

**Educators Workshop**  
**Imagining Sustainability: Water, Wonders, and Waste**  
**Eckerd College, St. Petersburg, Florida**  
**June 26-30, 2017**

**Monday: Creative Approaches to Understanding the Water Crisis**

**Interactive Role-playing Game Session**

**4-5:45 p.m. (105 minutes) Place-based Education and EcoLiteracy / Literature**

**Purpose:** In this session, we move from becoming characters in highly stylized and specifically structured environments to examining how we make sense of the world through narrative and examining how environments are depicted in various types of children's and young adult literature. More than seeking to find exemplary texts to share with students, we seek to find ways to teach students the importance of and strategies for examining texts on their own.

**Preparation:** If possible, participants should be assigned one of the six articles to read before they come to the workshop.<sup>1</sup> If not, we will rely on summaries Anne includes in her presentation and copies of the articles distributed during the Digging Deeper activity. Anne also will provide a reference list (or other display) of the Big Ideas in Science (from the NGSSS for Science) and of selected standards from various of the Humanities, as well as a list of articles, books, and websites for future reference.

**Introductory activity (10-15 minutes):**

Place poster-sized post-it sheets around room, and give each participant a marker. Each sheet contains a prompt, and the participants respond to each sheet accordingly. They can interpret the prompts any way they want to, and can answer any way they want to. Participants can wander in any order, and people can (and should) chat and read others' comments as they roam. At the end, we will tell them we will revisit the sheets later in this session and that they can continue to add to them throughout the week, if they want to. Possible prompts are:

- The water I use at home comes from \_\_\_\_\_.
- My first memory that includes water is \_\_\_\_\_ when I was about (how old).
- A song, poem, book, film, TV show, piece of artwork, video game or other media I associate with water is \_\_\_\_\_ (include a short quote, drawing, or description, if you want to).
- Things I know about water:
- What I don't know about water but wish I did:
- My favorite use of water is \_\_\_\_\_.
- My greatest concern about water is \_\_\_\_\_.
- Sustainable means \_\_\_\_\_.
- A Symbolic/Metaphoric/Ritualistic use of water that comes to mind is \_\_\_\_\_.

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<sup>1</sup> Because of copyright concerns, we should see if participants can have access to the EC Library and download the articles using the dedicated link. If not, maybe Carl DiNardo can guide our thinking here.

### **Amanda presents on EcoLiteracy (10-15 minutes)**

### **Anne presents on EcoCriticism and Imagined Place-based Education using ChYA Literature – including article summaries (10-15 minutes)**

**Digging Deeper Activity:** Participants will group according to the reading they were assigned. Anne will distribute at least some of the books reviewed in each article, and participants will look more closely at the author's claims about the books. Each group will share their findings with the larger group. **NOTE:** If the participants are not assigned the articles ahead of time, Anne will make copies and will mark pertinent sections to minimize search time.<sup>2</sup> **(25-30 minutes)**

**Widening the Scope Activity:** Participants browse the other books and materials and, thinking about what they learned from the previous activity—including the information shared by other groups—individually jot down observations and share with the larger group. We might do this 'Silent Auction' style where each book has a sheet in front of it that participants can write on and then move on to something else. There may not be time for everyone to share, so we could encourage people to review the comments later. **(25-30 minutes)**

**Alternate or Extra Activity / Poem with just a few words:** Each of the sheets on the wall contains a heap of words. A poem is built from a heap of words. What words catch your attention? Use them, and others, to build a very short poem. **(7-10 minutes)**

Why consider children's and young adult (ChYA) literature in this workshop devoted to environmental issues, education, and the humanities?

*A Long Walk to Water* by Linda Sue Park  
*Sarah, Plain and Tall* by

### **About Narrative, Story, and StoryTelling**

**Gottschall, Jonathan. (2012).** *The storytelling animal: How stories make us human.*  
Boston, MA: Houghton Mifflin Harcourt.

The Story Collider: <https://www.storycollider.org/about-us-2/>

<http://news.berkeley.edu/2017/06/06/ph-d-student-pioneers-storytelling-strategies-for-science-communication/>

<http://www.politifact.com/florida/article/2015/mar/11/fact-checking-rick-scott-environment-and-sea-level/>

[https://www.mediapost.com/publications/article/302779/the-death-of-sears-the-edge-of-chaos.html?utm\\_source=newsletter&utm\\_medium=email&utm\\_content=readmore&utm\\_campaign=103695&hashid=krzFoAaKsohKJL6wqyX\\_YNJMUxM](https://www.mediapost.com/publications/article/302779/the-death-of-sears-the-edge-of-chaos.html?utm_source=newsletter&utm_medium=email&utm_content=readmore&utm_campaign=103695&hashid=krzFoAaKsohKJL6wqyX_YNJMUxM)

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<sup>2</sup> See Footnote #1.

Not trying to figure out what sustainable means but trying to demonstrate how to teach children and youth to recognize imprecise terms and to puzzle out a definition for themselves (including by searching out other people's definitions and by recognizing that a definition in one context may not work in another context).

The humanities show us that the TRUTH is bigger than one single individual, one single group, one single culture even. The TRUTH is bigger than all of us, and we need each other to even begin trying to grasp it.

## **Children's and Young Adult (ChYA) Literature and the Environment**

### **Articles**

**Echterling, C. (2016).** How to save the world and other lessons from children's environmental literature. *Children's Literature in Education*, 47, 283-299. DOI: 10.1007/s10583-016-9290-6

Echterling traces the history of eco-criticism of ChYA literature and discusses the difference between ChYA literature that depicts environmental activism as surface-level individual actions (recycling, for instance) and literature that suggests children and youth have collective agency as environmental activists.

### **Books discussed include:**

Child, Lauren. (2009). *We are extremely very good recyclers*. New York, NY: Dial Books for Young Readers.

Cole, Joanna. (2010). *The magic school bus and the climate challenge*. Illus. by Bruce Degen. New York, NY: Scholastic Press.

Davies, Nicola. (2009). *Gaia warriors*. Somerville, MA: Candlewick Press.

Johnson, Jen Cullerton. (2010). *Seeds of change*. Illus. by Sonia Lynn Sadler. New York, NY: Lee & Low Books.

Landau, Elaine L. (2011). *Oil spill! Disaster in the Gulf of Mexico*. Minneapolis, MN: Millbrook Press.

Nivola, Clare A. (2008). *Planting the trees of Kenya: The story of Wangari Maathai*. New York, NY: Frances Foster Books.

Roop, Connie and Peter Roop. (2001). *Let's celebrate Earth Day*. Illus. by Gwen Connelly. Brookfield, CT: Millbrook Press.

Simon, Seymour. (2010). *Global warming*.

Wilson, Janet. (2010). *Our Earth: How kids are saving the planet*. Toronto, Canada: Second Story Press.

### **Mentioned, but not discussed:**

Paolo Bacigalupi's *Ship Breaker* (2010)  
Suzanne Collins' *The Hunger Games Trilogy* (2008-2010)  
Cameron Stracher's *The Water Wars* (DATE)

**Lentz, Millicent. (1994).** Am I My Planet's Keeper?: Dante, Ecosophy, and Children's Books, *Children's Literature Association Quarterly*, 19(4), 159-164.

"Ecology, as a holistic science, recognizes nature as indivisible, a complex system of interrelated processes wherein each smaller process affects the whole and the whole is greater than the sum of its parts. Holistic visions of the earth are both timely and ancient: most medieval Europeans, of whom Dante serves as my example, saw the universe as a tripartite unity. Perhaps the nearest contemporary parallel to Dante's vision of a unified cosmos can be found in what is sometimes termed "deep ecology." Deep Ecologists reject the premise that the world's ecological problems can be solved through activism, legislation, better resource management, or the application of scientific expertise. Rather, as Theodore Roszak points out in *The Voice of the Planet*, they contend that "nothing less than an altered sensibility is needed, a radically new standard of sanity that undercuts scientific rationality and uproots the fundamental assumptions of industrial life" (232)." (p. 159)

### **Books discussed include:**

Briggs, Raymond. (1982). When the wind blows. [Satire; human abuse of nature (p. 160)]

Burton, Virginia Lee. (1942). The little house. [Keep moving to find paradise; "desire for harmonic relationship with nature" as part of the American Dream (p. 160)]

De Saint-Exupéry, Antoine. The little prince.

Jones, Terry. (1982). "The magic cupboard." *Fairy Tales*. [Example of good caretaker (p. 161)]

Peet, Bill. (1970). The Wump world. ["Transition from infernal to caretaker mode" (p. 161)]

Sendak, Maurice. (1990). "A wild, safe place." *The Big Book for Peace*. [Humans as caretaker – albeit, depicted as monster (p. 161)]

Silverstein, Shel. (1964). The giving tree. [Contrasting relationships with nature (p. 160)]

Turkle, Brinton. (1976). *Deep in the forest*. [Humans invading the world (p. 161)]

Van Allsburg, Chris. (1990). Just a dream. [Dystopian environmental future (p. 161)]

**Not listed**, but several stories from this collection are mentioned (see above):  
**Durell, Ann & Sachs, Marilyn (Eds.).** (1990). *The big book for peace*. New York, NY: Dutton Juvenile.

**From School Library Journal** (review posted on Amazon.com): A pantheon of 34 artists and writers come together in an anthology that is both useful and inspiring. Some authors have produced works from real life, as in Jean Fritz' moving story of an Inuit people triumphing over Cold War separation and Milton Meltzer's tale about a Quaker's tragic predicament during the Civil War. Others have written stories. Lloyd Alexander contributes one about the progressively disastrous series of misunderstandings between two princes; Lois Lowry relates the story of the resolution of a rivalry between two friends. Poetry is contributed by Myra Cohen Livingston. Illustrations inspired by the text or the theme are scattered throughout the book: Steven Kellogg does his own version of "A Peaceable Kingdom"; Ben Shecter's charcoal image hauntingly mirrors Charlotte Zolotow's poem "Enemies"; Marc Simont's full-page series of paintings provide a punchline for Marilyn Sachs' "I Was There." Some of the prose is more obviously and schematically didactic than the rest, a problem that afflicts the fiction more than the nonfiction. Yoshiko Uchida contributes a powerful "Letter from a Concentration Camp," but never says whether it is a work especially done for the book or a replication of an actual letter, which does confuse somewhat. Fundamentally, however, this is an exemplary collection. Inspired by an angry children's librarian who was offended by the popularity of books on war, Sachs and Durrell have come up with a powerful, well-done answer. --Christine Behrmann, New York Public Library Copyright 1990 Reed Business Information, Inc.

**Marriott, S. (2002).** Red in tooth and claw? Images of nature in modern picturebooks.  
*Children's Literature in Education*, 33(3), 175-183.

Why are people so often surprised by the ferocity found in nature? Marriott considers one possible reason: how nature is depicted in modern media, especially picture books. (See also Richard Louv's book *Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder*.)

**CLE Abstract:** This article questions whether the mediated experience provided by picture books contributes toward or hinders a realistic and appropriate appreciation of the natural world. Based on an examination of 1,074 books, it argues that picture book makers typically transform and domesticate animals and their habitats in ways that provide readers with highly misleading images and impressions. The article examines a few exceptional books that give an accurate and sensitive account of the animal kingdom and the natural environment and argues that many more are needed.

Books discussed include:

Bodsworth, Nan. (1989). *A nice walk in the jungle*. New York, NY: Viking Kestrel.

Browne, Anthony. (1993). *Zoo*. New York, NY: Knopf.

Carle, Eric. (1987). *The tiny seed*. New York, NY: Picture Book Studio.

Draper, Julia. (1992). *A secret place*. London, U.K.: Andre Deutsch.

Graham, Bob. (1987). *The wild*. New York, NY: Peter Bedrick Books.

Haswell, Peter. (1996). *The megamogs*. New York, NY: Bodley Head.

James, Simon. (1996). *The wild woods*. New York, NY: Candlewick Press.

Radcliffe, Theresa, and Butler, John. (1997). *Bashi, elephant baby*. New York, NY: Viking.

Varley, Susan. (1984). *Badger's parting gifts*. New York, NY: Lothrop Lee & Shepard.

Whybrow, Ian, and Blundell, Tony. (1998). *Goo-goo-gorilla*. New York, NY: Viking.

**Mentioned, but not discussed:**

*The Lion King* (film)

Works of Beatrix Potter

**Look for:**

*Why Mosquitos Buzz in People's Ears* / Dillon and Dillon

*Flat Rabbit*

*Ivan* / Kate DiCamillo

*Spider Stories*

**Op de Beeck, N. (2005).** Speaking for the trees: Environmental ethics in the rhetoric and production of picturebooks. *Children's Literature Association Quarterly*, 30(3), 265-287. DOI: <https://doi.org/10.1353/chq.2006.0002>

Op deBeeck considers

**Ostry, E. (2004).** "Is he still human? Are you?": Young adult science fiction in the post-human age. *The Lion and the Unicorn*, 28(2), 222-246. DOI: <https://doi.org/10.1353/uni.2004.0024>

LC Abstract: "Ostry analyzes science fiction texts, written for young adults, which deal with the tenets of the posthuman age: cloning, genetic engineering, prolongation of life, and neuropharmacology. She discusses how these texts use the possibilities of biotechnology as metaphors for adolescence. The texts outline the ethics of biotechnology, such as the creation of a superclass, and crossing the boundaries between human and animal, human and machine. Most of the texts place nurture above **nature** and promote a "safe," traditional vision of humanity despite the potential of biotechnology to change the human form."

Ostry also notes that YA fiction typically involves the search for identity and discusses how the post-human depictions complicate that search.

**Selected books discussed include:**

Ames, Mildred. (1981). *Anna to the infinite power*. New York, NY: Charles Scribner's Sons.

Applegate, K. A. (2002). *Isolation*. [Remnants series]. New York, NY: Scholastic.  
 From the same series, same year: *Mother, May I; Mutation*, and *No Place Like Home*.  
 Bonham, Frank. (1979). *The forever formula*. New York, NY: E. P. Dutton.  
 Dickinson, Peter. (1988). *Eva*. New York, NY: Bantam Doubleday Dell.  
 Farmer, Nancy. (2002). *The house of the scorpion*. New York, NY: Simon and Schuster, 2002.  
 Fisk, Nicholas. (1980). *A rag, a bone, and a hank of hair*. New York, NY: Crown Publishers.  
 ADD SERIES BOOKS

Ramos, A. M. & Ramos, R. (2011). Ecoliteracy through imagery: A close reading of two wordless picture books. *Children's Literature in Education*, 42, 325-339. DOI: 0.1007/s10583-011-9142-3

**Wagner-Lawlor, J. A. (1996).** Advocating environmentalism: The voice of nature in contemporary children's literature. *Children's Literature in Education*, 27(3), 143-152.

Wagner-Lawlor's 1996 article, which appeared in one of the first eco-themed issues of CLE, according to Echterling (2016), discussed the depiction of Nature as needing defending, as passive, and as maternal (Mother Nature). Wagner-Lawlor suggests that the narrative strategy is to give Nature a voice, to depict Nature as powerless, and to convince the child reader to "use his or her position in society—and it is clearly implied in these texts that the child does have one—to preserve nature" (p. 143). She cites a 1972 Supreme Court decision, *Sierra Club v. Morton*, that discussed the issue of whether it is possible for organizations to "represent" a part of the environment (p. 144).

**Books discussed include:**

Aschenbrenner, Gerald. (1988). *Jack, the seal and the sea*. Englewood Cliffs, NJ: Silver Burdett.  
 Chafee, Allen. (1931). *The forest giant*. Springfield, MA: Milton Bradley.  
 Cherry, Lynne. (1991). *The great kapok tree*. New York, NY: Harcourt, Brace, Jovanovich.  
 Seuss, Dr. (Geisel, Theodore). (1971). *The Lorax*. New York, NY: Random House.

**Other books/media to consider:**

E. B. White's *Trumpet of the Swan* (1970) and the movies *Fly Away Home* (2003) and *Away and Back* (2015)  
 Anything about Mother Nature  
 Truax by MWA

**Wynne-Jones, T. (2011).** Where is here anymore?: A personal reflection on "Representing the environment," chapter 3 of *The environmental imagination* by Lawrence Buell. *The Lion and the Unicorn*, 35(2), 118-131. *Project MUSE*, doi:10.1353/uni.2011.0012

This article is a bit too esoteric for the workshop, but I think it would be useful for the latter part of the week.

**Books**

**Louv, R. (2005).** *Last child in the woods: Saving our children from Nature-Deficit Disorder*. New York, NY: Workman Publishing.

Louv also has written two other books, *The Nature Principle: Reconnecting with Life in a Virtual Age* (2012, Algonquin Books) and *Vitamin N: 500 Ways to Enrich the Health and Happiness of Your Family & Community* (2016, Algonquin Books) these online resources can convey the gist of Louv's work:

<http://richardlouv.com/> -- Look for links to Louv's blog page, Children and Nature (below), and to a similarly named Facebook page as well as to other material on this site.

<http://www.childrenandnature.org/learn/news-center/> -- Louv's blog page contains up-to-date links to news items, videos, and other material related to children and nature. An excellent resource

<http://www.outdoorfoundation.org/pdf/LastChild.pdf> -- This two-page PDF file summarizes Louv's main points in *Last Child in the Woods* and gives concrete suggestions for reconnecting with nature.

<http://www.npr.org/templates/story/story.php?storyId=4665933> -- Listen to or read the transcript of a short, 2005 NPR interview with Louv.

De Villiers, Marq. (2000). *Water: The fate of our most precious resource*. New York: Houghton Mifflin.

### **Lists of ChYA Books Awards:**

<http://www.ala.org/alsc/aboutalsc/alscfqs>

**Bound to Stay Bound Books, Inc.**, is a bookbindery in Jacksonville, Ill., begun in 1920 by brothers-in-law Lawrence D. Sibert and William T. Suhy using a new method of bookbinding. In the 1930s, Sibert worked with the American Library Association to establish bookbinding standards, especially for children's books, which receive more use and rougher handling, and the standards have kept pace with technological changes over the years. The ALSC/Robert F. Sibert Information Book Award, begun in 2001, is named after Robert F. Sibert, Lawrence's son, who took over the business from his father and who passed it to his son, Robert L. Sibert. [ALSC/Association for Library Service to Children]

The website includes a wealth of related information including videos of the bookbinding process, a blog, links to news articles and author sites, and this listing of children's book awards: <https://www.btsb.com/2014/07/29/childrens-book-awards/>

ASPCA Henry Bergh Children's Book Award: Honoring books that promote humane and compassionate respect for all creatures



Award first presented in 2001 for books published in 2000:  
<http://www.charitywire.com/charity17/05196.html>

### **Neo-Imperialism in Children's Literature About Africa: A Study of Contemporary Fiction**

By Yulisa Amadu Maddy, Donnarae MacCann (2008, Routledge)

"In the spirit of their last collaboration, *Apartheid and Racism in South African Children's Literature, 1985-1995*, Yulisa Amadu Maddy and Donnarae MacCann once again come together to expose the neo-imperialist overtones of contemporary children's fiction about Africa. Examining the portrayal of African social customs, religious philosophies, and political structures in fiction for young people, Maddy and MacCann reveal the Western biases that often infuse stories by well-known Western authors.

"In the book's introductory section, Maddy and MacCann offer historical information concerning Western notions of Africa as "primitive," and then present background information about the complexity of feminism in Africa and about the ongoing institutionalization of racism. The main body of the study contains critiques of the novels or short stories of eleven well-known writers, including Isabel Allende and Nancy Farmer--all demonstrating that children's literature continues to mis-represent conditions and social relations in Africa. The study concludes with a look at those short stories of Beverley Naidoo which bring insight and historical accuracy to South African conflicts and emerging solutions. Educators, literature professors, publishers, professors of Diaspora and African studies, and students of the mass media will find Maddy and MacCann's critique of racism in the representation of Africa to be indispensable to students of multicultural literature."

p. 33 Questions Bergh award for *Our Secret, Siri Aang* by Christina Kessler (2004), suggesting the book's depiction of the Maasai people—although the book's primary characters are a mother rhinoceros and her baby—is at odds with the award's purpose . Alleges institutional racism because, presumably, no people of the Maasai culture were on any of the judging panels.

Tarshis, L. (2013). *I survived the Japanese tsunami, 2011*. New York, NY: Scholastic.  
Book 8 of the I Survived series.

### **The Nature Generation and the Green Earth Book Awards**

#### **ECOPORN AND THE CULTURE INDUSTRY**

Following the South Atlantic Modern Language Association's 89th Conference's theme of "High Art/ Low Art: Borders and Boundaries in Popular Culture," abstracts are invited for the Ecocriticism Panel, tentatively titled "Ecoporn and The Culture Industry."

When discourse surrounding ecological integrity moves away from sustainability toward trendy green movements, our ecosystems become increasingly vulnerable to consumer-driven fantasies of what nature "ought to be." From landscape painting to Earth Porn social media outlets, artists tend to romanticize, mystify, and Other nature. In recent years, environmental awareness initiatives have become convoluted in a consumer-driven society which

rendered the myth of “being green.” The trendiness of going green has created borders between enhanced social media images of Whole Foods’ produce and the dirty potato at the local farmer’s market or organic garden.

This panel grapples with questions regarding how environmentalism is understood within the context of the rise of consumer culture and the culture industry. We especially welcome paper proposals that consider what happens when the organic movement transforms into a consumer movement but is veiled as an environmental movement. In what ways do depictions and understandings of natural places shape cultural trends, discourse, and policy? How do artists articulate a sense of “being or going green”? What role does social media play in the manipulation of nature to hyperreality? What happens when all experiences of nature are mediated by a camera or recording device?

We invite research dealing with topics including but not limited to:

Farm-to-table  
Foodies  
Urban Ecology/Urban Farming  
Greenwashing  
Ecocriticism  
Organic versus Natural  
Landscape Architecture  
Wilderness  
Visual Literacy  
Animal Studies  
Pop Culture/Media

This panel invites abstracts for papers to be presented at the South Atlantic Modern Language Association’s 89th Annual Conference on November 3–5, 2017 in Atlanta, Georgia.

By Thursday, May 25, please email a 250-word abstract, short bio, and audio/visual requirements, to Emilie Mears at [emears@fsu.edu](mailto:emears@fsu.edu) and Paige Wallace at [bpw14@my.fsu.edu](mailto:bpw14@my.fsu.edu).

SAMLA 89 conference information can be found at <https://samla.memberclicks.net/>

James Heneghan's 1997 book, *Wish Me Luck* (Bantaam Doubleday-Dell), was named the Phoenix Award winner for 2017 by the Children's Literature Association. This video contains Heneghan's acceptance speech on June 24, 2017 at the Hilton Hotel in Tampa, Florida.