

Inside the Greenhouse:

Utilizing Media to Communicate Positive Solutions for Climate Change

T/H 12:30–1:45PM ~ Atlas 1B31

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COURSE DESCRIPTION

The objectives for this course are (1) to generate multimodal compositions on the subject of climate change and (2) engage with various dimensions and issues associated with sustainability. We work to deepen our understanding of how issues associated with climate change are/can be communicated, by analyzing previously created expressions from a variety of media (interactive theatre, film, fine art, performance art, television programming, blogs for examples) and then by creating our own work. Throughout the semester, we will appraise and extract effective methods and techniques in ongoing student work and apply them to what will emerge as *Inside the Greenhouse* (ITG) programming.

There are four components to the ITG project into which this class is situated: (1) a two-course series offered at the University of Colorado (this one and Prof Rebecca Safran's Climate Change and Film (ATLS 3519/EBIO 4460) offered in Fall semesters), (2) twice-a-year public events, (3) a 23-minute television program and (4) connected community activities. Our next live (free-and-ticketed) show in Boulder will take place on Friday, April 18th, beginning at 7:30pm at CU-Boulder's Macky Auditorium. This event will feature former New York Times journalist Andrew Revkin (confirmed) and musician Dar Williams (invited). This event will be our third live show in a larger project that deploys creative communications on issues surrounding climate change through video, theatre, dance, and writing. More information on these various aspects of the ITG project can be found at <http://sciencepolicy.colorado.edu/itg/>

The interdisciplinary approach taken up here seeks to capture, value and interrogate the complexity of multi-scale and contemporary climate science, policy and politics as well as the challenges of performance and communication of these issues. Our motivations here spring from an expansive view of climate science and policy in society, where more formal scientific and policy work is part of, rather than separate from, public uptake. Representational practices of various sorts play key roles in interpretation, framing climate change for policy, politics and the public, and drawing attention to how to make sense of the changing world. Mediated portrayals – from television news to live performance – are critical links between people's everyday realities and experiences, and the ways in which these are discussed at a distance between science, policy and public actors.

The chosen title of the course – *Inside the Greenhouse* – acknowledges that, to varying degrees, we are all implicated in, part of, and responsible for greenhouse gas emissions into the atmosphere. So in the course we treat this ‘greenhouse’ as a living laboratory, an intentional place for growing new ideas and evaluating possibilities to confront climate change through a range of mitigation and adaptation strategies. We necessarily harness the tools and perspectives from both the Environmental Studies program, and the Department of Theater and Dance in order to accomplish these goals.

COURSE READING/VIEWING MATERIALS

The main text for the course will be Boykoff, M. (2011) *Who Speaks for the Climate? Making Sense of Media Coverage of Climate Change*, Cambridge University Press: Cambridge, UK

This is available at the Univ of Colorado Bookstore. In addition, throughout the term we will read, watch and discuss academic journal articles, book chapters and multi-modal climate communications. We will also look to gray literature (newspaper and magazine reports etc.). These are available through the course webpage, and on e-reserves through the library. Our course password for accessing readings is “ITG”. Other readings will be added as we go.

COURSE REQUIREMENTS

Overview

| | |
|--|--------|
| Attendance & Participation (including involvement in ITG project activities) | 20 pts |
| Roundtable Discussion (5 pts - comment sheet*; 5 pts – co-facilitation; 5 pts – summary ⁺) | 15 pts |
| Composition #1, 1-page composition description & release forms ⁼ (due Feb 18) | 15 pts |
| Composition #2, 1-page composition description & release forms ⁼ (due March 18) | 15 pts |
| Revised Composition & 1-page composition description ⁼ (due April 29/May 1) | 15 pts |
| ITG Project Portfolio (due May 6) | 20 pts |

total: 100 points

* comment sheets are deemed late with the deduction starting after 12:30PM on the day before the co-facilitation

+ for late summaries we deduct 25% per day the item is late (starting from the session following the corresponding co-facilitation session)

= these are meant to demonstrate the work you did to prepare for this performance, and must be handed in the day you perform. No late sheets will be accepted.

Attendance

All who are enrolled in the course must mindfully, productively and enthusiastically participate in each session. This is critical to the success of the class, and it requires that everyone is consistently present in each class, arriving prepared to critically engage with the class topics, concepts, activities and materials of the day. Our discussion inevitably will build upon previous sessions so ***if you accumulate more than three unexcused absences during the quarter, you will not be able to pass the course.***

Class Participation

Participation will be evaluated through your engagement in the class discussions, contributions through class preparation and group activities, collaborative efforts in composition work, and involvement in additional ITG activities (e.g. the Lens on Climate Change Colorado event February 27).

Roundtables: Comment Sheets, Discussion Co-Facilitation, Summary

During one of the nine (mostly Thursday) sessions during the semester, each student will work with about three or four others to co-facilitate a roundtable discussion of the week's materials and themes. We will provide a sign-up sheet in the week 2 sessions in order to pick the week and theme for facilitation. This co-facilitation will have three main elements: 1) preparation of a **Comment Sheet** *before* the session, 2) **Co-facilitation** *during* the session, and 3) a **Summary** *after* the session

Comment Sheets

Co-facilitators will prepare how they tentatively plan to guide discussions. They must coordinate and draw up notes to distribute, providing a set of potential discussion points. co-facilitators should target approximately 2 pages of comments/questions and send them to the other course participants *over email by 12:30PM the day before the session* (24 hours ahead of the session). To post a message to the class, send the attachment via email to itg@lists.colorado.edu) These comments will direct us all to what co-facilitators determine to be important and key themes as well as critiques and questions from the session's material to discuss during the session. *These must be prepared together.*

Summaries

Based on the co-facilitated roundtable discussion, on the Tuesday following the session co-facilitators will *each* submit an **approximately 1000-word summary** on the content as well as the process of preparation for and activities in the roundtable discussion. When turning in the Summary, **note the word count at the top of the page.**

Summaries must include:

- Substantive treatment of what discussions and questions transpired in the session.
- Discussion of how the roundtable session may have or may have not furthered critical understanding of the themes for that week.
- Reflections on your facilitation role in the session: What worked in co-facilitating the discussion? What did not? What would you do differently the next time?

Compositions

In groups of 3-4, students will create **three** Compositions over the semester. These Compositions are original expressions that will take a variety of forms, to be discussed in class. Selected '*Revised Compositions*' will potentially be included in the *Inside the Greenhouse* program to follow.

Each Composition involves **three steps/parts**:

- (1) An informal "*Pitch and Feedback*" session- you and your group will describe what you are intending to do for the class and will receive feedback, be prepared to refer to your research or source material or an idea already richly explored
- (2) A '*Completed Draft*', which will be a fully completed version of your composition
- (3) A *Composition Description* (see **Appendix I**) will be due the day you present your Composition. These 1-page descriptions are intended to deepen your critical engagement with your creative process.

Compositions will be assessed using the following essential criteria [developed by Liz Lerman]:

- Was something revealed?
- Was it fully committed?
- Did the creator know why they were doing what they were doing?
- Did the content and the form work together towards effective communication?

See **Appendix II** below for the grading rubric for each composition.

These compositions are designed to build skills in collaboration and critique. Compositions will require us to also consider not only the work itself, but how we will make it *resonant, meaningful and appealing* to an audience, both live and in its final recorded format.

Thus, as part of this process, we will work throughout to identify our **audience/target market**.

Composition #1 Lens on Climate Change

In this first composition, we will be collaborating with Anna Gold, Susan Buhr and David Oonk from the Cooperative Institute for Research in Environmental Sciences (CIRES) as well as Lesley Smith of Boulder Valley School District through the *Lens on Climate Change* (LOCC) project. Students in our class (ITG students) will organize into eleven team and each pair with an LOCC middle or high school team located in schools throughout the Front Range.

At this stage in January, LOCC students will have been working on their projects for a number of months: therefore, as a prompt for ITG students, each LOCC group will provide a **three-sentence statement** about the project **and three screenshots** of their work.

These will be presented to the ITG students in the Tuesday January 28 class session and assignments of groups will be made at that time. This will serve as a guide for ITG student to then work to interpret, respond to, counter, relate to in their accompanying piece. Importantly, these responses will not be critiques, rather they will be reflections on the content/themes addressed from their group perspectives. The medium for these first compositions will be **video**.

On February 27th, the LOCC students will visit the University of Colorado-Boulder campus. From noon to 2:30pm (please plan accordingly) LOCC and ITG students will show their compositions at Old Main Auditorium in front of a panel of CIRES judges. (ITG projects will also be evaluated using the rubric in Appendix II by your instructors.) The corresponding LOCC group and ITG group will present their compositions side by side so there will be eleven pairing = twenty-two presentations total. The LOCC compositions have been limited to 5 mins each. The ITG compositions will be limited to 2 mins each.

Composition #2 – Multi-Modal Creative Climate Communications

In this second composition, we will be stepping beyond video to embrace and confront multi-modal forms of creative climate communication (e.g. performance, radio) and focusing in on **audience**. For this composition we challenge you to STEP BEYOND VIDEO and explore a wide variety of modes for communication, such as comic art, video games, public happenings, installations and beyond.

We will experience a variety of exercises in class to help you generate ideas. Ultimately, for the composition presentations in class on Tuesday, March 18 these multi-modal compositions will need to be recorded in some way in order to share with the class. The presentation of these compositions in class is limited to 3 minutes each unless a special appeal for more time is made in advance.

Composition #3 – This time it's for real...

In this third composition, each ITG group will choose **one** theme/draft from your first two Compositions to take a **third step**, making a *Revised Composition* based on feedback received through the previous two steps. Each ITG group will then completely produce this *Revised Composition*, and it will again be reviewed by the class. In the final class sessions on Tuesday April 29 and Thursday May 1 they will also then by an outside expert panel.

ITG project portfolio

From this collaborative work, **each** of you will assemble an *ITG Project Portfolio* containing **five+one=six items**:

- (1) A description of genesis for **each** of your three *Compositions*
- (2) A description of research that went into **each** of your three *Compositions*
- (3) Justification for chosen media utilized, decision-making regarding your *Revised Composition*
- (4) Recounting and interpretation of responses to your *Revised Composition* from outside the class (a least two different 'real world' sources garnered from focus groups)
- (5) Release forms for anyone who is featured in your video composition, even yourself (will discuss this in class), please label what composition the release applies to and give a brief description when necessary (ex. young woman in yellow shirt in composition entitled "El Verde")

+ONE: You'll need to deliver documentation/recordings of each of the three compositions to Beth and Max on the designated ITG course external hard drive. This will be stored in the Digital Media Services office in ATLAS (3rd floor). To receive final exam credit, your compositions must be on this drive.

The same criteria for assessment of these *ITG Project Portfolios* will be those used for the Compositions (see Appendix II). This final deliverable in the form of the *ITG Project Portfolio* is also set up so that course participants can creatively and uniquely engage with public-facing expressions regarding climate change and sustainability, in 'real world' environments by way of focus groups.

University Recommended Syllabus Statements: Additional Logistics

If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, and <http://www.Colorado.EDU/disabilityservices> If you have a temporary medical condition or injury, see guidelines at <http://www.colorado.edu/disabilityservices/go.cgi?select=temporary.html> Disability Services' letters for students with disabilities indicate legally mandated reasonable accommodations. The syllabus statements and answers to FAQs can be found at <http://www.colorado.edu/disabilityservices>

Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. See full details at http://www.colorado.edu/policies/fac_relig.html

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at <http://www.colorado.edu/policies/classbehavior.html> and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of sexual harassment or discrimination or harassment based upon race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh>

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at <http://www.colorado.edu/policies/honor.html> and at <http://www.colorado.edu/academics/honorcode/>

OUR SCHEDULE: *subject to change in response to class needs that arise as we progress through the semester*

Week 1

Tuesday, January 14

- introductions
- review schedule, goals, objectives, logistics, expectations, plans for the course
- exercises to inspire expressiveness and creativity

Thursday, January 16

- short media clips examples & discussions

examples:

(1) *Plastic Bag* <http://www.youtube.com/watch?v=YDBtCb61Sd4> by Ramin Bahrani—not sure where it should go, told from the point of view of a plastic bag through its life cycle

(2) *Photography for a Change* <http://www.photographyforachange.com/>

(3) *Coal: A Love Story*, from Powering a Nation, University of North Carolina
<http://www.poweringanation.org/coal/>

(3) NCAR/UCAR ‘from dog walking to weather and climate’ <http://spark.ucar.edu/dog-walking-weather-and-climate>

Guest [1-1:45pm]: Tim Riggs, Academic Media Services, ATLAS, Univ of Colorado

Bogart, Anne (2007) *And Then You Act: Making Art in an Unpredictable World*, Routledge: New York, Introduction, 1-6.

Week 2

Tuesday, January 21

- vocal, physical, improvisational work
- workshop on writing ‘off the page’ and exploring multi-literacies
- co-facilitation sign-ups

Guests [1-1:45pm]: students from Prof. Rebecca Safran’s ‘Climate and Film’ class (EBIO 4460)
Abrina Williams (Institute for Social & Environmental Transformation (ISET) & ITG alum)

Thursday, January 23

- a climate science, policy/politics and creative climate communications primer & discussion

Smith, B. (2013) ‘Staging Climate Change: The Last Ten Years’ *Tipping Points working paper* London

Maniates, M. (2001) ‘Individualization: Plant a Tree, Buy a Bike, Save the World?’ *Global Environmental Politics* 1(3) 31-52.

Week 3

Tuesday, January 28

- vocal, physical, improvisational work
- discussions of Composition #1

Thursday, January 30

- co-facilitation #1

Osnes, B. (2014) *Theater for Women's Participation in Sustainable Development* Routledge, London, Chapter 1: Introduction (pp. 1-36)

Selfe, Cynthia (2007) *Multimodal Composition*, Hampton Press, Inc.: Cresskill, New Jersey, 1-28. (e-reserves, password "inside")

Boykoff, M. (2011) *Who Speaks for the Climate? Making Sense of Media Coverage of Climate Change*, Cambridge Univ Press Chapter 1 'The world stage: cultural politics and climate change', 1-29

Multi-modal/film clips

- Adrian Grenier & Josh Willis discuss climate denial
<http://thinkprogress.org/climate/2013/10/11/2771031/adrian-grenier-climate-scientist/>
- Harrison Ford loses an acre
<http://www.conservation.org/fmg/pages/videoplayer.aspx?videoid=30>
- NCAR/UCAR 'climate change & steroids'
<https://www2.ucar.edu/atmosnews/attribution/steroids-baseball-climate-change>

Week 4

Tuesday, February 4

- vocal, physical, improvisational work
- Composition #1 "Pitch and Feedback" & storyboarding discussions

Guest: Joshua Rollins, University of Colorado & <http://www.imdb.com/name/nm2024154/>

Thursday, February 6

- co-facilitation #2

Boykoff, M. (2011) *Who Speaks for the Climate? Making Sense of Media Coverage of Climate Change*, Cambridge Univ Press, Chapter 2 'Roots and culture: exploring media coverage of climate change through history', 30-52

Moser, S.C. (2013) 'Navigating the political and emotional terrain of adaptation: community engagement when climate change comes home', in *Successful Adaptation to Climate Change: Linking Science and Policy in a Rapidly Changing World* Moser, S.C. and Boykoff, M. [eds], pp. 289-305

Multi-modal/film clips

- 2010 TEDTalk 'Lee Hotz: Inside an Arctic Time Machine'
http://www.ted.com/talks/lang/en/lee_hotz_inside_an_antarctic_time_machine.html
- 2012 TEDTalk 'James Hansen: Why I Must Speak Out About Climate Change'
http://www.ted.com/talks/james_hansen_why_i_must_speak_out_about_climate_change.html
- 2009 TEDTalk 'James Balog: Time-lapse Proof of Extreme Ice Loss'
http://www.ted.com/talks/james_balog_time_lapse_proof_of_extreme_ice_loss.html

Week 5

Tuesday, February 11

- *vocal, physical, improvisational work*
- *in class work on Composition #1*

Guest (1-1:45pm): Dr. Susan Buhr, CIRES discussing assessments of efficacy

Thursday, February 13

Guests: Pablo Suarez (Red Cross/Red Crescent Climate Centre, and Columbia University) & Janot Mendler de Suarez (Games for a New Climate Task Force, Boston University Pardee Center for the Study of the Longer-Range Future) via skype

Sign on to this game and play for at least a half an hour to understand how video games can be designed to address social issues. The *BREAKAWAY* Game & Toolkit, geared towards ages 8-15, available for play and download at www.breakawaygame.com.

Suarez, P., Mendler de Suarez, J., Koelle, B. and Boykoff, M. (2013) Serious fun: scaling up community-based adaptation through experiential learning (Ayers, J., Schipper, L., Reid, H., Huq, S., and Rahman, A. (eds.)) *Scaling up Community-based adaptation*. London, Earthscan.

Week 6

Tuesday, February 18

- *vocal, physical, improvisational work*
- *in class presentations of Composition #1 (1st Completed Draft)*

Thursday, February 20

- *co-facilitation #3*

Boykoff, M. (2011) *Who Speaks for the Climate? Making Sense of Media Coverage of Climate Change*, Cambridge Univ Press, Chapter 3 'Fight semantic drift: confronting issue conflation', 53-75

Maibach, Ed, Connie Roser-Renouf, and Anthony Leiserowitz (2011) 'Global warming's six Americas: an audience segmentation analysis' *Yale Project on Climate Change and George Mason University*

Multi-modal/film clips

- Look at 'Climate Denial Crock of the Week' video collection with Peter Sinclair <http://climatecrocks.com/overview/>
- Science Fair Nightmare <http://www.youtube.com/watch?v=7NMTzNazfTI>
- Jon Stewart 'Weathering Fights' <http://www.thedailyshow.com/watch/wed-october-26-2011/weathering-fights>
- South Park 'Two Days Before the Day After Tomorrow' episode <http://www.southparkstudios.com/clips/103844/we-didnt-listen>
- explore 'Minnesotans for Global Warming' videos <http://www.youtube.com/user/M4GW>

Week 7

Tuesday, February 25

- *preparations for LOCC viewing party on Thursday*
- *discussions of Composition #2 –identify audiences for Compositions and design backwards*
- *revisit discussions and planning of ITG process & product*

Thursday, February 27 – noon-2:30pm

- *Lens on Climate Change Colorado viewing party/composition #1 (re)presentations*
- *Old Main auditorium*

Week 8

Tuesday, March 4

- *vocal, physical, improvisational work*
- *Composition #1 & LOCC event feedback*
- *Composition #2 pitch & feedback*

Thursday, March 6

- *co-facilitation #4*

Boykoff, M. (2011) *Who Speaks for the Climate? Making Sense of Media Coverage of Climate Change*, Cambridge Univ. Press, Chapter 4 'Placing climate complexity in context', pp. 76-98; Chapter 5 'Climate stories: how journalistic norms shape media content', 99-120; Chapter 6 'Signals and noise: covering human contributions to climate change', 121-144; and Chapter 7 'Carbonundrums: consumption in the public sphere', 145-166

Week 9

Tuesday, March 11

- *co-facilitation #5*

Osnes, B. (2014) *Theater for Women's Participation in Sustainable Development* Routledge, London, Chapter 5: Population Media Center (pp. 42-77)

film: *Mother – Caring for 7 Billion* [for more about the film, see: <http://www.motherthefilm.com/>]

Thursday, March 13

- *vocal and physical warm up*

Guest (1-1:45pm): Bill Ryerson (Founder and President, Population Media Center) via skype

Week 10

Tuesday, March 18

- *in class presentations of Composition #2 (1st Completed Draft)*
- *revisit discussions and planning of ITG process & product*

Thursday, March 20

- *co-facilitation #6*

Osnes, B. (2014) 'Solar-powered Shadow Puppet Theater: Illuminates a Navajo Student Energy Forum' working paper

Osnes, B. and Gammon, M. (2013) 'Striking the Match: A Web-Based Performance To Illuminate Issues of Sustainability and Ignite Positive Social Change' *Sustainability: The Journal of Record* 6(3), 167-170

Multi-modal/film clips

- NPR This American Life radio show: <http://www.thisamericanlife.org/radio-archives/episode/495/hot-in-my-backyard>
- Annie Leonard, 'The Story of Solutions' <http://www.youtube.com/watch?v=cpkRvc-sOKk>
- Stephen Colbert 'Heatsteria' <http://www.colbertnation.com/the-colbert-report-videos/394240/august-09-2011/heatsteria>
- explore 'climate change' and 'global warming' stories in The Onion: America's Finest News Source <http://www.theonion.com/>
- explore 'the best climate cartoons' at Pinterest <http://www.pinterest.com/climatebites/best-climate-cartoons/>

Week 11 – Spring Break 2014!

Week 12

Tuesday, April 1

- *vocal and physical warm up*
- *discussion of Revised Composition plans*
- *in class time for planning of ITG process & product*
- *showing ITG pilot episode (1 year anniversary)*

Thursday, April 3

Guest: Mike Nelson, KMGH Weather Channel 7 Denver, featuring the 'Tornado Dance'

Week 13

Tuesday, April 8

- co-facilitation #7

Boykoff, M. (2011) *Who Speaks for the Climate? Making Sense of Media Coverage of Climate Change*, Cambridge Univ Press, Chapter 8 'A light in the attic?', 167-188

Osnes, B. (2014) *Theater for Women's Participation in Sustainable Development* Routledge, London, Chapter 6: Conclusion – Sustaining Women's Participation through Applied Theater (pp. 178-194)

Multi-modal/film clips

- see Connect 4 Climate videos <http://connect4climate.org/resources/info-videos>
- Stephen Colbert 'Sink or Swim' <http://www.colbertnation.com/the-colbert-report-videos/414796/june-04-2012/the-word---sink-or-swim>
- Beth Osnes 'You've got the big C' <http://www.youtube.com/watch?v=uBFaiQgeMiU>

Thursday, April 10

- co-facilitation #8

O'Neill, Saffron and Sophie Nicholson-Cole (2009) '"Fear won't do it": promoting positive engagement with climate change through visual and iconic representations' *Science Communication*, 30, 355-379

Reid, G. (2009) 'The climate change docudrama: challenges in simultaneously entertaining and informing audiences', in *Climate Change and the Media* (Boyce, T. & J. Lewis eds.) Peter Lang Publishing: London, 65-79.

Slocum, Rachel (2004) 'Polar bears and energy-efficient lightbulbs: strategies to bring climate change home' *Environment and Planning D*, 22, 413-438

Week 14

Tuesday, April 15

- vocal and physical warm up
- in class time for planning of ITG process & product

Guests: Sarah Joy Steele and Ben Drummond, <http://bdsjs.com/about-us/> via skype

Multi-modal/film clips

- Badru's Story <http://bdsjs.com/portfolio/ci/badrus-story/>
- Patricia's Story <http://bdsjs.com/portfolio/ci/patricias-story/>
- Facing Climate Change – Four Stories from the Pacific Northwest (Oyster Farmers, Coastal Tribes, Potato Farmers, Plateau Tribes) <http://bdsjs.com/facing-climate-change/>

Thursday, April 17

- co-facilitation #9

Revkin, A.C. (2007) 'Climate Change as News' in *Climate Change: What it Means for Us, Our Children, and Our Grandchildren*, DiMento, J.F.C. (ed.) Cambridge, MA: MIT Press, 139-159.

Multi-modal/film clips explore the Dot Earth blog <http://dotearth.blogs.nytimes.com/> specifically, check out these recent posts by Andrew Revkin:

- Can We Respond to Problems like Global Warming Where There's 'No Simple Villain'? <http://dotearth.blogs.nytimes.com/2013/12/14/can-we-respond-to-problems-like-global-warming-where-theres-no-simple-villain/>
- Performing Global Warming <http://dotearth.blogs.nytimes.com/2013/10/31/music-and-global-warming/>
- 'Liberated Carbon, It'll Turn Your Night to Day' <http://dotearth.blogs.nytimes.com/2013/08/16/liberated-carbon-itll-turn-your-night-to-day/>
- Global Warming Trend and Variations Charted by Cello <http://dotearth.blogs.nytimes.com/2013/07/02/global-warming-trend-and-variations-charted-by-cello/>
- Climate in Classrooms <http://dotearth.blogs.nytimes.com/2012/01/18/climate-in-classrooms/>

Friday, April 18

**'Inside the Greenhouse' with Andrew Revkin and Dar Williams, 7:30pm,
Macky Auditorium, Boulder, Colorado**

Week 15

Tuesday, April 22 & Thursday, April 24

- in class work on final individual ITG project portfolios
- TBA

Week 16

Tuesday, April 29 & Thursday, May 1

- Revised Composition presentations in class
- Critiques and responses from outside expert panel/guests: TBA

FINAL EXAM – Tuesday May 6, 4:30-7pm, final individual ITG project portfolios due

Appendix I: Composition Description

1. Title of composition:
2. What did you do to prepare/research for this composition?
3. How did you knock down your blocks at least once while preparing this composition?
4. Why are you doing what you are doing?
5. Why did you choose this form to express this content?
6. How does this composition advance you in developing as a climate communicator?

Appendix II: Rubric for Grading Compositions

| | | | | | | | | | |
|--|---|---|---|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Little evidence of careful planning, research, or creative consideration | | | | | Lots of evidence of careful planning, research and creative consideration | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Little care taken for professional quality, memorization, rehearsed... | | | | | Very professional, good sound, memorized, rehearsed... | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Reveals very little about topic, idea or issue | | | | | Reveals a great deal about topic, idea or issue | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Seems minimally committed | | | | | Seems highly committed | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Creator did not seem to know why s/he was doing what s/he was doing | | | | | Creators knew why s/he was doing what s/he was doing | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Content and form did not work well together | | | | | Content and form worked together effectively | | | | |

Additional Comments: