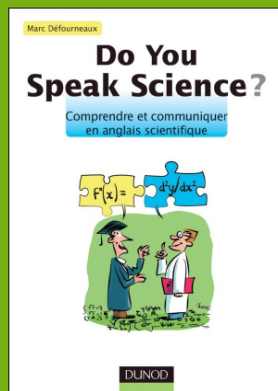


Scientific and artistic contributions to ecology



How would you say... ?

Une pente raide :	.....
Une montée soudaine :	.....
Un changement radical de valeur :	.....
Passer par un maximum en A :	.....
Un sommet :	.....
Un creux :	.....
Une équation à une inconnue :	.....
$f(x)$ :	.....
y est une fonction de x :	.....
y varie en fonction de x :	.....
y dépend de x :	.....
Quand on fait varier x :	.....
Des coordonnées :	.....
M a pour coordonnées x, y, z :	.....
x =abscisse :	.....
y =ordonnée :	.....
Porter y en fonction de x :	.....
(C) a pour équation :	.....
$y=f(x)$ est l'équation de (C) :	.....
Faire une représentation graphique de :	.....
La courbe :	.....
Dérivée de y par rapport à x :	.....
$y' = dy/dx$ :	.....

Scientific and artistic contributions to ecology



How would you say... ?

Une pente raide :	a steep slope
Une montée soudaine :	a surge
Un changement radical de valeur :	a sharp/dramatic change in value
Passer par un maximum en A :	to go through a maximum at A
Un sommet :	a top
Un creux :	a trough
Une équation à une inconnue :	an equation in one unknown
$f(x)$:	f of x
y est une fonction de x :	y is a function of x
y varie en fonction de x :	y varies as a function of x
y dépend de x :	y depends on/upon x
Quand on fait varier x :	when x is varied / when x is made to vary
Des coordonnées :	coordinates
M a pour coordonnées x, y, z :	M has coordinates x, y, z
x =abscisse :	x -coordinate (or) abscissa
y =ordonnée :	y -coordinate (or) ordinate
Porter y en fonction de x :	to plot y vs. x
(C) a pour équation :	(C) has equation
$y=f(x)$ est l'équation de (C) :	$y=f(x)$ is the equation for (C)
Faire une représentation graphique de :	to graph (the equation)
La courbe :	the curve
Dérivée de y par rapport à x :	derivative of y with respect to / as a function of x
$y' = dy/dx$:	y prime= dy by dx (or) dy over dx (or) dy dx

Scientific and artistic contributions to ecology


MOTELX
Match the plot with its corresponding movie.
Make sure to highlight the clues prompting your answer.

Earth Day 2023: Horror in Defense of the Planet
30 April 2023


Despite clear evidence of the impacts of climate change, certain political figures and groups continue to deny or delay the crisis. The climate change negotiations, envisioned by the United Nations that span "tongue-tied" science, are collaborating with the right politicians in Europe to electorally impact climate reform. However, there is significant global consensus on the need for action.

Horror cinema has identified this battle of ecological anxiety from the very beginning, appropriating the genre to intervene and raise awareness through the driving force of fear. Eco-horror is a subgenre of horror that focuses on the terrifying consequences of environmental degradation, presenting nature as an active and vengeful force against human exploitation. These films explore ecological anxieties through narratives in which the natural world fights back—through monstrous creatures, subtle psychological breakdowns, and often through systematic deconstruction of familiar landscapes. In essence, eco-horror reflects a deep cultural fear of losing control over the environment that we have long taken for granted, transmuting the usually positive nature into a central character of fear and terror consequence.

The genre's roots go back to the 1950s, when postwar fears about nuclear fallout and scientific overreach gave rise to films in which nature comes — more notably the all-powerful "Godzilla" — are metaphors for environmental dangers. In the 1970s, growing ecological awareness led cinema to address human environmental abuse by staging the wrath of nature descending upon the characters; and the 1980s and 1990s bring a mix of eco-horror with sci-fi and psychological horror. Now in the 21st century we have more urgent and speculative visions centered in climate change, extinction, and the existential risk of living "unhospitable" in the Anthropocene.




A. "Creature from the Black Lagoon" (Jack Arnold; 1954)
B. "Godzilla vs. Hedorah" (Yoshimitsu Banno, Ishirô Honda; 1971)
C. "Prophecy" (John Frankenheimer; 1979)




D. "Mother!" (Darren Aronofsky; 2017)
E. "Annihilation" (Alex Garland; 2018)
F. "In the Earth" (Ben Wheatley; 2021)

1. A strange prehistoric creature lurks deep in the Amazon jungle. A group of scientists tries to capture it and bring it to the "civilized world" for study.
2. As the world searches for a cure for a disastrous virus, a scientist and a boy scout venture deep into the forest for a routine inspection of their equipment.
3. A government health inspector is sent to assess the damage a logging company is doing to a patch of forest claimed by Native Americans, and comes face to face with a creature of true terror incarnate.
4. A toxic, ever-evolving alien life form from the Dark Gaseous Nebula is here to feed on our rampant pollution.
5. Surrealizing ecological nightmare in which a couple's relationship is tested when unexpected guests arrive at their home, interrupting their peaceful existence.
6. A biologist enlists in a secret and dangerous expedition where the laws of nature do not apply.



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Scientific and artistic contributions to ecology

MOTELX
MATCH THE PLOT WITH ITS CORRESPONDING MOVIE.

Match the plot with its corresponding movie.
Make sure to highlight the clues prompting your answer.

Earth Day 2023: Horror in Defense of the Planet
12 April 2023

To quote clear evidence of the impact of climate change, certain political figures and groups continue to deny or delay the crisis. The climate change negotiations, criticized by the United Nations, are still ongoing. However, there is significant global consensus on the need for action.

Movie cinema has identified this handful of existential anxiety from the very beginning, appropriating the theme to intervene and raise awareness through the driving force of fear. Eco-horror is a subgenre of horror that focuses on the terrifying consequences of environmental degradation, presenting nature as an active and vengeful force against human exploitation. These films explore ecological anxieties through narratives in which the natural world fights back—through monstrous creatures, subtle psychological breakdowns, and often through hysterical visualizations of familiar landscapes. In cinema, eco-horror reflects a deep cultural fear of losing control over the environment that we have long taken for granted, transforming the usually positive nature into a central character of fear and terror consequence.

The genre's roots go back to the 1950s, when postwar fears about nuclear fallout and scientific overreach gave rise to films in which nature becomes — more notably the all-powerful "Godzilla" — an avenger for environmental justice. In the 1970s, growing ecological awareness led cinema to address human environmental abuse by staging the wrath of nature descending upon the characters; and the 1980 and 1990s bring a mix of eco-horror with sci-fi and psychological horror. Now in the 21st century we have more urgent and speculative visions centered in climate change, extinction, and the existential risk of losing (re)nature in the Anthropocene.

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Environmental protection

Environmental Protection Agency founded in 1970 under the Richard Nixon administration

Native American Activism

American Indian Movement founded in 1968

Occupation of Alcatraz (1969-1971)

Wounded Knee Occupation (1973)

The Longest Walk (from Alcatraz to Washington DC) (1978)

Scientific and artistic contributions to ecology

MOTELX
MATCH THE PLOT WITH ITS CORRESPONDING MOVIE.
Make sure to highlight the clues prompting your answer.

Earth Day 2023: Horror in Defense of the Planet
30 April 2023

Despite clear evidence of the impacts of climate change, certain political figures and groups continue to deny or delay the climate change debate, motivated by the fossil industries that use "fossil" science, not collaborating with the right politicians in Europe to elect climate reformers. However, there is significant global consensus on the need for action.

Movie cinema has identified this battle of ecological anxiety from the very beginning, appropriating the theme to interpret and raise awareness through the driving force of fear. Eco-horror is a subgenre of horror that focuses on the terrifying consequences of environmental degradation, presenting nature as an active and vengeful force against human exploitation. These films explore ecological anxieties through narratives in which the natural world fights back—through monstrous creatures, subtle psychological breakdowns, and often through systematic visualizations of familiar landscapes. In cinema, eco-horror reflects a deep cultural fear of losing control over the environment that we have long taken for granted, understanding the socially positive nature with a central character of fear and environmental consequence.

The genre's roots go back to the 1950s, when postwar fears about nuclear fallout and scientific overreach gave rise to films in which nature comes — more notably the all-powerful "Godzilla" — as metaphors for environmental dangers. In the 1970s, growing ecological awareness led cinema to address human environmental abuse by staging the wrath of nature descending upon the characters, and the film 1980s being a rare eco-horror with sci-fi and psychological horror. Now in the 21st century we have more urgent and speculative stories centered on climate change, extinction, and the emotional toll of living "unhappily" in the Anthropocene.

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Scientific and artistic contributions to ecology



Professional reluctance?

How do science communicators feel about using such tricks?



Hannah Little

Lecturer in Communication and
Media, University of Liverpool

- science communicators worry, at times, that introducing counter-intuitive narratives or human characters to their communication might detract from the science.
- science communicators may worry that making their stories too negative could leave people disheartened, too anxious to act on things like the climate, or turn them off science altogether. However, negative emotions can actually be an important step in the emotional journey towards activism.
- science is often a collective endeavour involving huge teams. Arguably, it is the scientific method, rather than individual researchers, that makes science successful. Science communicators often refrain from overemphasising individual responsibility or opinion.
- having too many characters or counter-intuitive elements could make science communication too complex, contradicting the objective to make something highly complex easily understood.

Scientific and artistic contributions to ecology

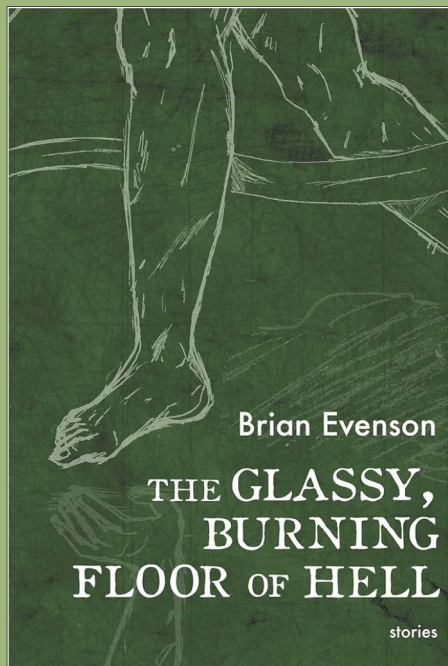
“[D]irect references to climate change and environmental crisis are not the most efficient ways of involving the reader [...]” (Catherine Conan, “Beyond Representation?”, 2021, 20)

Scientific and artistic contributions to ecology

“[D]irect references to climate change and environmental crisis are not the most efficient ways of involving the reader [...]. They may even be counter-productive. Ecological value is created when the experience of reading the poems stimulates in the reader the sense of the porousness of the self and its entanglement with other objects” (Catherine Conan, “Beyond Representation?”, 2021, 20)

Applied to environmental emergency, a representationalist ontology generates mirror images of a crisis situation that implicitly have less ontological value than their referent object (they are “less real”) and that are forever cut off from it, as is the observer, the person creating the representation. This precludes the possibility of relevant or efficient action to address the environmental crisis and shuts the subject off in a glass bubble of powerless cynicism, irony and arrogance. (Catherine Conan, “Beyond Representation?”, 2021, 3)

Scientific and artistic contributions to ecology



In groups, read the incipit of Brian Evenson's short story and imagine what is going to happen.

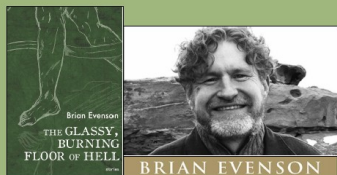
In the early days of this world, lifeforms were not as distinct as they are today. There were no separate species but only a single fecund mire of creatures indiscriminately breeding, changing and striating with each new generation. With every blind coupling, new forms of creature came into existence.

Mere speculation, you might say, were you free to speak. Yes, speculation. Perhaps the truth, perhaps not. And yet the idea struck me as offering a compelling map for the future.

Which is why you are here.

Brian EVENSON. "The Extrication." *The Glassy, Burning Floor of Hell*. Minneapolis: Coffee House Press, 2021, p.204.

Scientific and artistic contributions to ecology



In the early days of this world, lifeforms were not as distinct as they are today. There were no separate species but only a single fecund mass of creatures indiscriminately breeding, changing and existing with each new generation. With every blind coupling, new forms of creature came into existence.

More speculation, you might say, were you free to speak. Yes, speculation. Perhaps the truth, perhaps not. And yet the idea struck me as offering a compelling map for the future.

Which is why you are here.

How are you? Are you comfortable? Can I get you anything? A cup of water perhaps? A crust of bread? No, I shouldn't trouble you. We both know your needs are being provided for, being dropped slowly into your body by way of a central venous catheter. To allow you to feed yourself I would have to undo the straps that keep you immobilized. I am not sure that is such a good idea. Not until I have convinced you of the necessity of what we are trying to accomplish.

But don't worry. I am a patient man. I will not give up on you. I will convince you.

As the world sickens further, as the air grows poisonous, as the oceans die, so too must we shift and change if we are to survive. We must extricate ourselves from humanity and become something other than ourselves. Something that can adapt to the harshness of this new world. We must know the strands that differentiate us from other creatures, unravel our coding-locks if just enough that our bodies are free to become more than what they are.

By us, I mean of course you.

You see these suspended bags? If you tip your head back and crane your neck and look behind you, there they are. These ones to the left, the ones blanded with clear fluid, need not concern us; they are simply meant to keep you nourished and hydrated, to keep you alive. They contain, as well, a painkiller. Nothing too addictive. Oh, rather, yes, quite addictive, but the treatment plan I have developed for you allows me to taper you off slowly. Withdrawal will not be pleasant, but you will survive it. I have learned from past mistakes.

It is this other bag that matters, the one to the right, the one filled with an absolute-colored fluid. This will enter your body much more slowly. In the time it takes for the entire bag to enter your system, we will go through a dozen bags of clear fluid. Just fine, very fine, is the bag that matters.

I drained these bags of clear fluid and need not concern us, but of course they do. Think of them as a sort of clock. By the time the first bag is empty, you will sense something beginning to happen to you. By the time you reach the fourth, your skin will feel as if it is on fire, despite the painkillers. By the sixth, you will begin to tremble.

How you will change exactly, I cannot predict. It is different for everyone and depends on what sort of choices your body makes.

Some – most, if I am being honest – dissolve into a kind of smog. They writhe and fold inward and expire sometime in the course of the seventh bag. I hose what remains of them off the table. A few, a very select few, have made it all the way to the final bag, the writhing. By that time they have become something else. Something at least more fluorescently suited to live in this new world. They are more resistant to cold or heat, their skin becomes scaled or shaggy or photosensitive, they lose or gain a limb or two or three.

I have chosen you very carefully. I have faith that you will be one of those select few.

Read the entire short story and consider the following questions:

1. How would you sum up the story in one sentence?

2. What means and strategies does the text resort to in order to “convince you”?

How does it echo Catherine Conan's claim that:

“direct references to climate change and environmental crisis are not the most efficient ways of involving the reader [...]. They may even be counter-productive. Ecological value is created when the experience of reading the poems stimulates in the reader the sense of the porousness of the self and its entanglement with other objects” (Catherine Conan, 2021, 20)

3. According to you, what does the title, “The Extrication,” mean?

4. You may rehearse the monologue and get ready to perform it.

Looking for solutions in foreign places



First Step:













Surviving The Plane Crash

You and your companions were travelling to a mathematical symposium when the small plane crashed. You have just survived but both the pilot and co-pilot were killed in the crash. It is mid-January, and you are in Northern Canada. The daily temperature is 25 below zero, and the night time temperature is 40 below zero. There is snow on the ground, and the countryside is wooded with several creeks criss-crossing the area. The nearest town is 20 miles away. You are all dressed in city clothes appropriate for a conference meeting.

Looking for solutions in foreign places

Which five objects would you select for your collective survival, from the most to the least useful?

Your group of survivors managed to salvage the following items:

			
A ball of steel wool	A small ax	A loaded .45-caliber pistol	A can of Crisco shortening
			
Newspapers (one per person)	Cigarette lighter (without fluid)	Extra shirt and pants for each survivor	20 x 20 ft. piece of heavy-duty canvas
			
A sectional air map made of plastic	One quart of 100-proof whiskey	A compass	Family-size chocolate bars (one per person)

Looking for solutions in foreign places





First Step: Surviving The Plane Crash

			
A ball of steel wool (11 points)	A small ax (7 points)	A loaded .45-caliber pistol (4 points)	A can of Crisco shortening (9 points)
			
Newspapers (5 points)	Cigarette lighter (12 points)	Extra shirt and pants (10 points)	Heavy-duty canvas (8 points)
			
Air map made of plastic (1 point)	One quart of whiskey (3 points)	A compass (2 points)	Family-size chocolate bars (6 points)

Looking for solutions in foreign places

Second Step: **Surviving In The Wild**

Circle what you think is the right answer.

	Eating snow for hydration is a good idea.	True	False	Justification:
	If you are lost in the desert, you can drink cactus water.	True	False	Justification:
	In case of emergency, it is possible to drink bodily fluids.	True	False	Justification:
	Using moss for direction will help you out.	True	False	Justification:

Looking for solutions in foreign places

8 Common Survival Myths That Will Make Things Worse



Each group focuses on two myths.

1. 00:52-03:25

2. 03:26-05:12

3. 05:13-07:22





4. 07:23-10:28

Sum up your findings for the rest of the class in **one sentence.**

Looking for solutions in foreign places

Second Step: Surviving In The Wild

Circle what you think is the right answer.

	Eating snow for hydration is a good idea.	True - 1 point	False + 1 point	Justification: It is risky if the snow spent some time on the ground as it might have accumulated pollutants notably. What's more, the snow has to melt inside your body, which uses your body heat.
	If you are lost in the desert, you can drink cactus water.	True - 1 point	False + 1 point	Justification: There is a lot of water in cactuses because of their unusual type of photosynthesis called CAM, but they also contain noxious chemicals like oxalic acid. Cactus flesh may also contain alkaloids.
	In case of emergency, it is possible to drink bodily fluids.	True 0 point	False + 1 point	Justification: It is only safe to drink urine for a day or so, as the waste products may build up faster than your kidneys can eliminate them. In large amounts, eating blood is toxic (contains too much iron).
	Using moss for direction will help you out.	True 0 point	False + 1 point	Justification: It is actually not so useful for navigation as it is true in general, but not a 100 % reliable all of the time. Moss may be found on shady, cool and damp sides of trees that do not point North.

Looking for solutions in foreign places

Third Step: Surviving A Weird Encounter

Answer the Sphynx's mathematical riddles so it does not devour you.



1. Well balanced

What number equals the average of its digits?



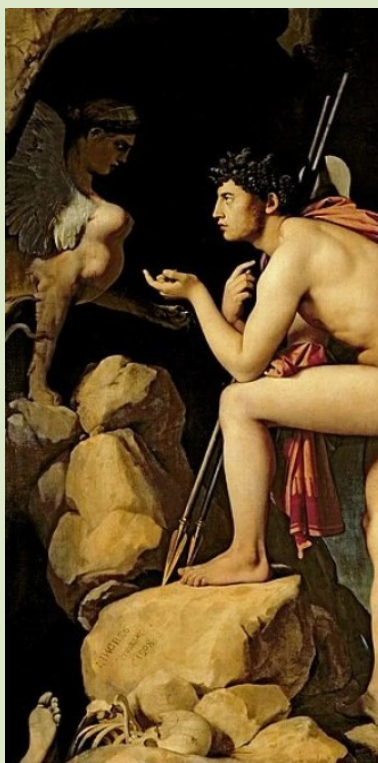
2. Clever countdown

You are playing a game with a friend, in which you start at the number 100 and take turns to deduct a number between 1 and 7. The winner is the person that lands on zero.

Which number do you choose first to be assured of winning?



Looking for solutions in foreign places



1. Well balanced

What number equals the average of its digits?



Solution 4.5

If you allow trailing zeros, there are three solutions with four digits and one with five.

1.500

2.250

3.750

1.8000

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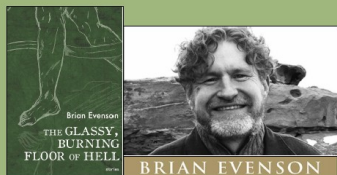


Solution: 96

The winner is the person who lands on 8. (If you are on 8, your opponent cannot land on 0. But they will be forced to land on a number, from which you can land on zero.)

Thus the winner is the person who lands on 16, since this means they will land on 8, and therefore land on 0. Carry on up the eight times table and the closest number to the start is 96.

Looking for solutions in foreign places



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