like leaves upon this shepherd's head, yet all were vain, unless the shepherd's eye were fixed upon the magic stream before him. Go visit the Prairies in June, when for scores on scores of miles you wade knee-deep among tiger-lilies—what is the

one charm wanting?— Water— there is not a drop of water there! Were Niagara but a cataract of sand, would you travel your thousand miles to see it? Why did the poor poet of Tennessee, upon suddenly receiving two handfuls of silver, deliberate whether to buy him a coat, which he sadly needed, or invest his money in a pedestrian trip to Rockaway Beach? Why is almost every robust healthy boy with a robust healthy soul in him, at some time or other crazy to go to sea? Why upon your first voyage as a passenger, did you yourself feel such a mystical vibration, when first told that you and your ship were now out of sight of land? Why did the old Persians hold the sea holy? Why did the Greeks give it a separate deity, and own brother of Jove? Surely all this is not without meaning. And still deeper the meaning of that story of Narcissus, who because he could not grasp the tormenting, mild image he saw in the fountain, plunged into it and was drowned. But that same image, we ourselves see in all rivers and oceans. It is the image of the ungraspable phantom of life; and this is the key to it all.

Now, when I say that I am in the habit of going to sea whenever I begin to grow hazy about the eyes, and begin to be over conscious of my lungs, I do not mean to have it inferred that I ever go to sea as a passenger. For to go as a passenger you must needs have a purse, and a purse is but a rag unless you have something in it. Besides, passengers get sea-sick— grow quarrelsome—don't sleep of nights—do not enjoy themselves much, as a general thing;—no, I never go as a passenger; nor, though I am something of a salt, do I ever go to sea as a Commodore, or a Captain, or a Cook. I abandon the glory and distinction of such offices to those who like them. For my part, I abominate all honourable respectable toils, trials, and tribulations of every kind whatsoever. It is quite as much as I can do to take care of myself, without taking care of ships, barques, brigs, schooners, and what not. And as for going as cook,—though I confess there is considerable glory in that, a cook being a sort of officer on ship-board—yet, somehow, I never fancied broiling fowls;—though once broiled, judiciously buttered, and judgmatically salted and peppered, there is no one who will speak more respectfully, not to say reverentially, of a broiled fowl than I will. It is out of the idolatrous dotings of the old Egyptians upon broiled ibis and roasted river horse, that you see the mummies of those creatures in their huge bake-houses the pyramids.

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Advertisement

A group of seven loggers, seen from behind, are gathered in a desolate, cleared landscape. They are wearing hard hats and carrying chainsaws and axes. In the center of the scene stands a single, large, healthy tree. The background shows a hazy, overcast sky and a distant excavator, suggesting a site of environmental destruction. The overall tone is somber and urgent.

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BEE OR NOT TO BE?

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