

Eco pedagogical Concerns in Craig Santos Perez’s “Thirteen Ways of Looking at the Glacier” and Carol Ann Duffy’s “Parliament”

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Abstract—Ecopedagogy is a critical pedagogical movement that integrates environmental awareness with social justice consciousness to address planetary crises through education. The ecopedagogical approach provides a unique framework for understanding how contemporary writers engage their readers as active participants in ecological resistance and climate change. The research paper focusses on how the poems Craig Santos Perez’s “Thirteen Ways of Looking at a Glacier” and Carol Ann Duffy’s “Parliament” intertwine ecological collapse with urgent calls for human accountability. The study further employs three core principles of ecopedagogy such as ecopedagogue, conscientisation and ecopedagogical praxis to examine how the poets cultivate critical environmental consciousness.

The research article investigates the ecopedagogue as critical educator exposing hidden mechanisms of ecological violence. Conscientisation works as the dual process of widening planetary awareness and deepening the understanding of systemic oppression. The ecopedagogical praxis function as the dialectical integration of reflection with transformative action. Through an exploration of poetic testimony and resistance, both Perez and Duffy construct pedagogical interventions that challenge the environmental destruction, document biodiversity loss and glacial retreat and demand the need for urgent ecological solidarity linking human liberation with planetary survival.

Index Terms—Ecopedagogy, ecopedagogue, conscientisation, ecopedagogical praxis, climate poetry.

Climate change constitutes the defining crisis of the twenty-first century. This environmental issue emerges as a cascading effect that destabilises social cohesion, economic stability and political governance across the globe. The world’s populations encounter

ecological burdens such as rising temperatures disrupt, agricultural cycles, exacerbate water scarcity that trigger climate-induced displacement. Human activities drive these ecological changes, generating consequences that demand urgent action across all sectors of society. Addressing the ecological crisis requires a fundamental shift in human consciousness that would nurture the cordial relationship with the natural world.

Education emerges as a lever for analysing climate awareness and catalysing meaningful action against environmental degradation. Environmental education has evolved into a multifaceted field that addresses the interconnections between human activities and ecological systems. The researchers Anja Kollmuss and Julian Agyeman note that, “...increasing knowledge and awareness does not necessarily lead to pro-environmental behaviour” [1]. Environmental awareness operates across cognitive, affective and behavioural dimensions, that helps to engage the learners in experiential, participatory and transformative learning. This recognition has propelled the evolution of environmental education toward critical and action-oriented pedagogies.

Early attempts toward ecological education sought to teach principles like conservation and ecology, but these efforts often remained disconnected from the underlying power structures that cause environmental destruction. The transformation that led to a contemporary approach began with Paulo Freire’s critical pedagogy, which insisted that authentic education awakens consciousness and insists for planetary survival. Freire stressed that educators must educate the learners regarding the social injustices, environmental violence and also assist them to read

the human world as an inseparable part of Earth. This synthesis of merging transformative critical pedagogy with the urgent need for planetary justice and sustainability, established the necessary conceptual groundwork for the emergence of ecopedagogy.

Ecopedagogy emerged in the late twentieth century as a pedagogical movement that explicitly integrates environmental awareness with critical sensibility, challenging learners to question unsustainable practices and engage in transformative ecological action. The term “ecopedagogy” was coined within the context of Freirean critical pedagogy to address planetary crises. Greg Misiaszek, the environmentalist conceptualises ecopedagogy as a framework that moves beyond conventional environmental education by fostering “... a deep, systemic understanding of human-environment interactions and the socio-political structures influencing ecological degradation” [2]. This pedagogical approach positions environmental destruction and social oppression that develop both ecological literacy and critical consciousness.

Ecopedagogy operates through three major principles that convert environmental education into critical and justice-oriented practice. An ecopedagogue is a critical educator and an activist who exposes the hidden political and economic forces driving ecological destruction while simultaneously advocating for systemic change. The main aim of the ecopedagogue is to facilitate conscientisation. It is the process through which learners develop critical consciousness by recognising how dominant ideologies particularly neoliberal capitalism perpetuate both human oppression and environmental devastation, moving from passive awareness to active understanding of their complicity and agency within these systems. These principles culminate in ecopedagogical praxis, the integration of critical reflection with purposeful action. Together, these principles form a cohesive framework that refuses to separate environmental issues from social justice and strive to liberate both people and planet from systems of domination.

Contemporary poets addressing climate crisis and environmental justice have emerged as vital voices documenting ecological devastation and inspiring transformative action. Poets like Camille T. Dungy interrogate environmental racism and Black ecological experience in American poetry while

Juliana Spahr’s verse maps the interconnections between global capitalism and planetary destruction. Among such contemporary poets, Craig Santos Perez stands out for his unique fusion of climate crisis and awareness of Chamorro people in his poetry. Craig Santos Perez is a Chamorro poet and an activist from Guåhan, born in 1980. Robin Wall Kimmerer in *Braiding Sweetgrass* asserts that “Knowing that you love the earth changes you, activates you to defend and protect and celebrate” [3] and this vision of integrity animates in Perez’s poetry. His multi-volume series of poetry *From Unincorporated Territory* (2008) deals with the culture, environment and personal experiences of Guam. *Habitat Threshold* (2020) addresses global climate crisis, species extinction and the ethics of upbringing children in an era of environmental collapse.

Carol Ann Duffy, emerges as a distinctive voice through her intricate verse that bridges ecological concerns with feminist and social justice themes. Carol Ann Duffy, born in Glasgow, Scotland in 1955, became the first LGBT Poet Laureate in 2009. Wendell Berry writes that, “The earth is what we all have in common” [4] and this principle of planetary inheritance grounds in Duffy’s poetry. Her early poetry collections *Standing Female Nude* (1985) and *Selling Manhattan* (1987) highlight the style of dramatic monologue by giving voice to the marginalised communities. *The World’s Wife* (1999), the poetry collection presents the stories of unsung, silenced and oppressed women of the western culture. *The Bees* (2011), her first collection as Poet Laureate, directly addresses biodiversity loss and climate change through the central metaphor of threatened bee populations.

Craig Santos Perez’s “Thirteen Ways of Looking at a Glacier” structures the observations of glacial retreat into thirteen interconnected segments that focus on the climate catastrophe and human complicity. The poem opens with starving polar bears witnessing the glacier’s unnatural movement. It also captures the kinship between humans, animals and glaciers as part of one planetary ecology. The poem chronicles how glaciers absorb greenhouse gases and expose the futility of engineering solutions like sea walls against floods inundating cities.

Carol Ann Duffy’s “Parliament” similarly presents a gathering of birds where the feathered folks deliver testimony about environmental catastrophe. The birds

like cormorant, seagull, crane, macaw speak about the polluted oceans choked with plastic, bleached coral reefs, thawing permafrost and razed rainforests. They expose the human-caused destruction of ecosystems through overfishing, climate change, deforestation and industrial violence. The poem concludes with the eagle and albatross silhouetted against a cold moon as darkness and snow descend symbolise the planetary crisis and the impending extinction faced by both nature and humanity.

Craig Santos Perez and Carol Ann Duffy are the prominent figures in contemporary poetry who attract universal attention for their groundbreaking poetic explorations that engage with environmental stewardship and social justice. The review of literature shows the research endeavours undertaken on ecopedagogical principles, critical environmental education and their integration into contemporary literary studies. George Martin Smith and Clark Montgomery Young's *The Elements of Pedagogy for the Use of Teachers* (1898) examine the relationship between teaching methodologies and learning outcomes. Paulo Freire's *Pedagogy of the City* (1993) articulates the educational experiences of urban marginalised communities. Anthony J. Nocella et al.'s *Greening the Academy: Ecopedagogy Through the Liberal Arts* (2012) examines the integration of environmental education across various disciplines.

The interconnections between critical global citizenship education and ecopedagogy is evident in Greg William Misiasek's *Educating the Global Environmental Citizen: Understanding Ecopedagogy in Local and Global Contexts* (2017). Joshua Russell's edited volume *Queer Ecopedagogies: Explorations in Nature, Sexuality, and Education* (2021) outlines the intersections of queer ecology and environmental education. Derek R. Ford and Petar Jandrić's *Postdigital Ecopedagogies: Genealogies, Contradictions, and Possible Futures* (2022) conceptualise the complex relationships between humans, machines and material environments in post-digital contexts. A review of literature has unfolded the fact that there are a number of articles that focus on ecopedagogy and environmental education, while a few articles address the poets Craig Santos Perez and Carol Ann Duffy's work through the lens of ecopedagogy.

The research article on "Archipelagic Aesthetics in Craig Santos Perez's *From Unincorporated Territory*" explores the intricate relationship between landscape representation and colonial histories in Perez's poetry. Perez's poetic response to climate crisis and environmental degradation in Oceanic regions are recorded in the paper "Craig Santos Perez's 'Praise Song for Oceania: Navigating Boundaries in Times of Planetary Change'". The research paper on "A Gynocritical Reading of Carol Ann Duffy's *The World's Wife*" investigates the feminist reimagining of mythological and historical narratives in the literary work *The World's Wife*. The study on "Love and Masculinity in the Poetry of Carol Ann Duffy" explores the representations of gender identity and masculine vulnerability in Duffy's poetic oeuvre. The construction of feminine identity and women's experiences in Duffy's verse are documented in the article "A Feminist Study of Carol Ann Duffy's Poetry and the Concept of Feminine". A total of six books and five research articles have been reviewed for the present research.

The evolution of ecopedagogy and its integration into various disciplinary fields are evident through the analysis of the available sources. The origin and development of pedagogical concepts have been traced through early pedagogical foundations and contemporary ecopedagogical frameworks. The research on ecopedagogy has established the key principles and methodologies for analysing environmental education in global contexts. Beyond these, the review of secondary sources on environmental connection and transformative learning has been undertaken. The review of literature has unravelled that research on critical global citizenship and post-digital ecological education has been conducted from both theoretical and pedagogical perspectives. Recent research works explore the connections between ecopedagogy and social justice, examining how environmental education intersects with issues of gender, sexuality and decolonisation.

Articles on the poets Craig Santos Perez and Carol Ann Duffy reveal that both writers have been studied from diverse critical perspectives. Perez's work has been studied through archipelagic aesthetics, indigenous and environmental concerns, while Duffy's poetry has been analysed from mythological and gender-oriented viewpoints. The themes of

colonisation and ecological degradation in Perez's poetry have been unearthed. Similarly, the feminist reimagining of mythological narratives and gender representations in Duffy's work have been examined by researchers. Nevertheless, it has been observed that there is a dearth of literature examining the integration of ecopedagogy with the literary works of Craig Santos Perez and Carol Ann Duffy. A holistic study of ecopedagogical principles connecting with the environmental consciousness and transformative learning in their poetry is rarely found. Hence, the proposed research is a genuine attempt to bridge this scholarly gap by examining ecopedagogical principles through the literary analysis of selected poems by Craig Santos Perez and Carol Ann Duffy.

The research is a probe into Craig Santos Perez's "Thirteen Ways of Looking at a Glacier" and Carol Ann Duffy's "Parliament" through the framework of ecopedagogy. The study strives to identify and analyse three core ecopedagogical principles: ecopedagogue, conscientisation and ecopedagogical praxis as manifested in these poems. The analysis will focus on distinguishing how the poets employ the ecopedagogical principles to awaken readers' critical awareness of ecological crises and systemic oppression.

The present research work has chosen the works of Craig Santos Perez and Carol Ann Duffy and it tries to address on the ecopedagogy in the contemporary climate poetry "Thirteen Ways of Looking at a Glacier" and "Parliament". The study adopts a library research methodology by analysing these poems with factual information obtained from library sources in ecopedagogy. The researcher Chris Hart asserts that library research method is "... a systematic and comprehensive approach to locating, evaluating, and synthesizing existing information and scholarship relevant to a particular research question or problem" [5] Adhering to this statement, the study incorporates substantial secondary sources drawn from ecopedagogy proposed by Paulo Freire's and Greg Misiasek as well as critical works on Craig Santos Perez and Carol Ann Duffy's poetry.

The research paper is organised into interconnected sections to analyse the principles of ecopedagogy in Craig Santos Perez's "Thirteen Ways of Looking at a Glacier" and Carol Ann Duffy's "Parliament". Following the introduction to ecopedagogical concepts embedded in the poetry, the analysis will

explore how both Perez and Duffy function as ecopedagogues in the poems. The study will then investigate the process of conscientisation, examining how the poets achieve the dual goals of widening and deepening. The final section will investigate ecopedagogical praxis, analysing how these poets integrate reflection with action thereby documenting how the poems become a vehicle for ecological justice and planetary regeneration.

The ecopedagogue occupies a pivotal role in ecopedagogy, functioning as both educator and an environmental activist. The primary role of the ecopedagogue is to facilitate transformation by exposing and disrupting the political and ideological mechanisms that perpetuate both human oppression and the domination of Earth. The ethos that defines an ecopedagogue's work is captured in the words of Greg William Misiasek's *Freire and Environmentalism*: "I do not believe in loving among women and men, among human beings, if we do not become capable of loving the world. Ecology has gained tremendous importance at the end of this century. It must be present in any educational practice of a radical, critical, and liberating nature" [6]. The work of an ecopedagogue is derived from the Brazilian educator, Paulo Freire's critical pedagogy and centers on confronting the ecological crisis. Ecopedagogues initiate the learners in investigating and uncovering the underlying causes of ecological harm.

The ultimate goal of an ecopedagogue is to unveil and discover the concealed political and economic interests such as corporate greed and governmental negligence that produce ecological destruction. The ecopedagogue also emphasises on ecopedagogical literacy, which is the capacity to consider the world as an inseparable part of earth. It is evident through Greg Misiasek words that, "Ecopedagogical literacy refers to reading the connections and politics of social and environmental violence within and beyond anthroposphere (defined as all human populations; termed the 'world') for sustainability of all of Earth (termed also the 'planetary sphere')" [7]. Ecopedagogical literacy further enables the readers to critically analyse anti-environmental politics by identifying the political ideologies that are systematically excluded from educational discourse. Craig Santos Perez's "Thirteen Ways of Looking at a Glacier" embodies the role of ecopedagogue by

exposing the cascading effect of an environmental issue regarding the melting of glaciers. Perez assumes the central role of ecopedagogue by revealing the environmental devastation that follows the glacial retreat as, “O vulnerable humans, / why do you engineer sea walls? / Do you not see how the glacier / already floods the streets / of the cities around you?” [8] Perez’s rhetorical interrogation, “Do you not see” challenges and forces the audience’s complicity in denial of environment protection.

Perez cultivates ecopedagogical literacy by exposing about the hidden ideological mechanisms such as corporate greenwashing, climate skepticism and technological optimism that pave way for ecological destruction. The poet juxtaposes the futile “sea walls” connecting with the unstoppable reality of glacial meltwater flooding the urban centres. Ultimately, Perez takes up the ecopedagogue’s dual identity as a tutor and an activist. He illuminates the readers about the depletion of nature that results in rising of sea levels, displaced populations, submerged cities and also advocates for systemic transformation. His poem integrates ecological ethics with critical awareness to pursue planetary justice.

Craig Santos Perez himself acts as the ecopedagogue in “Thirteen Ways of Looking at a Glacier”, whereas in Duffy’s “Parliament”, the avian species collectively serve as ecopedagogues, bearing witness to the human-caused environmental destruction. The poem promotes ecopedagogical literacy by enabling readers to perceive human society and the natural world as inseparable, with each bird articulating the ecological crisis through their own critical inquiries and testimonies. The magnificent macaw in the poem dons the ecopedagogue’s role and delivers the hidden causes of violence against nature as, “Nouns I know— / Rain. Forest. Fire. Ash. / Chainsaw. Cattle. Cocaine. Cash. / Squatters. Ranchers. Loggers. Looters. / Barons. Shooters” [9]. The macaw, as an ecopedagogue employs ecopedagogical literacy by enabling the readers to witness the harsh reality of political and economic forces that destroy the Amazon rainforest.

The macaw lists the words in a sequence starting with nature “Rain. Forest” moving to destruction of the forest as “Fire. Ash” and culminating in human agents of devastation as “Chainsaw. Cattle. Cocaine. Cash”. This progression fulfills the ecopedagogue’s

primary function of helping the learners uncover the major reasons of ecological harm that are typically obscured in media reports and governmental statements. The macaw further mentions the hierarchy of exploitation from impoverished people to wealthy corporate “Barons” who profit from the deforestation. Through the bird’s affirmation, the readers are able to identify the drug trade profits, cattle industry expansion, illegal logging operations and violent enforcement by the armed shooters. Nevertheless, the macaw teaches ecopedagogical literacy by forcing readers to confront uncomfortable truths about who profits from Earth’s devastation and whose suffering remains unacknowledged.

Conscientisation or conscientização is a vital principle of ecopedagogy, stemming from the theories of Paulo Freire. The word conscientização has its etymological roots in Latin conscientia which means knowledge or consciousness. The process helps the individuals to achieve a critical consciousness of their social and political realities. Robert Birkmann describes conscientisation as, “... a process of encouraging and enabling learners to become conscious of the socially constructed issues that play a central role within their lived experiences of oppression” [10]. This critical awareness allows the individuals to actively perceive the deep-rooted causes, politics and power dynamics that underpin oppression. Based on the context of ecopedagogy, conscientisation unfolds how environmental violence and social injustices are intertwined in the natural world.

Craig Santos Perez’s “Thirteen Ways of Looking at a Glacier” executes an act of conscientisation by fostering an awareness that is both widened and deepened. The poetic voice demands a non-anthropocentric perspective by emphasising shared planetary destiny and vulnerability, exemplified by the declaration: “We are of one ecology / like a planet / in which there were once 200,000 glaciers” [11]. The poem deepens the awareness by linking the entire human intervention to the planetary crisis. It critiques the capitalism by observing the effects of resource extraction on the landscape. The poetic line reinforces the confrontation with the hidden politics and the risks involved, thereby disrupting the complacency that often masks the root causes of unsustainability.

Duffy's poem, "Parliament" performs conscientisation by employing critical political reading to expose the agents and mechanics of ecological devastation, showing that environmental and social injustices are fundamentally inseparable. The poem initiates this process by centering the perspectives of the oppressed and dominated non-human subjects: "Then in the writers' wood, / every bird with a name in the world / crowded the leafless trees, / took its turn to whistle or croak" [12]. This amalgamation of voices, ranging from the owl to the macaw, demonstrates the hegemonic tendency to silence the victims of corporate and economic violence. Conscientisation thus emerges from identifying the perpetrators of the violence that keeps the non-anthroposphere as a commodified object.

Widening and deepening are essential goals of ecopedagogy aimed at socio-environmental issues for transformative action. This approach, grounded in the Freirean concept of conscientisation that helps learners to read the world as part of Earth. Deepening requires the immediate impacts of environmental violence driven by factors such as race, gender, socioeconomic status and geographic positioning. Widening involves expanding the environmental well-being for all beings globally and the planet holistically. This aspect seeks to understand the effects of environmental issues worldwide and adopts a planetary consciousness.

Perez's poem facilitates the concept of widening by shifting the focus away from human-centric concerns to the vulnerability of the non-human world, emphasising the global nature of the crisis: "Among starving polar bears, / the only moving thing / was the edge of a glacier" [13]. This foregrounds the fate of other species as integral to human reality, reinforcing the concept that Earth must be viewed holistically. Furthermore, the poem employs deepening by moving the discussion from abstract climate change to confronting the pervasive, systemic crisis caused by industrial extraction. It critiques the fatalistic acceptance of inadequate solutions by framing the destructive root cause as an unavoidable systemic condition: "The threat / hidden in the crevasse / an irreversible clause" [14]. This poetic line compels a critical inquiry into the underlying catastrophic issue which is driven by planetary unsustainability, a core function of deepening critical awareness. Finally, the poem explicitly gives a panoramic view of ecological

systems by achieving planetarisation: "We are of one ecology / like a planet / in which there were once 200,000 glaciers" [15].

Duffy's poem utilises the assembly of animal voices to engage in both to deepen the understanding of political economy and widening the scope of moral concern to the entire non-human world. The poem deepens critical literacy by gathering testimony that meticulously details the irreversible consequences of corporate greed and industrial failure. For instance, the Crane's testimony outlines the interconnected physical processes resulting from climate change and extraction occurring in specific locales as, "What I saw — slow thaw / in permafrost; broken terrain / of mud and lakes; / peat broth; seepage; melt; / methane breath" [16]. This locates the environmental violence and focus on victims of industrial contamination as furthered by the Gull's lament. It details the destruction of marine life and ecosystems: "Where coral was red, now white, dead / under stunned waters. / The language of fish / cut out at the root. / Mute oceans" [17]. This powerful imagery links physical devastation to the silencing of a whole ecosystems as "mute oceans".

The poem performs widening by establishing the moral authority of the non-human world in judging the destructive human trajectory, formally asserting the birds' right to collective political discourse: "Then in the writers' wood, / every bird with a name in the world / crowded the leafless trees, / took its turn to whistle or croak" [18]. The gathering of the avian species mentioned in the poem dramatically widens the ethical circle to recognise the non-anthroposphere as a subject of oppression which is essential for achieving planetary consciousness.

Ecopedagogical praxis is yet another important ideology of ecopedagogy which represents the inseparable unity of critical reflection and transformative action directed toward ending oppression and unsustainability. Freire in his work, *Pedagogy of the Oppressed* points out that "...human activity consists of action and reflection: it is praxis; it is transformation of the world. And as praxis, it requires theory to illuminate it" [19]. This dialectical relationship between contemplation and intervention demands that environmental education cultivates the critical consciousness that is necessary for dismantling the political-economic structures perpetuating environmental violence. Both the

poems, “Thirteen Ways of Looking at a Glacier” and “Parliament” enact this dual movement by enabling the readers to reflect on humanity’s domination of nature and then calling for urgent ecological solidarity.

The reflection phase in “Thirteen Ways of Looking at a Glacier” begins by exposing humanity as the primary agent of ecological destruction. Perez forces the readers to confront the paralysing nature of anthropocentric denial as, “We do not know which to fear more, / the terror of change / or the terror of uncertainty” [20]. This line initiates critical reflection on industrial resource exploitation driven by neoliberal capitalism. The act of exploitation generates the existential dread that destroys the contemporary society. The poet demands that readers should realise that the humans have engineered the climate crisis through resource extraction, fossil fuel consumption and through the commodification of nature. This reflection unveils how human supremacy over nature is the root cause of planetary crisis. It also underscores that modern uncertainty emerges from humanity’s refusal to acknowledge its violence against earth’s systems.

Following this reflection, Perez pivots toward revolutionary action demonstrating the ecological damage: “Shell explored the poles / for offshore drilling. / Once, we blocked them, / in that we understood / the risk of an oil spill / to a glacier” [21]. The phrase “Once, we blocked them” indicates the direct intervention against corporate extraction. Perez connects this action to prior reflection through the phrase “... in that we understood / the risk of an oil spill / to a glacier.” The poetic line suggests that action is catalysed by understanding the particular vulnerabilities caused. The verse illustrates that the glacial destruction damages fragile ecosystems and imperils human communities whose economic, cultural and physical survival rely on these frozen water sources.

The poet also presents the breaking of the human-nature binary and asserts ecological interdependency: “Humans and animals and glaciers / are kin” [22]. This declaration constitutes the ecopedagogical praxis as it establishes the ethical foundation for environmental protection and climate justice. The poem repositions both non-human entities and human communities as active participants in ecological transformation rather than passive victims of climate

catastrophe. The poet names the glaciers as “kin” and teaches that safeguarding nature and humanity are inseparable. The word “kin” implies obligations of care, reciprocity and protection that challenge the capitalist logic, which treats glaciers as resources for destruction. The action demanded is protection of glaciers from melting, rejecting anthropocentrism and adopting kinship ethics. Perez’s ecopedagogical praxis thus integrates reflection on human domination with action from exploitation to kinship. Ecopedagogical praxis also operates through the dialectic of reflection and action in Carol Ann Duffy’s “Parliament” where birds guide the people about the ecological imbalance. The process of reflection is achieved by foregrounding the voices of non-human victims and linking their suffering to a specific list of political and economic actions. The seagull’s testimony exemplifies the reflection by exposing industrial violence with stark precision: “Oil like a gag / on the Gulf of Mexico” [23]. This visceral image locates the widespread of oil spills and habitat destruction as acts of ecocide denoting how nature is subordinated.

The poem “deepens” the reflection by revealing the disaster through the vulture’s self-destructive act: “A vulture picked at its own breast” [24]. This disturbing image encapsulates the crisis of total environmental contamination wherein the scavenger’s biological role is to feed on carrion, is forced to devour its own flesh. The poetic reflection reveals how industrial capitalism has poisoned every natural ecosystem. The self-devouring vulture becomes a metaphor for planetary condition in a world where soil, water and air carry industrial toxins. Nevertheless, the image cultivates awareness about ecological interconnection revealing that environmental poisons flow through biological networks to affect all species including humans.

Ecopedagogy provides the essential philosophical framework for interpreting the critical interventions made by both poems, grounding their artistic expression in the struggle for globally inclusive justice and planetary sustainability. This critical pedagogy insists that authentic education must integrate human liberation with planetary survival, recognising that social injustice and environmental violence are fundamentally inseparable. The approach demands fostering critical consciousness to

perceive the political and economic roots of domination.

Craig Santos Perez's "Thirteen Ways of Looking at a Glacier" and Carol Ann Duffy's "Parliament" embody the fundamental principles of ecopedagogy as theorised by Paulo Freire and Greg William Misiaszek. The poems integrate the three core ecopedagogical principles that define transformative environmental education. The ecopedagogue establishes the foundation through critical questioning and truth-telling. Perez assumes the role by exposing technological futility against glacial meltwater and Duffy expresses the role through avian voices by stating the ecological devastation. Conscientisation animates the pedagogical process from widening to deepening. Ecopedagogical praxis unifies the reflection with action through Perez's declaration of kinship between humans, animals and glaciers and Duffy's parliamentary assembly of birds delivering the environmental crimes.

Perez and Duffy thus convert ecopedagogical principles into poetic form by documenting the interconnected devastation caused by extractive capitalism and demanding a change from passive environmental awareness to active ecological solidarity. The poems are educational texts fostering critical consciousness and calls to action for planetary justice, linking environmental violence with social oppression. The poets also state that human liberation and earth's survival are fundamentally inseparable which requires urgent resistance against systems of domination.

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