

Rethinking Nature: Environmentalism, Media, and Commodification in Latin America

Fall 2024, Tuesday 9:35am-12:35pm
LAS 6938; LAS4935; ANG 6930; ANT 4930
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Grinter Hall 376
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Office hours: By appointment preferred, Tue. 1-5pm; Wed. 10am-4pm; Thurs. 9am-4pm



American iconography has conjured many images and narratives surrounding the natural world since colonial encounter. These have served various functions, producing the “pristine,” the “primitive,” a “state of nature,” a “scary wilderness” to be tamed or avoided, a vessel for indigenous knowledge, and an admired place of natural wonder. This course interrogates the question of nature, the politics of environmentalism, and the dissemination of images and ideas that we (people and scholars) face when discussing the natural. From resource exploitation to everyday sustenance, to global conservation movements, different strategies are formed that rely on particular understandings of what nature is, and more precisely, what it should be.

This course situates itself within environmental and visual anthropology, political ecology, media studies, and socio-environmental thought. Students will review Latin American cases, both ethnographic and historical, to illuminate how nature has been imagined and the socio-political consequences of those various treatments of nature. Through image, film, and media analysis, review of social and environmental theory, and political and ecological history in Latin America, students will lead engaged discussions and analyze forms of socio-environmental interaction in order to rethink nature as a site of conflict, controversy, wonder; and, as inherently entangled within scholarly understandings of Latin American history.

This course counts towards the graduate certificates in Latin American Studies and Tropical Conservation and Development; is open to both graduate and undergraduate students; and counts as an optional course for the Master’s degree in Sustainable Development Practice

(MDP). The course will also count towards relevant undergraduate certificates and all relevant specializations.



Learning Objectives and Outcomes:

Students will:

- Conduct discussion-based seminars and critically engage with key theoretical, historical, political, and socioeconomic issues
- Exercise public speaking, communication, and presentation skills
- Critically engage with systemic inequalities, injustices, and familiar problems within postcolonial life
- Understand how literature and film or other “arts” and humanities contribute to social science
- Gain a comprehensive understanding of critical (developmental and environmental) issues for everyday life in Latin America, informed by empirical case studies, artistic exploration, and theoretical engagement
- Practice research and writing skills, interpreting an array of texts and visual media
- Profoundly engage with social and critical theory
- Build an understanding of visual methods, political ecology, environmental and visual anthropology (from both regional case studies and theoretical/interpretive overviews), conservation social science, debates over land use/rights, and various perspectives on nature
- Understand and practice experimental ethnography, ethnographic storytelling, photography, and ethnographically engaged creative work

Grading and Assignments:

Assessments are split into four quarters (25% each) and the total represents the final grade:

1. **Reflection papers (10)** (one page or approx. 300 words min.) and two additional reflections as “skips” or extra credit. These reflections can also be shared with the class if desired as collaborative work or a presentation (to be discussed). They serve as opportunities for you to share ideas, explore the themes within the readings, and demonstrate your knowledge of what was covered during the week. You should be able to summarize and offer your own critical perspective on the readings. Do the same for the films (if you choose to reflect on those) and remember to contextualize and refer to class themes. You may reflect upon films, readings, discussions, personal experiences, case studies, or approved outside work/research. Do not forget your name, date, and assignment title on everything! Turn in your work through the Canvas “Assignment” module as marked on the syllabus. Make sure it’s a doc attachment, not a chat/posting.
2. **Participation.** This consists of **attendance, in-class discussion, preparation, and (importantly) your facilitating presentations.** Please take notes and come to class prepared with your readings printed for discussion. Each student will complete one presentation on a topic they choose for the week they are facilitating. Please complete 2 if working in pairs or groups of 3. Summarize the main ideas/arguments within the chosen topic, critically reflect and offer your own opinion based upon class themes, be creative, provide appropriate visuals and engage with the class through discussion questions or other means. These can be approx. 15 min. PowerPoints are strongly encouraged but you’re also welcome to think outside the box (i.e., organize a debate, activity, something creative and intellectually stimulating).
3. **Environmental Justice/Advocacy Editorial** (2-4 pages/1500 words, and references) and **Presentation** (at least 10 min with 5 min Q and A): Create an engaged editorial or advocacy piece that presents a case study and point of view with immediate relevant concern. This can be any topic related to environmental politics broadly defined. Feel free to use visual substance, creative writing, an imaginary author or audience (like an advocacy letter to an authority figure) and references that demonstrate thorough research and understanding of critical analysis of everyday life, environmental justice, and political ecology. These editorials or advocacy letters should demonstrate creativity in their written and visual components, insightful ethnographic analysis in the reference component, and a unique perspective or argument throughout. Use the opportunity (unlike in the final) to speak/write in a different (less academic) voice.
4. **Final Research / Archival Paper or Critical Ethnography / Applied Political Ecology Report.** You will write a 10–12-page, approx. 3000 words min. (word count excludes references and appendices), double-spaced research paper with an appropriate use of referencing and academic format (please see rubric below). Students choose their own topics and make an office hours appointment to review. For ethnography: we will discuss and practice in person, but you will incorporate original qualitative data

(like observations, interviews, grey literature, mixed participatory methods, visual exercises and so on) into an argument that is informed by a thorough research essay. Due December 11th by 11:59pm.

Recommended Texts (in progress):

- Gómez-Barris, Macarena. 2017. *The Extractive Zone: Social Ecologies and Decolonial Perspectives*. Durham: Duke University Press
- Guha, Ramachandra. 2000. *Environmentalism: A Global History*. New York: Longman
- Ogden, Laura. 2021. *Loss and Wonder at the World's End*. Durham: Duke University Press

Films/Links (Recommended for Class/Watch or Finish at Home):**

**The Salt of the Earth (2014) (via Amazon Prime)

**Araya (1959) *Venezuela/France* (via Kanopy)

**Lifting the Green Screen (Tras el Velo Verde) (2020) *US/Costa Rica*

<https://vimeo.com/380129281>

Password: GreenScreen19!

**Wild Wealth: <https://www.youtube.com/watch?v=KsAiKk7w9sE>

** (choose) Edward Burtynsky: Ted Talk on Manufactured Landscapes: (via YouTube)

Full Film, Manufactured Landscapes (2006): (via Amazon Prime)

Anthropocene: The Human Epoch (2019) (via Amazon Prime)

And... Watermark (2013)

**The 11th Hour (2007) *US* (via Amazon Prime)

** (choose) Experimental Documentary:

Koyaanisqatsi (1982) *US*

Chronos (1985) *US*

Powaqqatsi (1988) *US*

Baraka (1992) *US*

Nagoyqatsi (2002) *US*

Samsara (2011) *US*

** (choose) Patricio Guzmán:

Nostalgia for the Light (2010) *Chile*

The Pearl Button (2015) *Chile*

Cordillera of Dreams (2019) *Chile*

Also...

The Territory (2002) *US/Brazil*

River of Gold (2016) *US/Peru*

Andes Mágicos (2019) *Various/South American*

When Two Worlds Collide (2016) *Peru*

The Sacred Science (2011) *Peru*

The Mirror of the Spirit (2010) *Peru/Brazil*

Nature/Society Resources and Ideas:

<https://culanth.org/fieldsights/citation-matters-an-updated-reading-list-for-a-progressive-environmental-anthropology>

<https://ilas.columbia.edu/content/nature-society-program>

NACLA, The North American Congress on Latin America: "The Globalization of Latin American Media"

<https://nacla.org/article/globalization-latin-american-media>

Annual Review (2006): "Neoliberalism and the Environment in Latin America"

<https://www.annualreviews.org/doi/10.1146/annurev.energy.29.102403.140729>

Denaturalizing Nature

<https://www.sv.uio.no/sai/english/research/projects/newcomers/publications/working-papers-web/denaturalisingnaturetalk2.pdf>

Open letter to Waldron et al.

<https://openlettertowaldronetal.wordpress.com/>

Assembling the Baroque

<http://hummedia.manchester.ac.uk/institutes/cresc/workingpapers/wp109.pdf>

Good sources for environmental anthropology:

<https://culanth.org/fieldsights/citation-matters-an-updated-reading-list-for-a-progressive-environmental-anthropology>

Foundations:

<https://www.youtube.com/watch?v=WH-q7uvGHlo>

Environmental anthropology (short):

<https://www.youtube.com/watch?v=SaEncGWkn-Q>

<https://www.youtube.com/watch?v=Ywvdp0gayrE>

Environmental anthropology (Long):

<https://www.youtube.com/watch?v=9kOdvJeeiNc>

Critical Political Ecology:

<https://www.youtube.com/watch?v=SAWfggb1ezw>

Intro to doing anthropology and fieldwork:

<https://www.youtube.com/watch?v=BhCruPBvSjQ>

Where non-human politics and environmental justice meet:

<https://culanth.org/fieldsights/settler-atmospherics>

de la Cadena, Uncommoning Nature. World making through the divisions between humans and non-humans:

<http://supercommunity.e-flux.com/texts/uncommoning-nature/>

Interesting article on anthropomorphism, plants screaming:

<https://www.sciencealert.com/plants-really-do-scream-we-just-never-heard-it-until-now>

A story of the anthropocene:

<http://avidly.lareviewofbooks.org/2015/03/22/the-inhuman-anthropocene/>

Useful Information:

- Feedback is critically important. Please do come to office hours and make an appointment. I expect to see each student at least twice. It's critical for your progress and in preparation for the final research paper. You must show initiative and come prepared with questions.

- Students should maintain an understanding of UF policies, the honor code, academic integrity, and how to conduct class participation and effective communication in appropriate ways that always contribute to general wellbeing and add to the productive academic atmosphere.
- Late policy: Please notify ahead of time and explain the circumstances, giving an appropriate reason. Late work can be accepted with an appropriate reason, although, in most cases, full credit won't be possible/with a late penalty.
- This class conforms to UF Attendance Policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#illnesspolicytext>
- University Police: The UF police are together for a safe campus. Phone: 392-111 (911 for emergencies) <http://www.police.ufl.edu>
- Career Connections Center: (352-392-1601 | CareerCenterMarketing@ufsa.ufl.edu) connects job seekers with employers and offers guidance to enrich your collegiate experience and prepare you for life after graduation.
- Counseling and Wellness Center (352-392-1575) provides counseling and support as well as crisis and wellness services including a variety of workshops throughout the semester (e.g., Yappy Hour, Relaxation and Resilience).
- Dean of Students Office (352-392-1261) provides a variety of services to students and families, including Field and Fork (UF's Food Pantry) and New Student and Family programs
- Disability Resource Center(DRCaccessUF@ufsa.ufl.edu | 352-392-8565) helps to provide an accessible learning environment for all by providing support services and facilitating accommodations, which may vary from course to course. Once registered with DRC, students will receive an accommodation letter that must be presented to the instructor when requesting accommodations. Students should follow this procedure as early as possible in the semester.
- Multicultural and Diversity Affairs (352-294-7850) celebrates and empowers diverse communities and advocates for an inclusive campus.
- Office of Student Veteran Services (352-294-2948 | vacounselor@ufl.edu) assists student military veterans with access to benefits.

ONE.UF is the home of all the student self-service applications, including access to:

- _Bursar_(352-392-0181)
- _Financial Aid_(352-392-1275)
- _Registrar_(352-392-1374)

Academic Skills Development

- Dial Center for Written and Oral Communication 402 Rolfs Hall (341 Buckman Drive) Telephone: 352 392 5421 · Website: go.ufl.edu/cwoc
- Writing Studio 2215 Turlington Hall (330 Newell Drive) Telephone: 352 846 1138 · Website: go.ufl.edu/write
- UF Office of Research 460 Grinter Hall (1523 Union Road) Telephone: 352 392 1582 · Website: go.ufl.edu/research
- Research Integrity at UF Office of Research 460 Grinter Hall (1523 Union Road) Telephone: 352 273 3052 · Website: go.ufl.edu/integrity

Schedule

*****Nature, Environmentalism, and Images*****

Week 1 (8/27): Course Intro!**Discussion:** Questioning the representation of nature and people in a postcolonial contextWild Wealth: <https://www.youtube.com/watch?v=KsAiKk7w9sE>

Introductions: Review the syllabus, presentation assignments, questions, overview

Recommended:

- Teaching blog on fieldwork and methods:
<http://www.utpteachingculture.com/teaching-culture-and-methods-to-novicenon-anthropologists/>
- Nicaragua and digital photo essay
<https://aperture.org/editorial/how-claudia-gordillo-documented-the-realities-of-life-in-nicaragua/>
- Latin American photographers (good list)
<https://remezcla.com/lists/culture/iconic-latin-american-photographers/>

Week 2 (9/3): Environmentalism, Perspectives, and History**DUE: Reflection 1****Discussion:** Guha, Ramachandra. 2000. *Environmentalism: A Global History*; and Salgado's documentary**Watch at home:** Salgado's documentary, Salt of the Earth**Read:** TBD*Recommended:*

- Social Life of Forests:
<https://www.nytimes.com/interactive/2020/12/02/magazine/tree-communication-mycorrhiza.html?referringSource=articleShare>

<https://www.nytimes.com/2016/01/30/world/europe/german-forest-ranger-finds-that-trees-have-social-networks-too.html>
- Hugh Raffles, "Speaking Up for the Mute Swan," New York Times Opinion Feb 17, 2014, <https://www.nytimes.com/2014/02/18/opinion/speaking-up-for-the-mute-swan.html>

Week 3 (9/10): Environmentalism, Perspectives and History - Part Two**DUE: Reflection 2****Discussion:** TBD**Read:** TBD*Recommended:* Towards ethnography and nuancing perspectives on nature

- de la Cadena, Uncommoning Nature. World making through the divisions between

- humans and non-humans: <http://supercommunity.e-flux.com/texts/uncommoning-nature/>
- A story of the anthropocene: <http://avidly.lareviewofbooks.org/2015/03/22/the-inhuman-anthropocene/>
 - Carole McGranahan post: <https://savageminds.org/2012/05/31/what-makes-something-ethnographic/>

Week 4 (9/17): Conservation and Conflict, Making an Image

DUE: Reflection 3

Discussion: Scientific mainstream and alarmist narratives, problematizing the call to action, introducing ethnography and visual methods

Watch at home: The 11th Hour

Read: Nugent, Steven. 1995. *Big Mouth: The Amazon Speaks* (excerpts)

Read: "Introduction," in *Ethnographies of Conservation: Environmentalism and the Distribution of Privilege*

Recommended:

- Ch 1; Ch 2; and Ch 11; in Anderson and Berglund (eds.) 2003. *Ethnographies of Conservation: Environmentalism and the Distribution of Privilege*

Week 5 (9/24): Conservation and Conflict, Making an Image (part two)

DUE: Reflection 4

Discussion: Another side to scientific mainstream and environmentalist narratives, problematizing the call to action, introducing ethnography and visual methods

Read: Martinez-Alier excerpts from "Environmentalism of the Poor" and "Varieties of Environmentalism: Essays North and South" (with Guha)

Read: Cymene Howe, 2019, *Ecologics: Wind and Power in the Anthropocene* (excerpts)

Recommended:

- "Visual Culture and Latin American Studies," A. Noble, 2004, *CR: The New Centennial Review* 4(2): 219-238

Week 6 (10/1): Conservation and Conflict, Making an Image (part three)

DUE: Reflection 5

Discussion: Scoping Environmentalism

Watch at home: One of Burtynsky's films, either Anthropocene: The Human Epoch or Manufactured Landscapes

Read: Carrier and West (eds.) *Virtualism, Governance, and Practice: Vision and Execution in Environmental Conservation* (excerpts)

Read: Vivanco 2002, "Seeing Green: Knowing and Saving the Environment on Film"

Read: Marcone 2015, "Filming the Emergence of Popular Environmentalism in Latin America: Postcolonialism and Buen Vivir"

Recommended:

- Goodman et.al. "Spectacular Environmentalisms"

Week 7 (10/8): Ethnographic Portrait, Encounters with the Nonhuman

DUE: Reflection 6

Discussion: Living with nature (and each other)?

Read: Büscher and Fletcher "Towards Convivial Conservation"

Read: Raffles, Hugh. 2002. Excerpts from *In Amazonia*

Read: Law and Lien "Denaturalizing Nature" Lecture

Recommended:

- Raffles, Hugh. 2002. "Intimate Knowledge," in *ISSJ 173/ UNESCO*, 325-335
- "After Nature: Steps to an Anti-essentialist Political Ecology" Escobar
- Taussig, Michael. 2004. Excerpts from *My Cocaine Museum*

Week 8 (10/15): Applied and Postmodern Approaches

DUE: Reflection 7

Discussion: Thinking through Critique (and Critiquing through Thought)

Watch at home: [Araya](#)

Read: Danowski and Viveiros de Castro, *The Ends of the World* (excerpt)

Read: Kohn, *How Forests Think: Toward an Anthropology Beyond the Human* (excerpt)

Read: Shiva, *Staying Alive: Women, Ecology, and Development* (excerpt)

Read: Bond, *Negative Ecologies: Fossil Fuels and the Discovery of the Environment* (excerpt)

Recommended:

- Paul Farmer, "An Anthropology of Structural Violence" *Current Anthropology*, Vol. 45, No. 3 (June 2004), pp. 305-325
- Mitchell, WJT. 1996. "What Do Pictures Really Want?" In *October* (77):71-82
- Lutz, Catherine and Jane Collins, 1991. "The Photograph As an Intersection of Gazes: The Example of National Geographic," in *Visual Anthropology Review* 7(1): 134-149

*****Nature, Ethnography, Commodification, and Decolonialism*****

Week 9 (10/22): Globalization and Environmental Narratives

DUE: Reflection 8

Discussion: World Systems, Dependence Theory, Historical Materialism and Political Economy/Ecology

Watch at home: [One](#) (or more) of the [experimental documentaries](#)

Read: Hornborg, "Introduction," and Wallerstein, "the Ecology and the Economy: What is Rational?" in Hornborg, McNeil, and Martinez-Alier eds, *Rethinking Environmental History: World System, History and Global Environmental Change*

Read: Escobar, Arturo. (1998) "Whose Knowledge, Whose Nature? Biodiversity, Conservation, and the Political Ecology of Social Movements," *Journal of Political Ecology* 5: 53-82

Read: Graeter, Stephanie. 2017. "To Revive an Abundant Life: Catholic Science and Neoevangelical Politics in Peru's Mantaro Valley," *Cultural Anthropology* 32(1): 117-148

Recommended:

- Haraway, Donna. 1988. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," in *Feminist Studies* 14(3): 575-599

Week 10 (10/29): Commodification and Postcolonial Spaces

DUE: Reflection 9

Discussion: Taussig, ethnography in Colombia, history and violence and commodities

Read: Taussig, (1980) *The Devil and Commodity Fetishism in South America* (excerpts)

Recommended:

- Moore, "Ch 6," and Wilk, "Ch 9," in *Rethinking Environmental History*

Week 11 (11/5): The Costa Rican Case

DUE: Reflection 10

Discussion: Ecotourism, Commodification, and Costa Rica

Watch at home: [Lifting the Green Screen](#)

trailer to my ethnographic doc:

<https://www.youtube.com/watch?v=AtiRmkH4Pg8>

A link to watch the whole film:

<https://vimeo.com/manage/videos/380129281>

Password: GreenScreen19!

Read: Fletcher, Dowd-Urbe, and Aistara eds., *Ecolaboratory: Environmental Governance and Economic Development in Costa Rica* (excerpts)

Read: Perfecto and Vandermeer, *Breakfast of Biodiversity: The Truth about Rain Forest Destruction* (excerpts), including "Forward" by Shiva

Read: Cuello et. al., "Costa Rica: Corcovado National Park," in *Parks in Peril: People, Politics, and Protected Areas*

Recommended:

- Horton, *Grassroots Struggles for Sustainability in Central America* (excerpts)
- Korsant, "A Freirean Ecopedagogy or an Imposition of Values? The Pluriverse and the Politics of Environmental Education"

Week 12 (11/12): Alterity and Naming Our Current State of Affairs

DUE: Reflection 11

Discussion: Alternative (and subversive) ways of being and understanding the world

Read: De la Cadena, Marisol. 2010. "Indigenous Cosmopolitics in the Andes: Conceptual Reflections Beyond 'Politics'"

Read: Haraway, Donna. *Staying with the Trouble* (excerpts)

Read: Gudynas 2011, "Buen Vivir: Today's Tomorrow"

Recommended:

- Strassler excerpts, "Demanding Images"
- *Latinx Environmentalisms* (excerpts)

Week 13 (11/19): Ethnographic Insights: Images, Nostalgia, Nature-perspectives**DUE: Reflection 12**

Watch at Home: one Guzmán documentary from list (or more) (*The Pearl Button* is especially relevant with Ogden's work)

Discussion: TBD

Read: TBD

Recommended:

- TBD

Week 14: NO CLASS

Watch at home: *Any other film from list or propose a substitute*

Recommended:

- Junot Diaz, "Monstro," New Yorker June 4 and 11, 2012, <https://www.newyorker.com/magazine/2012/06/04/monstro>
- Garcia Marquez: "A Very Old Man with Enormous Wings," and "The Handsomest Drowned Man in the World"

Week 15 (12/3): Ethnographic Insights: Decoloniality and Extraction

DUE: Student Presentations

DUE: Environmental Justice/Advocacy Editorial

Conclusions...

DUE: Student Presentations

Discussion: Final thoughts, presentations, reflections, and discussion

Read: TBD

Recommended:

- TBD

DUE: Final Essays: Mon. Dec. 9!!

Research Essay Writing Rubric

Structure: Student shows evidence of knowing how to write an academic essay. There is an introduction, body, and conclusion. References are provided and there are clear links between the paragraphs that show an argument supported by facts that are situated in the literature/research.

HINT: Beginning, middle, and end!

Argument: The student makes a point. The information provided is clearly presented towards a particular purpose that is presented as a thesis/main argument/ main idea. The reader should understand why the information is presented as it supports the

claims of the essay. The argument should also be situated within relevant debates and literature covered by the topic.

HINT: Don't just mirror one author's argument... tell us why thinking or analyzing something in a particular way is important and show us how your thinking (on whatever your topic is) is original.

Style: The writing is clear! The reader understands what is being said and why. The statements clearly support each other and logically connect. The information supports the main argument and is focused. Referencing codes are uniform and well done. **If English is your second language (or not your native language), you will not be marked down for grammar and punctuation. The effort, meaning, intention of what you want to say will be clear enough from the originality of the work.

HINT: Avoid cliché. Avoid slang and colloquial terms and metaphors with multiple interpretations (i.e., it should be very clear to the reader how points are to be interpreted).

Research: Students demonstrate depth of knowledge and clear engagement with the topic(s). A combination of sources is sought (e.g., ethnographic, peer-reviewed, public scholarship, grey literature). When quotes are used, they are clearly presented in order to advance the argument. References are used in proper context (i.e., one author's anecdote is not confused with her main point, and so on).

HINT: Think you have enough sources? Get more! Keep reading...

Effort and Originality: The student's voice clearly comes through regardless of writing style or structure of the work. The student has worked hard and exceeded requirements. Here, points are normally returned for hard work and thorough research, even if (or especially when) the arg./writing is not clear.

HINT: What do *you* think?! And... write about something you want to know more about.

A: Excellent work. The argument is original and well-crafted. Research is vast and well-presented and thoughtful. The assignment guidelines have been exceeded here, and the student has done more work than requested. The student has found many peer-reviewed sources and has demonstrated their relationship to the course material. Ultimately, all elements (argument, style, structure, research, effort/originality) are demonstrated in high quality.

A-: Great work. Normally, these essays require a more thoughtful explanation and engagement with the text. The argument can be developed further. Although all requirements are exceeded (writing is very clear, references are good and plentiful, the topic is mastered, and strong effort present) the examples and/or argument is too obvious and could benefit from more originality.

B+: Great work but needs more of an argument. Add more details, specificity, and explanation. More time and effort and attention to detail and use of research sources usually pushes these into the A range. The arg. must be made clearer – don't make the reader guess your point!

B: Good/ OK. All elements (arg., structure, style, research, effort/originality) are there but they are undeveloped. Argument is poorly stated or difficult to follow (if it exists). These essays tend to have good structure and basic understanding of the topic but are unclearly written and poorly focused. They benefit from a better outline, clearer connection between the evidence and main idea, more details and specificity, and more explanation of ideas rather than moving along to the next one. Similarly, paragraphs lack coherent connection to one another.

B-: There is some sense of an essay structure, but elements are missing (e.g., no conclusion, introduction introduces things unsaid or not relevant, bad referencing, so on). These essays are not clearly written and not focused, but there is evidence of structure, research, some knowledge, attempting the assignment, and presenting information in an academic manner.

C (-/+), meets all requirements but not well-executed: Student provides referencing, but it's not well done. No argument, and difficult to follow the student's thinking – writing is unclear. Effort and originality are lacking. Or, if there is originality, it doesn't follow any logic and wanders off topic (meaning thinking is unclear, no evidence of research, and no focus). These essays may read more like a blog posting than a formal essay. Without peer-reviewed sources or with too much reliance on internet-based sources, it remains difficult to see evidence of knowledge and thorough research.

D (-/+), poor quality essay: Student completed the assignment, but with poor quality. Minimums were met and there is evidence of a valid attempt to complete the task, but none of the aspects of a good essay are present: no essay structure or focus, non-existent argument, unclear writing, no meaningful example that the student understands the topics at hand, no reference section or lack of sources.

F/Not a valid attempt/ plagiarism (even by accident): Sufficient evidence of cheating or plagiarism of any kind. Even if not warranting a formal accusation, copy/pasting, and relying too much on internet sources, and, ultimately, evidence of higher than 45% of unoriginal text (not in quotation marks) is not a valid attempt to complete the assignment, for example. Essays that are drastically below the minimum required for the assignment also demonstrate evidence for not completing or even attempting to complete the task.

Reference Material (on going):

- Acosta, Alberto, Federico Demaria, Arturo Escobar, Ashish Kothari, and Ariel Salleh (eds.) 2019. *Pluriverse: A Post-Development Dictionary*. New Delhi: Tulika Books and Authorsupfront
- Aistara, Guntra, Robert Fletcher and Brian Dowd-Uribe (eds.), 2020. *Ecolaboratory: Environmental Governance and Economic Development in Costa Rica*. Tucson: University of Arizona Press
- Allende, Isabel. 1982. *The House of the Spirits*. New York: Atria
- Banks, Marcus and Howard Morphy eds.1997. *Rethinking Visual Anthropology*. New Haven: Yale University Press.
- Banks, Marcus and Jay Ruby, eds. 2011. *Made to Be Seen: Perspectives on the History of Visual Anthropology*. Chicago: University of Chicago Press
- Biehl, João. 2005. *Vita: Life in a Zone of Social Abandonment*. Berkeley: University of California Press
- Biehl, João, Byron Good and Arthur Kleinman (eds). 2007. *Subjectivity: Ethnographic Investigations*. Berkeley:

- University of California Press
- Biehl, João and Peter Locke, eds. 2017. *Unfinished: The Anthropology of Becoming*. Durham: Duke University Press
- Bolaño, Roberto. 1999. *Amulet*. New York: New Directions Books
- Bridge, Gavin, James McCarthy and Tom Perreault (eds.) 2015. *The Routledge Handbook of Political Ecology*. Oxon and New York: Routledge
- Chasteen, John Charles. 2016. *Born in Blood and Fire: A Concise History of Latin America*, 4th ed. New York: W. W. Norton and Company
- Chomsky, Aviva. 2021. *Central America's Forgotten History: Revolution, Violence, and the Roots of Migration*. Boston: Beacon Press
- Cisneros, Sandra. 1984. *The House on Mango Street*. New York: Vintage Books
- Collier, John and Malcolm Collier. 1986. *Visual Anthropology: Photography as a Research Method*. Albuquerque: University of New Mexico Press
- Córdoba Azcárate, Matilde. 2020. *Stuck with Tourism: Space, Power, and Labor in Contemporary Yucatán*. Berkeley: University of California Press
- Das, Veena, Arthur Kleinman, Mamphela Ramphele, and Pamela Reynolds. 1997. *Violence and Subjectivity*. Berkeley: University of California Press
- De la Cadena, Marisol. 2015. *Earth Beings: Ecologies of Practice across Andean Worlds*. Durham: Duke University Press
- De León, Jason. 2015. *The Land of Open Graves: Living and Dying on the Migrant Trail*. Berkeley: University of California Press
- Díaz, Junot. 2007. *The Brief and Wonderous Life of Oscar Wao*. New York: Riverhead Books
- Edwards, Elizabeth, and Kaushik Bhaumik eds. 2008. *Visual Sense: A Cultural Reader*. New York: Berg.
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