

Raising Awareness: Introducing Ecocomposition into EFL Writing Classroom

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Abstract

Ecocomposition is a fairly new applied approach in the composition classroom. Its application helped first-year composition teachers raise environmental awareness and discuss the impact of place on writers. In spite of its significance, ecocomposition application in the EFL classroom is nearly nonexistent. The purpose of this paper is to explore how ecocomposition is implemented in the composition classroom to propose introducing it to the EFL writing classroom. This is by discussing the ways in which ecocomposition is applied in the first-year college composition classroom by a number of compositionists and writing teachers such as Derek Owens and others. In discussing those ways of applying ecocomposition into the EFL writing classroom, EFL writing teachers will have examples that would help them design ecocomposition courses that would help raising place and environment awareness.

Keywords: Ecocomposition, environment-oriented composition, place-oriented composition, and sustainability.

Introduction

Topics such as nature, environment, climate change, sustainability, and the relationships between writers and places increased interest in environment-oriented and place-oriented composition classes. Many educators changed their focus from cultural to environmental literacy to raise awareness to human influence on the environment (Long, 2001) and their interactions with the place. First-year college teachers discussed environmental matters in their composition class. They encouraged their students to write about changing the world, saving nature, and sustaining ecosystems. In these courses, students read, discussed, and wrote about place and environmental problems while developing their written communication. English composition courses that included reading and writing about the place, and environmental matters are now known as ecocomposition. Writing teachers referred to their courses as ecocomposition to pay attention to what is going on outside the class by bringing it into their writing classes and to refer to their interest in place and environmental issues.

The present essay explores how ecocomposition is applied in the composition classroom with the aim of proposing its implementation into the EFL writing classroom. It summarizes the procedures taken by selected first-year college composition teachers in teaching ecocomposition to facilitate answering the main question that asks: how to apply ecocomposition in the EFL writing classroom?

What is ecocomposition?

As a subfield in composition studies, ecocomposition is regarded as a new approach that is still developing. The term was formed by combining ecology with composition (Dobrin&Weisser, 2002a) taking ‘eco’ from ecology and adding it to composition to state interest in place and environment. Ecocomposition was defined in a variety of ways. Mostly, these definitions focused on ‘writing about place’ and ‘writing in place’. Some simplified it as nature writing whereas others brought environmental problems into their classroom. Dobrin&Weisser (2002a,p. 6) defined ecocomposition as “the study of the relationships between environments and discourse.” The meaning of environment here not only covers natural places but also “constructed and even imagined places” (p. 6). Environment covers classroom, political, ideological, historical, economic, and natural environments, as well. Dobrin&Weisser (2002b,p. 587) insist that ecocomposition is not just providing students with texts on nature writing; it should include “the act of producing writing” as well.

Although many writing teachers dealt with nature and environmental issues since 1970s, nearly most of ecocompositionists regard Marilyn Cooper’s essay titled *The Ecology of Writing* published in 1986 as the primary step of introducing ecocomposition that created its foundations (Dobrin&Weisser,2002b). She offered an ‘ecological model’ of writing and explained that writers were influenced by as well as influence the ‘systems.’ She referred to the environment with the term ‘systems.’ Ecocriticism, which looks at “the relationship between literature and the physical world” is regarded as an opening to ecocomposition, as well (Golfelty& Fromm, 1996,p. xviii). It offered “two critical component” (p. 262). Ecocriticism presented place and the relationships between humans and the world as components to ecocomposition. In addition, the appearance of four books that were devoted to ecocomposition formed the fundamentals of

ecocomposition as a theoretical and pedagogical approach (Dobrin&Weisser, 2002b). Those books are *Dramas of Solitude: Narratives of Retreat in American Nature* by Randall Rooda, *Composition and Sustainability: Teaching for a Threatened Generation* by Derek Owens, Weisser and Dobrin's edited collection of essays in *Ecocomposition: Theoretical and Pedagogical Approaches*, and *Natural Discourse: Toward Ecocomposition* by Dobrin and Weisser.

Ecocomposition in the EFL writing classroom

Rising temperatures are changing the world. Climate change is affecting rain forests, causing ice melting, and increasing violent storms. Natural disasters that are caused by climate change are affecting many areas around the world. For that reason, literary educators are raising awareness through writing. Teaching for raising environmental consciousness should not only be limited to the composition class, it should also be included in the EFL writing classroom. Since Weisser and Dobrin (2001, p. 2) believe in the necessity of a bio-diverse ecocomposition. Bio-diversity can be achieved by implementing ecocomposition into the EFL classroom. Therefore, I propose implementing ecocomposition in the EFL writing classroom.

The first question that was posed inquired about the ways in which ecocomposition applied in the EFL writing classroom. As it was clear that published research on ecocomposition in the EFL classroom is nearly nonexistent, another question was raised, which is: how is ecocomposition applied in the composition classroom? Looking at essays published in peer-reviewed journals and books published by trustworthy academic publishers revealed that ecocomposition was considered and applied in a variety of ways, which included looking at physical environment, created environments, place and/or space. While some first-year composition teachers concentrated on sustainability, others integrated service learning and/or webbed environments into their ecocomposition courses.

First-year composition teachers are now playing a great role in raising awareness. EFL writing teachers can play the same role by broadening their writing courses' requirements to include not only advancing students' written fluency but also their relationships with place and environmental issues. They should engage students in global and local matters that are going outside the classroom by bringing them into the class through relevant readings, discussions, and writing. As Blitz and Hurlbert (1998, p. 55) state, "what is the point of teaching people to read and write if we are not also trying to teach them to understand the world and to make it better?" The EFL writing teacher can play an active role in raising consciousness and helping students understand their world by discussing the significance of sustainability, helping students appreciate and interact with their locations, engaging students in service learning, involving students in campus ecology and webbed environments, familiarizing students with suburban studies, and adopting relevant readings.

Discuss the significance of sustainability

EFL teachers can introduce what Derek Owens suggested about environment and sustainability into their writing classes. Owens encouraged writing teachers to include environment in their courses. He believes that environmental issues are as important as race, class, and gender because "such sites of cultural conflict are so often matters of environmental injustice as well"

(Owens, 2001b,p. 4). By providing the students with the chance to write about the environment, their ‘testimonies’ might help in raising the faculty, administrators, and public awareness towards important environmental issues. He encouraged writing teachers to change the role of composition into a “service” discipline as well as their roles as educators by designing a curriculum “that moves continually toward environmental stability and community revitalization” (p. 35). The main aim for writing teachers is to motivate ‘sustainable thinking’ through writing courses.

Owens stressed the significance of integrating the concept of sustainability in the academic curriculum. He defined sustainability as “meeting the needs of the present without jeopardizing the needs of the future generations” (Owens, 2001a,p. 27). He believes that educators are responsible to create a pedagogy that is local and raises the awareness to the necessity of thinking and acting sustainably. For Owens, it does not matter what the teacher calls the course ‘ecocomposition’ or ‘sustainable composition.’ What matters is writing teachers’ responsibility in raising students’ awareness to the threatened world they live in.

Owens argued that designing a sustainability-based pedagogy is based on six tenets: 1) promoting sustainability conscious curricula forms a sustainable society, 2) the result of careful consideration of “social traps” of unsustainability is “avoiding” them, 3) understanding the terms “antigrowth and prodevelopment” will show the reality of what is known as growth and development, 4) supporting sustainability, 5) refusing the existing ideas about work and labor by redesigning business and work nature, and 6) demonstrating the sustainability curriculum through college campus everyday procedures (Owens, 2001b,p. 27 – 32).

For EFL writing teachers who are interested in integrating sustainability in their writing classes, Owens summarized his approach in his article *Sustainable Composition* and provided detailed explanations with examples of his students’ writings in his book *Composition and Sustainability*. He explained three steps for creating a sustainable curriculum. As a first step, he asked writing teachers interested in sustainability to recognize their institutions’ levels of awareness of sustainability by taking the “Sustainability Assessment Questionnaire (SAQ) for colleges and universities” which is available online (p. 34). This questionnaire will help the teachers check whether their institutions are committed to teaching for sustainability. He predicted that this questionnaire would show the teachers’ and their institutions’ failure as educators in raising awareness for sustainability. Secondly, he encouraged teachers to investigate other scholars’ and organizations’ results about ‘sustainability-minded education.’ This will provide teachers with essential information that would form the basis for their curriculum. The final step was to examine what has been collected, and design a curriculum that promotes sustainability and offers collaboration. In fact, by following those steps, EFL writing teachers not only would be able to create writing courses that promote sustainable thinking but also would be able to create an ecocomposition course related to their perceptions.

Although Owens did not include his course syllabus in the summary, a detailed course syllabus was added in the appendix of his book. This would provide writing teachers who are interested in ecocomposition with ideas and insights about integrating sustainability in the writing classroom. Appendix B showed that there were four phases during the course. By dividing the first-year composition course into four stages, each of which is about three or four weeks, Owens designed

a theme-based course that aimed to develop students' sustainability awareness. Students chose from "two or three writing sequences" (Owens, 2001a, p. 30), explored and wrote about subjects and problems of significance to them. Owen's goal was to form a class environment where students present their concerns on local issues and create written texts instantaneously. In the first-phase students were asked to write about places whereas in the second and third phases, students were asked to choose one from a list of themes in each phase. In the final phase, students were asked to write about the future. The seven themes were: 1) place portraits, 2) designing Eutopia, 3) neighborhood histories, 4) oral history preservation, 5) tribal testimonies, 6) work stories, and 7) future scenarios.

In *Place Portraits* students explored their close surroundings. Then, they created written descriptions and photographic pictures about the places they lived in order to help their peers envision the place. By the middle of the process, students showed photographs about their neighborhoods to their peers and created discussion that would improve students' written texts. Finally, students published their "written and photographic studies" on a website monitored by him (p. 31). One of his goals is to expand this project to include college students' writings from all around America. EFL teachers have the chance to achieve this goal by including different areas from around the world where English is the native language, a second language, or a foreign language. This will raise awareness and answer the call for international action.

Eutopiain *DesigningEutopia* infers to "the good place" (Owens, 2001a, p. 31). Those students who chose to advance their written and photographic portraits into their 'local communities,' Owens asked them to write 'speculative essays.' To write such essays, students read about the characteristics of good places and then wrote reflection essays. Subsequently, they wrote their own descriptions of ways of changing their communities from being bad places to good places. The final stage was making reflections and comparisons between the existing situation of their communities and the ones they designed in their written portraits.

Students who chose *Neighborhood Histories* studied the historical perception of their neighborhood or a different one they are interested in. They searched their libraries and read pieces that discuss the history of their neighborhoods. Then, they wrote imaginary images of how their place was in the past and how it will become in the future. His aim was to convince his students that they were "agents of change for that community" (Owens, 2001a, p. 32).

In the sequence of *Oral History Preservation*, Owen's aim was to encourage students to realize the worthiness of preservation and having "preservational ethics" (p. 32). Firstly, students were introduced to short readings about languages' distinction. Then, they were introduced to examples of oral histories and how to make them. After that, students interviewed old family members for four hours within a number of weeks of the course. Subsequently, students either wrote their results in an interview style or as a narrative. In this stage, some students got the chance to practice translation because their relatives did not speak English. Owens explained that these narratives mostly do not get published on the web because of the privacy of the content of most of the stories. They were stories that are meant to be reserved and valued by the students themselves.

With some similarity with the previous sequence, students who chose *Tribal Testimonies* got the chance to investigate a specific culture or subculture. In this sequence, however, students concentrated on cultural activities that have meaningful values to people. Students read texts that relate them to such values, as well. As a final stage, students had the chance to publish their written texts on the web.

Work Stories were intended to be as effective ways of relating students to their present and future interests. In this sequence, students read relevant readings that were chosen by Owens. After that, students explained what work meant to them and wrote descriptions of what they regarded as ‘good or bad’ jobs. As a final assignment, students designed a plan for a job that made their employees appreciate it and feel the pleasure of working there. This sequence is significant, since students’ main aim of attending colleges and universities is being able to have a decent work. Making students relate their writings to their future plans about work is beneficial and teaches students how to “criticize unsustainable businesses” (Owens, 2001a, p. 34).

The Final sequence is *Future Scenarios*. After reading texts by “optimistic” and “pessimistic” futurists, students wrote “speculative narratives” (p. 34). In their narratives, students speculate their families’ futures as well as theirs, and they predict what would happen in twenty-five years.

Help students appreciate and interact with their locations

In his article *Education and Environmental Literacy: Reflection on Teaching Ecocomposition in Keene State College’s Environmental House*, Long (2001) emphasized the importance of locations in teaching to improve the teaching of writing and environmental literacy. He provided his experience as an example that would encourage writing teachers to use their institutions’ locations to integrate ecocomposition. Long’s course was planned for students who were residents of the Keene College “Environmental House (E-house)” (Long, 2001, p. 137). First-year students who were interested in environmental issues were offered the opportunity to live in E-house, which enabled them to participate in “academic and residential activities” (p. 138). He planned this course to give the students the chance to understand and improve their relationships with place and environment.

Long explained to his students the type of work that they were asked to do in the beginning of the course. In his course, students were familiarized with language use conventions and the “process of inquiry” (p. 139). By teaching his students “careful observation, reflective thinking, disciplined research, and purposive writing,” he aimed to increase students’ proficiencies in thinking and writing creatively about their world (p. 139). Long started his course by discussing and writing about students’ experiences on the way they ‘got’ to college, the knowledge they got in their everyday interactions with the new environment, and about the motivations and plans they had for the future. In brief, Long asked his students to reflect on their personal, academic, and environmental transition. He believes that teachers need to help their students to examine and reflect on such experiences.

As a second stage, Long (2001, p. 139) offered his students the chance to discuss the “rewards” and “difficulties” of having efficient interactions with their environs. He engaged the students in readings about everyday life problems, adjusting to the environment, and awareness and embracement of the environment. Those readings introduced his students to varied names such

as John Dewey, Wiliam Carlos Williams, John Berger, and others. This gave the students the chance to see different styles and different perceptions that helped them create their own insights and writing styles. Long's aims were to help the students learn from their everyday experiences, position themselves in their environs, develop interaction with the environment, and become capable of expressing their ideas creatively and logically. Students writing assignments varied from reflecting on their readings and describing terminologies to writing about authors who discussed environmental problems and the environment.

Long concluded his essay by presenting his evaluation of his course. He assured that the course helped him along with the students. He told the readers that he not only developed his understanding of literacy and environment but also learnt valuable lessons from this experience. He also encouraged writing teachers to move forward by helping students to understand "how human center gives meaning and value to the world in radically, and consequential ways" (Long, 2001,p. 143). Although he did not add his course syllabus, his explanations were useful in helping the reader to examine the type of readings that were introduced to his students. By providing names of the authors and some titles of the books, interested teachers could go back to such books and evaluate whether they are suitable for their writing classes or not.

Engage students in service learning

Ingram took ecocomposition "a step further" (2001,p. 209) by integrating service learning into the environmental writing class which broadened the limits of the classroom. In her essay, titled *Service Learning and Ecocomposition: Developing Sustainable practice through Inter- and Extradisciplinary*, she described the benefits of integrating ecocomposition with service learning. Additionally, Ingram showed how this helped the students, the teacher, and their community. By working together outside their classes and in their communities, students improve their confidence and communicating skills and "succeed in composition activities such as peer review and substantive revision" (Ingram, 2001,p. 210). Students become familiar with basic environmental matters as well. Similarly, teachers participate in in-service work while teaching and become more aware of their local community.

Ingram linked ecocomposition theory with praxis by teaching issues related to the environment and integrating community practice while teaching first-year composition. She organized her ecocomposition curricula as theme-based and multi-disciplinary that offered diversity. She used three "ready-made environmental readers" (p. 217) that are: *Reading the environment* by Melissa Walker, *Being in the world: An Environmental Reader for Writers* by Schott Slovic and Terre Dixon, and *Forest of voices: conversations in ecology* by Chris Anderson and LexRunciman. Those readers provided varied collection of essays, articles, short stories, and poems and covered a variety of topics on nature and environment. These collections were written by different writers such as naturalists, journalists, poets and others. They were selected with the aim of introducing the students to the world around them, encouraging critical reading, and facilitating writing about their relationship with nature, the world, and themselves.

Her course began by introducing the students to common topics related to place by asking them to write, "personal essay[s] about place[s] they know well" (Ingram, 2001,p. 217). Following that, students read and wrote about different topics that comprise their experiences with wilderness, "environmental ethics, other species, and environmental activism" (p. 217). The

arrangement of the assignments started from being “personal, local and familiar” and moved to being “more abstract, global and unfamiliar” (p. 217). The chosen readings concentrated on specific local areas whereas the assigned written assignments developed different writing and research skills. First, she engaged her students in ‘short research papers’ to improve their library skills and their ability in using sources. Then, students started their ‘research paper project’. In this stage, students applied the skills they had learnt while conducting the small research projects.

Although there is not as many details about the course as in Owens’ book and article, EFL writing teachers might find the brief description of integrating ecocomposition with service learning motivating and can be applied in their writing classrooms. She included her course syllabus, the assignments, and class policies in the appendix which provides real support for interested writing teachers.

Involve students in campus ecology and webbed environment

Monsma explored the relationships between the composition course, the campus, and the World Wide Web in his article titled *Writing Home: Composition, Campus Ecology, and Webbed Environment*. He described his composition course and explained the difficulties and potentials of integrating these apparently different spaces. Four elements cemented Monsma’s course design: the university campus, his interest in ecology-based course content, computers and internet, and the presentation of “the knowledge gleaned through the research project” (Monsma, 2001, p. 282). Since students tended not to pay attention to the surrounding environment, he sought to raise their awareness towards their local environments with the possibility of helping in raising the university’s attention to such matters.

Unlike Owens and Ingram who added their courses’ syllabus in the appendix, Monsma just provided a description of the procedures he took and an evaluation of his course. Inspired by Barry Lopez’s work, Monsma designed his course to enable the students to investigate their university’s natural history and relate them to their place.

Monsma started the course by asking students to walk around the university campus “considering the place through their nonvisual senses, and analyzing the possible effects on their perceptions” (Monsma, 2001, p. 283) and write about such experiences. Then, students chose their topics from a collection of environmental matters they noticed during their consideration of place as a direction of inquiry such as water use, water disposal and recycling, and landscape design. After that, students started their own investigations about their selected topics. In these stages, students wrote, revised, and progressively formed their final papers. This gave the students the chance to learn “textual, hypertextual, and interpersonal research methods” (p. 284). Students learnt how to conduct continuous “fieldwork” and observation, as well. In the meantime, students learnt to improve their writing similarly to an ordinary composition classroom such as the paragraph organization, paragraph development and other strategies.

Monsma noticed that the more the students gained progress in their projects the more they became aware of ecological relationships. Students realized that their topics were related in many ways and started to work together. He explains that students’ relationships were not enforced; the

cooperation between the students was a result of their consciousness and realization of the connections between place and humans. As the students' projects developed, they designed a web page where they can contribute together. Instead of writing single research papers they gave themselves the chance to link each other's work. At the same time, they made their written text available to readers outside their classroom peers. This gave them a great opportunity to learn the importance of writing and how it affects others and place.

Familiarize students with suburban studies

Hothem focused on the suburban environment and discussed connections between ecocomposition and suburban studies in his essay *Suburban Studies and College Writing*. He discussed his theme-based composition curricula that he taught to first-year undergraduate composition students with the aim of encouraging "practical application of ecoliteracy" and confirming the significance of creating "writing curricula on students' experience" (Hothem, 2009, p. 38). He started to teach this course as an instructor of The Suburban Experience when he was in the Knight Writing Program at Cornell University. Then, he continued teaching it at the University of California at Davis and the University of California at Merced.

Hothem called for helping students to examine the suburban experience to improve their "sense of place" and reconsider the language they use to express normal ideas (p. 37). Accordingly, paying attention to suburban studies in an ecocomposition course makes students' daily existence "a subject of serious inquiry" and raises their environmental consciousness in their writing (p. 37). He assures that composition classes are exceptional places for considering and practicing the knowledge of place.

Consequently, Hothem provides the students with the chance to write suburban histories that are connected their "personal backgrounds" to their "educational pathways" (p. 39). Through this procedure, students develop new perceptions for their scholarship. Students develop writing drafts through "brainstorm hypothesis discussions and workshops" that help them learn how to present their knowledge in their written texts. He exclaims that most of class discussions started by addressing the limitedness of suburbia. On the contrary, students' examination of suburbia had always given them to produce more materials than they would have expected.

Similar to other composition teachers, Hothem chose readings that would engage students and provide them with the necessary knowledge. Students were given the chance to read texts written by authors such as Lopez and respond to those reading. After that, they "draw upon their responses" to write description of their own (Hothem, 2009, p. 43). He concludes that his course is similar to any course except in its focus on suburban values. He ensures that students "will find a place for themselves in their written expression" by implementing ecocomposition (p. 55).

Decide what to adopt as relevant readings

Another important point that should be raised is related to whether the EFL teachers are going to use textbooks or not. In his article, *A place in which we stand*, Hurlbert (2006, p. 353) confessed that he had not used a textbook while he was teaching undergraduate composition classes because textbooks are "distraction[s] from the realities of the places in which we live." He noted

that what his students needed was personalized assistance from an experienced writing teacher, opportunities to learn, and appropriate readings. Planning projects, editing grammar, “desktop publishing,” and developing strategies of research and writing are the learning opportunities the students got during their writing process (Hurlbert, 2006, p. 454). Hurlbert gave the students the chance to research and read readings that were relevant to their topics. Therefore, EFL writing teachers have the choice to either adopt certain readers as textbooks, choose readings from different sources that would be related to their students’ environs or places as well as their interests, or design a course that would include readings from readers such as the ones used by Owens and the others and readers related to the learners’ environment and place.

Looking at the readers that were used by some of the composition teachers, it seems that they concentrated on different perspectives which helped the students to think critically about the nature, their attitudes towards their places, the value of place, the existence of webbed environments, and their relationships with all of that. One of the chosen readers was by Slovic & Dixon (1993). They divided their book into four parts that dealt with how people were involved and related to the surrounding environments. Although *Being in The World* was published in 1993, EFL teachers could choose readings that concentrate not only on nature but also on topics that deal with how to think about the environment.

If EFL teachers decided to deal with environmental issues to raise students’ awareness to climate change, for instance, they have a variety of choices such as Robert Henson’s *The Rough Guide to Climate Change*. This up-to-date guide, and other similar guides, provides the readers with thorough explanations about the signs of climate change. It also shows the debate between the skeptics, politicians, activists, and lobby groups; and the possible solutions. The book is divided into five parts that will aid the readers with essential information starting from the “basics,” recognizing the “symptoms” and how “science” defines this issue, to introducing the readers to the “debates and solutions” and providing ways that the reader can do to make a change (Henson 2011, p. x). It will assist the readers to be able to examine various sides of “this sprawling issue” (p. x).

Dobrin’s *Saving Place: An Ecocomposition Reader* is an additional choice for EFL writers. This reader includes thematic sixty-five collections of varied texts that consist of essays, poetry, comics, and ads. These themes state environmental and other varied topics highlight “rhetorical understanding” and “critical and analytical thinking” (Dobrin, 2005, p. vii). Each chapter provides students with selected readings related to a certain topic and asks them to write journals related to the readings. After the readings, students go through questions that are related to “ecological literacy and discursive ecology” (p. xvii). Finally, students are introduced to writing “prompts” about the discussed issues to write “different kinds of responses” (p. xvii).

An additional choice would be from the EFL learners’ environment itself. Teachers could look for readings related to the topics being dealt with in class, even if they were in the learner’s first language, to help EFL writers learn how to discuss such topics and contribute in the process of raising environmental consciousness.

Conclusion

Discussing composition teachers' experiences in implementing ecocomposition does not mean that the EFL writing teachers have to follow them exactly. Luce-Kapler's (2004,p. 5) experience with Nancie Atwell's program shows that teachers have to plan their courses according to the environment of the class. Therefore, these experiences are discussed as examples to show how applicable is applying ecocomposition into the language classroom.

As said by Hurlbert (2006,p. 454), "It is writing inspired by place that teaches others about love of place." EFL writing teachers should be encouraged to integrate ecocomposition into their writing classrooms not only to raise awareness to significant issues but also to help students relate their foreign language to places they love. Many EFL students are required to take language proficiency tests such as TOEFL and IELTS which examine their language fluency by providing readings and writing prompts related to many environmental issues. Therefore, by integrating ecocomposition into the EFL writing classroom, students not only learn to appreciate, respect and love their places but also will be prepared for such topics when taking TOEFL or IELTS.

Killingsworth suggested specific changes to help the writing teachers concentrate on place-oriented teaching. He asked writing teachers to involve students in questions that lead them to discuss the "metaphors of place and space" (p. 370). When students are given the chance to choose the readings, he advised writing teachers to use 'multidisciplinary environmental themes.' The accessibility of some governmental documents related to ecological matters help students gain understanding about these issues and how to deal with such documents. Another point to consider is the significance of relating local issues. Killingsworth recommended writing teachers to equalize the teaching of localization and global matters during service-learning projects. For instance, while students dealing with a local issue, they can relate it and compare it to another place.

It is widely known that writing affects people and can make a change. Therefore, it is the responsibility of EFL writing teachers to change their writing classes to more effective writing experiences. Relating the students to their place and raising their awareness to their environment is a vital duty. In today's environmental changes, it is better to start than wait for others to take action.

About the aouther

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