Course Description
This course will examine a wide range of films and introduce significant ideas, concepts, and questions within ecocriticism, green cultural studies, environmental studies, and animal studies. We will analyze the following films: Deliverance, Brokeback Mountain, Thunderheart, Congo, The Birds, Twelve Monkeys, Winged Migration, The Lion King, Princess Mononoke, Silkwood, Safe, The Lion King, Everything’s Cool, Being Caribou, Grizzly Man, Sharkwater, and Tree-Sit the Art of Resistance. We will discuss the environmental, ethical, political, and philosophical ramifications of the way these films represent nature, animals, and humans. Along with watching the films, we will read theory, criticism, and cultural studies. Although I will present several short lectures, the course emphasizes student participation and independent thought. Class time will consist of lecture, discussion, presentations, and small group work. Requirements will include daily class participation, presentations, one final project, a mid-term exam, and a final exam.

Please note: This is an advanced English course that requires a great deal of reading and writing. Everyone in this class should have already successfully completed English 2350, which is the prerequisite for all advanced English courses.

Course Objectives
1) To introduce students to the most significant concepts, questions, and ideas in ecocriticism, green cultural studies, and environmental studies, and animal studies.
2) To introduce students to the methods of film analysis.
3) To improve students’ skills, more generally, in reading, writing, researching, and public speaking.

Student Learning Outcomes
1. Students should demonstrate an understanding of a wide range of ideas, questions, and concepts in environmental theory, environmental studies, animal studies, green cultural studies, and ecocriticism.
2. Students should demonstrate their abilities to think critically about the theories and films in the course, using application, analysis, interpretation, comparison, contrast, argument, critique, and evaluation.
3. Students should be able to analyze the films using methods of film analysis and by applying
the concepts, texts, questions and paradigms contained in the lectures and readings.

4. Students should be able to perform independent research, using the MLA bibliography and other methods, and to incorporate that research into an original scholarly essay and a group presentation. (Or if doing a multimedia project for the final project, students should incorporate their research and their arguments in an effective, organized, substantial work of multimedia. No Powerpoints will be allowed.)

5. Students should be able to formulate original, illuminating, and persuasive ideas about all the texts and films in the class. These ideas should reflect an understanding of the content of the course.

6. Students should be able to express their ideas in clear, logical, organized, concise, and persuasive ways, in both written and oral forms.

Special Requirement outside of regular class hours:
All students must attend at least one talk presented at the Hermanns’ Lecture Series Friday, October 16th and hand in a one-page response to the talk. This is required to pass the class.

Required Textbooks and Other Course Materials
David Ingram, Green Screen: Environmentalism and Hollywood Cinema.
Lawrence Buell, The Future of Environmental Criticism
Timothy Corrigan, A Short Guide to Writing about Film, any edition.
Jonathan Burt, Animals in Film
A stapler.

Purchase or rental of all the required films for the course and other films for your research paper is required. You may want to watch the films with other people in the course to offset the cost. I recommend that you join Netflix or the equivalent (all the films you are responsible for viewing on your own are available from Netflix except for Being Caribou which you must order at their website.) It is your responsibility to watch the films before class (unless otherwise noted.) The UTA library or your local public library may have copies of some of the films, but you will need to obtain the others by purchasing them online or by signing up for Netflix.com or an equivalent film rental service. Do NOT rely on your local video store for the films—they probably won’t be there. You may also want to purchase films through Amazon.

Requirements
You must complete all the required work in order to obtain credit for the course.
Participation: 10%
Individual Presentation: 10%
Group Presentation: 5%
Mid-Term Exam: 20%
Final Project: 25%
Final Exam: 30%
Exams
There will be one mid-term exam and one final exam. The exams may contain some identification and short-answer questions, but most of the points will be from essay questions. The final exam will be comprehensive. Bring bluebooks and pens for the exams.

Final Project
You will have the option of writing an 8-page research paper analyzing a topic in two or three films of your choice or creating a video or multimedia project having to do with environmentalism, sustainability, or animal studies.

Presentations
Two presentations will be required: one individual presentation and one small-group presentation. Your group presentation will be collaborative but it will also emerge from your final project.

The individual presentation analyzes and interprets the film we are discussing that day, by way of the theories of the class. Your presentation should contain 3 parts—theory, interpretation, and support/analysis: 1) explain the overarching theoretical/ethical/political/interpretive questions, concepts, or problems that you are bringing to the film; 2) explain your own significant thesis about the film: discuss your interpretation of the film, in terms of how it addresses the overarching questions or theories with which you began; 3) support your thesis with specific examples from the film, including an analysis of one specific scene. You will be graded on the quality of the content, meaning how informed, substantial, rigorous, and illuminating the ideas are (25 points for theory; 25 points for interpretation; and 25 points for support/analysis) and the performance (25 for clarity, organization, effectiveness, and impact). Try to conclude with a discussion question for the class.

[Do not merely retell the plot of the film or describe what happens—we have already read it and will not learn anything from a summary.] The presentation should last exactly 15 minutes, including 3-4 minutes of film clips. Practice showing your film clips ahead of time.

Participation
Your active, informed participation is crucial to the success of the course. Carefully prepare for each class period by doing the reading and watching the films in a rigorous and inquisitive manner. You may have to watch the films two or more times before you are prepared for class. Make sure to apply the ideas from lectures and readings to the films and to compare and contrast the films to other films (before you get to class.) Keeping your own journal or notebook would be very helpful. Every day that you come to class you should have something valuable to say.

Attendance/Punctuality
I will grade on actual participation, rather than on mere attendance. However, if you miss class four times, I will lower your course grade and if you miss five classes you will fail the course. Everyone gets three absences; use them wisely. You do not need to tell me why you were absent—that is your own private business—just don’t miss more than three classes. If you come in after I have marked the rolls, that will count as an absence—so come to class on time.
RESOURCES:

**Librarian:** Rafia Mirza is the librarian for the English Department. You can contact her at (817) 272-7428 or at rafia@uta.edu. She also has a web page at: http://libguides.uta.edu/profile.php?uid=5641. She is going to create a “Subject Guide for Film” on the library’s website.

**Library Data Bases:** Use the MLA International Bibliography for most of your research; it is the essential bibliographic tool for English Studies. You may find full text essays on Project Muse.

**The Writing Center:** The Writing Center offers free help with your papers at any stage of the writing process. They are located in the Central Library, room 411. You can just walk in with your paper or you can make an appointment: http://www.uta.edu/owl/appointments.htm. They even offer an online lab: http://www.uta.edu/owl/. They also offer a helpful list of online resources: http://www.uta.edu/owl/resources.htm.

**The English Department’s web pages:** http://www.uta.edu/english/undergrad/index.html

**The OneBook web site:** http://www.uta.edu/uac/one-book/?c=ONE-BOOK-2009-10
The OneBook is devoted to “Sustainability” this year; there will be many talks and events pertinent to this course.

**Excellent web sites for our course:**
http://www.netflix.com/ [Film rentals]
http://www.asle.umn.edu/ [Association for the Study of Literature and Environment]
http://www.biblioserver.com/asle/ [ASLE’s Online Bibliography]
http://www.greenmuseum.org/ [Online “museum” of environmental art—excellent site!]
http://www.greencine.com/list?action=viewList&listID=1803 [Green Cine list of “ecofilms”].
http://www.earthfilms.org/index.html [Earth Films cite, activist films.]
http://www.wsu.edu/~amerstu/ce/ce.html [Cultural Environmental Studies--excellent resource]
http://www.greenpeace.org/usa/
http://www.peta.org/ [People for the Ethical Treatment of Animals, includes videos.]
http://www.ejrc.cau.edu/ [Environmental Justice Resource Center]
http://www.scorecard.org/ [Scorecard Pollution information site.]
http://www.kstrom.net/isk/poca/pocahont.html [Native Opinions on Disney Film Pocohontas]
http://trinityrivertexas.org/ “Living with the Trinity” by KERA.
http://www.blueearth.org/index.cfm  Blue Earth Alliance: photography that makes a difference.  [extraordinary photo collections with a purpose.]
http://www.eartotheearth.org/php/listen_sample.php  [Ear to the Earth: a worldwide network of environmental sound art]
Also, of course: youtube.

**Recommended Books** [for final projects or just because you are interested]:
Haraway, Donna. *Primate Visions.*
Hochman, Jhan, *Green cultural studies: nature in film, novel, and theory.*
Wilson, Alexander. *The Culture of Nature: North American Landscape from Disney to Exxon Valdez.*
Bill McKibben, *Deep Economy.*
James Gustave Speth, *The Bridge at the End of the World: Capitalism, The Environment, and Crossing from Crisis to Sustainability*

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Finally, if you’d like to become an environmental filmmaker or new media artist: consider the summer Blue Horizons Environmental Media Initiative at UCSB:
http://www.cftnm.ucsb.edu/Programs/EMI/Teaching/BH_splash.html

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**Respect your fellow students, respect the classroom:**

1. **TURN OFF** all pagers, beepers, cell phones and other electronic devices!  You may not have these devices turned on while in class.  You may not text message or read email or engage in any other electronic activities during class.  You may not use laptops in class.

2. Arrive to class **ON TIME.**  It is distracting to both the professor and the students to have someone come in late.  If you come in late, you will be marked absent.

3. Always arrive **PREPARED** to work.  Every day we will have work to do in class.  Some days we will work in small groups.  If you are not prepared then you will not be able to contribute to the class or to your small group.  You may be asked to leave class if you are not prepared.  Also, remember that for English classes you **MUST BRING** whatever **TEXTS** we are discussing that day to class.

3. Treat your classmates with **RESPECT.**  Learn to disagree without being disagreeable.  We will often discuss controversial, volatile topics, so everyone needs to learn how to disagree with someone’s views, beliefs, or perspectives while maintaining a sense of civility.  This is a rare skill in our culture, but a skill that is necessary for an educated, humane, democratic society.
Official UTA Policies

**Grade Grievance Policy:** If you have a grade grievance first contact the instructor of the course. If you cannot resolve the issue with the instructor contact the English Department’s Grievance committee (ask the office staff for the name of the person chairing that committee.)

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. **Students will not be automatically dropped for non-attendance.**

**Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the Americans with Disabilities Act (ADA). All instructors at UT Arlington are required by law to provide “reasonable accommodations” to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

**Academic Integrity:** It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. According to the UT System Regents' Rule 50101, §2.2, “Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.”

**Student Support Services Available:** The University of Texas at Arlington has established a variety of programs to help students meet the challenges of college life. Support to students includes advising, counseling, mentoring, tutoring, supplemental instruction, and writing assistance. For a complete list of academic support services, visit the Academic Assistance resource page of the Office of Student Success Programs, www.uta.edu/uac/studentsuccess/academic-assistance. To help students address personal, academic and career concerns, individual counseling is also available. For more information, students are encouraged to contact Counseling Services www.counseling.uta.edu at (817) 272-3671 or visit a counselor in 216 Davis Hall.

**Electronic Communication Policy:** The University of Texas at Arlington has adopted the University “MavMail” address as the sole official means of communication with students. MavMail is used to remind students of important deadlines, advertise events and activities, and permit the University to conduct official transactions exclusively by electronic means. **Students are responsible for checking their MavMail regularly.** Information about activating and using MavMail is available at http://www.uta.edu/oit/email/.

Syllabus

David Ingram, *Green Screen: Environmentalism and Hollywood Cinema.* [GS]
Lawrence Buell, *The Future of Environmental Criticism* [FEC]
Jonathan Burt, *Animals in Film* [AF]
Introductions

Week One. August 25 & 27.
Tuesday: Introduce class, introduce ourselves.

Thursday: [Read the following books or chapters from books as noted and be prepared to discuss in class. Bring all these books to class.]
Timothy Corrigan, A Short Guide to Writing about Film.
Lawrence Buell, “Preface” “The Emergence of Environmental Criticism,” “Glossary” [FEC].
Jonathan Burt, “Prologue” [AF].
David Ingram, “Preface,” and “Introduction” [GS]

The Trouble with Wilderness: Race, Class, Gender, Sexuality

Week Two. September 1 & 3.
Tuesday: Film: Deliverance (John Boorman) 1972.
David Ingram, “Wilderness in Hollywood Cinema”
William Cronon “The Trouble with Wilderness” (HO)

Thursday: Film: Brokeback Mountain (Ang Lee) 2005.
Lawrence Buell, “The Ethics and Politics of Environmental Criticism” and “The Future of Environmental Criticism” [FEC]

Week Three. September 8 & 10.
Tuesday: Film: The Lion King (Disney) 1994.

Thursday: Film: Princess Mononoke (Hayao Myazaki) 1997.

Picturing the Invisible

Week Four. September 15 & 17.
Tuesday: Film: Silkwood (Mike Nichols) 1983.
David Ingram, “Risks of Nuclear Power” [GS]
Phil Brown, “When The Public Knows Better: Popular Epidemiology Challenges the System” [P].


Environmental Justice
Also watch: Our Land, Our Life (about Western Shoshone and mining. 25 min. on youtube)
Read: “The Principles of Environmental Justice” and “Environmental Justice Timeline” [P]
[Review sections on environmental justice in Buell FEC.]

Thursday: Film: Trouble the Water (Carl Deal, Tia Lessing) 2008.
Also look at “Blue Velvet” new media project on Vector Journals.org (about Katrina)
Read online before class: Julie Sze, “Toxic Soup Redux: Why Environmental Racism and
Environmental Justice Matter after Katrina” and Neil Smith, “There’s No Such Thing as a
Natural Disaster” at “Understanding Katrina: Perspectives from the Social Sciences.”
http://understandingkatrina.ssrc.org/

[Recommended, not required:  Majora Carter's inspiring talk on TED, videos on youtube about
“environmental justice.”]

Week Six. September 29 and October 1.
Tuesday:  **Mid-Term Exam**

**Animals I: The Horrific, the Postmodern, and the Hybrid**

Stacy Alaimo, “Discomforting Creatures: Monstrous Natures in Recent Films” [P].
David Ingram “Introduction” to Section II: 69-72 [GS].

**Week Seven. October 6 & 8.**
Tuesday: Film: Congo (Frank Marshall) 1995.
David Ingram, “African Wildlife from Safari to Conservation” [GS]

Thursday: Film: Twelve Monkeys (Terry Gilliam) 1995.

**Animals II: Real Animals**

**Week Eight. October 13 & 15.**
Tuesday: Film: Winged Migration and “The Making of Winged Migration” (watch both!)
Jonathan Burt, "Vision and Ethics” [AF]

Thursday: No class. Time off to attend the Hermanns' Lectures.

Please attend at least one talk, if not more; the talks at 11:00 and 2:00 are especially pertinent for our class.

**Week Nine. October 20 & 22.**
Tuesday: Film: *Grizzly Man* (Treadwell and Herzog) 2005.
David Ingram, “Wolves and Bears” [GS]

Thursday: Film: *Being Caribou* (Leanne Allison and Diana Wilson) 2005.
(You’ll need to order the film through: http://www.beingcaribou.com/necessaryjourneys/film.html.)

**Activist Films**

**Week Ten October 27 and 29.**
Bill McKibben, “After Growth” and “Afterword” from *Deep Economy* [P]
James Gustave Speth, “Looking into the Abyss” [P].

Thursday: Watch *Texas Gold* in class.

**Week Eleven. November 3 & 5.**
[Dr. Alaimo will be at the University of Minnesota; Mathew Lerberg will teach the class.]

Tuesday: Film *Sharkwater* (Rob Stewart) 2006.
See website: http://www.sharkwater.com/

Thursday: Watch *Tree-Sit: The Art of Resistance* (James Ficklin) in class.

**The Blue Horizon: Adventure Science, Aesthetics and the Sea**

**Week Twelve. November 10 & 12.**
Tuesday: Film: *Open Water*
David Ingram, “North American Ocean Fauna” [GS]
Dr. Alaimo

Revised Schedule

November 12:
Thursday: Open office hours for extra help with papers, class readings, etc.

Conclusions

Week Thirteen. November 17 & 19.
Tuesday: Day off to finish papers! I will be in my office during class time and during my office hours. Come see me if you need help!

Thursday: Final Projects Due at the start of class.
Plan group presentations in class.
(I will have to leave at 11:30 for the Sustainability Director job search.)

Tuesday: Group Presentations.

Thursday: No class. Thanksgiving Holiday.

Week Fifteen. December 1 and 3: Dead Week.
Tuesday: Group Presentations

Thursday Group Presentation (if we need the time).
Course and instructor evaluations. Discuss Final Exam.

Final Exam: Tuesday, December 8, 11:00-12:20
Bring pens, loose paper, and bluebooks.
Also recommended (paper topics?): computer games; thousands of television nature documentaries; children’s cartoons; shows on The Animal Planet; The Crocodile Hunter; Zaboomafoo; Disney films, especially The Jungle Book, Pocohantas; etc.; the animated films of Hayao Miyazaki, especially Spirited Away; Wild Parrots of Telegraph Hill; Milagro Beanfield War; Fastest Runner; Oil on Ice; The Future of Food; Habitat; March of the Penguins; Jaws, Wrong Turn; The Emerald Forest, The Mosquito Coast, Jurassic Park and other dinosaur films, horse films, dog films, surfing films, climbing films; Blade Runner; A Zed and Two Noughts; Rivers and Tides: Andy Goldsworthy Working with Time; Riverglass; experimental “art films” (see Scott McDonald).
Dr. Alaimo

Reading Nature

**Literature**
1. Is Nature a mere “setting,” or is it more like a “character?” In other words, does it serve as a mere background for the human events or is it a sort of being or actor in its own right? Is it central to the theme or plot? I.e. does it influence what happens or inspire ideas?
2. Analyze the structure, the diction, the voice, the tone, the narrative perspective, the plot, and the imagery or symbols--keeping in mind the questions and concerns that follow.

**Rhetoric**
3. Who is the audience for the text? Does the text try to persuade the audience to think or do something? If so, what? Most importantly, how does the text try to persuade its audience and do you think it is effective?

**Aesthetics**
4. Does the text allude to, emerge from, develop, or transform a particular aesthetic of “nature?” Does it present nature as beautiful or not? Why? What sort of beauty is it? Is the aesthetic of the text itself similar to or different from that of the nature that it represents?
5. How are the aesthetic dimensions of nature related to literary, epistemological, ethical, and political issues?

**Epistemology**
6. Does the text seek to see, know, and represent nature as it really is? Or, does nature serve as a symbol for something human or cultural? Does the text represent the effort to “know” nature as a difficulty or struggle? If so, why is it difficult to understand nature?
7. Does the text mark off the limitations of human knowledge, or does it assume we can know and understand nature in a complete and unbiased way? Why is this important?

**Ethics**
8. Within the text, does nature reveal any ethical ideals to humans? How?
9. Conversely, what does it mean, within this text, for humans to act toward nature in an ethical manner?
10. On what does the text base such an ethics--e.g., ultimate human self interest, the value of nature itself, sympathy toward natural creatures, the beauty of the landscape, the rights of animals or nature, the value of preservation, the importance of biological diversity, sustainability, the ideal of wilderness, the ideal of “the wild”?

**Politics**
11. How is the concept of nature related to particular human groups, such as women, African Americans, Native Americans, the lower classes, etc.? If nature is associated with a particular group of humans is that a good or bad thing? Analyze whether the text promotes any specific human political agenda by linking it with nature.
12. Does the text promote environmentalist activism or politics? How?
13. If the text succeeded, would individual readers think or act differently? If so, explain how. If the text succeeded, what would American culture be like?
Film
14. What qualifies, do you think, as “nature” in the film? Does the film represent something identifiable as a ‘realistic’ form of nature or does a monster or other sort of creature symbolize nonhuman nature?
15. Consider how various genres evoke different expectations of nature—e.g., documentaries, realism, fantasy, children’s cartoons, horror films, action films. How is nature represented differently within these genres? Do some films play with, contradict the expectations of their genre? How? Why?
16. Analyze the perspective or POV of various shots and scenes: is nature shot from above, at eye level, or below? How are close ups, pans, crane shots, and film speed used? How does the perspective embody a particular attitude, ideology, ethics, or politics?
17. Is nature given a perspective in the film? Do we see through the eyes of the animals or other creatures? Is this supposed to be realistic or not? What effect does this have?
18. What do you make of the differences—which are sometimes vast—between how the animals are represented within the film and how they were treated in the making of the film? (Consider The Birds and Winged Migration).
19. What strategies, structures, and perspectives do you think are particularly effective or ineffective for activist films?
20. Consider how particular films negotiate the demand for scientific accuracy and authority on the one hand and many viewer’s desire for a more personal or more narrative perspective. How do the “objective” and the “subjective,” the scientific and the political, the expert and the activist perspectives work with or against each other in various films?
TERMS FOR FILM ANALYSIS

1. Define each of the following elements of film analysis.

--settings and sets
--props
--scenery
--camera position
--camera movement
--lighting
--costumes
--tone
--film speed
--perspective
--focus: deep, shallow, rack,
--frame: moving frame, crane shots, pan, tracking or dolly shot

2. Place each of these elements of film analysis, listed above, under the proper heading:

SHOT

MISE EN SCENE

3. Editing: Define “editing.” Define “sequence.” What is editing “pace or rhythm”? Why is editing important?

4. Check your answers yourself, using Timothy Corrigan’s A Short Guide to Writing about Film.
PRESENTATION EVALUATION

13 minutes, including 3-4 minutes of film clips

NAME: ________________________________

FILM: ________________________________

1) explain the overarching theoretical/ethical/political/interpretive questions, concepts, or problems that you are bringing to the film (25 points total)

2) explain your own significant thesis about the film: discuss your interpretation of the film, in terms of how it addresses the overarching questions or theories with which you began (25 points total)

3) support your thesis with specific examples from the film, including an analysis of one specific scene. (25 points total)

1. 0-25 points for theory

2. 0-25 points for interpretation

3. 0-25 points for support/analysis

4. 0-25 points for clarity, organization, effectiveness, and impact

TOTAL: 

90-100 = A; 80-90 = B; 70-80 = C; 60-70 = D.

[D is below average; C is average; B is very good; A is superb, outstanding, exemplary.]
EVALUATION of Final Project for

English 4350: Film and Literature
Nature, Environment, and Animals in Film and Theory

1) Does the project contribute something new: new ideas, research, connections, reflections, or images (depending on the project) that are valuable for our class? (This requires an understanding of all of our class’s texts and discussions.)

2) Is the project based on hard work—academic research, place-based research, the creation of ideas, the formulation and execution of a multimedia project?

3) Does the project present a complex, illuminating, and compelling argument that is relevant for this class?

4) Is the project effectively organized and presented, within the terms and expectations for its genre?

COMMENTS:

GRADE:
Dr. Alaimo

English 4350: Film and Literature
Nature, Environment, and Animals in Film and Theory

Final Project and Group Presentations

**Deadlines:**

**Tuesday, October 20**—one-page prospectus due. Describe your working questions for your research. Explain how you will do your project and what you want the project to accomplish. One typed page is fine, but the more specific you are, the better I can respond.

**Tuesday, November 17** at the start of class—projects due.
Projects will be marked down a grade for every day they are late.
You must come to this class session (and be on time) so that you can plan your group presentation.

**Assignment:**

The final project must be relevant to the topics within this course, must demonstrate an understanding of the major ideas in the course, and must contribute new research and new ideas to the class. You may choose between the following options for the final project:

--- **Research Paper:** 8-page research paper, and group presentation.
Choose one or two films that we are not discussing in class. Analyze and interpret the significance of nature, environment, or animals in these films, demonstrating an understanding of the theories and topics we have discussed in class, but developing your own original arguments. Be sure to consider the elements of film, including plot, structure, point of view, mise-en-scene, the shots, the editing, and the sound (see *Short Guide to Writing about Film*). Your essay should 1) include “close readings” of specific aspects of the film; 2) incorporate at least 2 scholarly articles or 4 popular reviews or other nonacademic sources 3) pull all these things together in a coherent way in order to develop and support your own original thesis.

--- **Photo Essay:** A photo essay of 20-30 photos that you take yourself, with a thesis, comments, and separate 3-page written rationale, posted on Flickr. The rationale must include both the “argument” of the piece and a discussion of how different aspects of the piece (how it was shot, how it is organized/edited, etc.) contribute to its meaning.

--- **Video or Multimedia Project:** A 6-8 minute video, written, filmed, and edited by you, posted on You Tube, with separate 3-page written rationale. The rationale must include both the “argument” of the piece and a discussion of how different aspects of the piece (how it was shot, how it is organized/edited, etc.) contribute to its meaning.

**Mechanics:** All rationales for photo essays and video/multimedia projects must include perfectly clear instruction on how to find your piece (e.g. web addresses). All the written materials that you submit must be typed, stapled, with page numbers and have a real (creative, engaging, relevant) title. No paper clips and no plastic folders, please. Make sure to make an extra copy of your paper and your other materials just in case. Back up any electronic creations!! I do not accept emailed
papers or anything else that is emailed. All papers and projects are due at the very beginning of the class. I will mark down papers/projects one grade for every day that they are late.

[You may not do a PowerPoint presentation. Your photo essay or multimedia project must consist of at least 80% of your own original images. You must make it clear which images are yours and where the other images come from. (See “Plagiarism” below.)]

**Examples, Resources, Help**

**You are welcome to discuss your paper with me during my office hours or by appointment.**

1. For the RESEARCH PAPER take advantage of the Writing Center in the library: [http://www.uta.edu/owl/index.htm](http://www.uta.edu/owl/index.htm), room 411, Central Library.

   Although it is best to read outside sources after you have formed your own ideas about the films (so as not to be unduly influenced by other critics), make sure to do the research (if not the actual reading) as soon as possible, because you may have to order articles or books from interlibrary loan. Ordering sources from interlibrary loan may take 2-4 weeks. To find scholarly sources and reviews use these library resources: MLA Bibliography, American Film Scripts, Art Index, Project Muse. Librarian to Contact: [Rafia Mirza](mailto:rafia@uta.edu) (817) 272-7428.

   To find films: browse through amazon.com, netflix.com, etc., take advantage of the way those sites recommend other, related films. Browse through video rental place or a used (or new) video store. Use the web to find films about your topic—several lists exist, such as [http://www.greencine.com/list?action=viewList&listID=1803](http://www.greencine.com/list?action=viewList&listID=1803).

2. For the MULTIMEDIA projects you can get assistance from the English Department’s E-create Lab and the UTA library. E-create Lab: [http://www.uta.edu/english/ecreate/](http://www.uta.edu/english/ecreate/) see: [http://www.uta.edu/english/ecreate/generalLiterary.html](http://www.uta.edu/english/ecreate/generalLiterary.html).


   [Your photo essay should be academic, drawing upon sources, texts, and ideas from our course as well as from your own research.]

2. B. For examples of VIDEOS, of course, see YouTube, but also see Eric Geiger’s, “Planting A Green Seed of Thought”: [http://www.uta.edu/english/alaimo/teaching.html](http://www.uta.edu/english/alaimo/teaching.html). (He not only created the video but created and performed the music within it.) When you create your video, be sure to
draw upon everything you have learned this semester about how particular aspects of films create particular meanings and effects! Reread the Corrigan book to review elements of film, drawing on those elements in order that the structure, perspective, mise en scene, etc. embody the meaning or argument of your video. [Your video/multimedia project should be academic, drawing upon sources, texts, and ideas from our course as well as from your own research.]

**Evaluation:**

All projects will be evaluated on
1) whether they contribute new ideas, research, connections, reflections, or images (depending on the project) that are valuable for our class (this requires an understanding of all of our class’s films, texts and discussions)
2) whether they are based on hard work—academic research, place-based research, or multimedia project creation and execution
3) whether they present a complex, illuminating, and compelling argument that is relevant for this class
4) whether they are effectively organized and presented, within the terms and expectations for their genre

Obviously, each of the different options demands slightly different grading procedures, but they will all be graded on their intellectual substance, their relevance to this class, and the effectiveness of their organization and presentation. In short, they will be evaluated on both form and content, which should work together.

**Statement on Plagiarism:**

Any time you use someone else’s ideas in your paper, you must cite your source (including internet sources). If you do not cite your sources for any ideas that are not your own, you will be committing plagiarism. Warning: All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the university.

**Citation Format**

Use MLA parenthetical documentation for this paper. Please include a “Works Cited and Consulted” page. The standard MLA parenthetical method for citing sources does not require footnotes or endnotes. [You can, however, use endnotes as explanatory notes, which give the reader additional information that does not quite fit within the body of your paper.] If you have introduced the author you are quoting, all you need to do is cite the page number in parentheses after the quote: As Ingram argues, “Bambi combines both preservationist and conservationist attitudes” (20). Note the simplicity: no “p.” If the author had not already been identified, the citation would look like this (Ingram 20). If your Works Cited list includes more than one work by David Ingram, you need to identify the quote further: (Ingram, Green Screen 20). The first time you refer to an author in your paper use the first and last name, then just use the last name (never refer to an author by their first name—even close friends of the author would not refer to them that way in a formal essay.) No need to use Mr. or Ms.

Film titles should appear italicized or underlined, like this: Gorillas in the Mist.

Because you may learn from sources that you do not cite or discuss within the paper itself, please include a list of “Works Cited and Consulted,” instead of the standard “Works Cited” page.
GROUP PRESENTATIONS

Each presentation should last 30-35 minutes. We will have two presentations each day.) You may include film clips, photo essays, or multimedia projects in your presentation, but be careful with time. Your presentations should draw upon the ideas and knowledge that you have gained through researching and writing your paper or creating your project. The presentation itself, however, should be coherent and well organized--do not simply have each group member describe their project.

Everyone should do an equal share of the work. To ensure this, everyone will be required to grade each of their group members. [The day you present, write your name at the top of a piece of paper, then list all your group members and give them a grade. Then, fold the paper in half and hand in.]

Note: Pay careful attention to the presentations. The final exam may require you to discuss the content of at least one of the group presentations (but not that of your own group).

SCHEDULE:

Tuesday, October 20--one-page prospectus due.

Week Thirteen. November 17 & 19.
Tuesday: Final Projects Due at the start of class.
Plan group presentations in class.

Thursday: Group Presentations.

Tuesday: Group Presentations.

Thursday: No class. Thanksgiving Holiday.

Week Fifteen. December 1 and 3: Dead Week.
Tuesday: Group Presentation (if we need the time).
Course and instructor evaluations. Discuss Final Exam.

*          *          *          *

Relish this opportunity to do original research on a topic that interests you or to create something you can put out in the world!

Enjoy working with and learning from your fellow students to create something thought-provoking for entire class.
Environmental Ethics AND Civil Disobedience

Environmental Ethics

Utilitarianism: values nature as a resource for human use. It epitomizes an anthropocentric system of values. Even the language of conservation is utilitarian; i.e., “conserving natural resources” implies that we are setting them aside for consumption at a later date.

Land Ethic: A practice is “right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise.” “Community concept”: “the individual is a member of a community of interdependent parts.” (Aldo Leopold, 1948).

Rights: “I am quite seriously proposing that we give legal rights to forests, oceans, rivers and other so-called “natural objects” in the environment—indeed to the natural environment as a whole.” (Christopher Stone, 1972).

“The Marine Mammal Protection Act and the Endangered Species Act Embody the legal idea that a listed nonhuman resident of the United States is guaranteed, in a special sense, life and liberty.” (Joseph Petulla, 1980)

Precautionary Principle: “While we realize that human activities may involve hazards, people must proceed more carefully than has been the case in recent history. Corporations, government entities, organizations, communities, scientists and other individuals must adopt a precautionary approach to all human endeavors. . . . When an activity raises threats of harm to human health or the environment, precautionary measures should be taken even if some cause and effect relationships are not fully established scientifically. In this context, the proponent of an activity, rather than the public, should bear the burden of proof.” (Reprinted in Steingraber, Living Downstream)

Biocentrism, Ecocentrism: “Humanistic value systems must be replaced by supra-humanistic values that bring all plant and animal life into the sphere of legal, moral, and ethical consideration. And, in the long run, whether anyone likes it or not, force will eventually have to be brought to bear against those who would continue to desecrate the environment” (Greenpeace Chronicles, 1979)

The basic insight of “deep ecology” is “that all things in the biosphere have an equal right to live and blossom and to reach their own individual forms of self realization” (George Sessions and Bill Devall, 1985)

“It was once considered stupid to think that colored men were really human and must be treated humanely. This stupidity has become a truth. Today it is thought an exaggeration to state that a reasonable ethic demands constant consideration for all living things down to the lowliest manifestations of life.” (Albert Schweitzer, 1923)

Wilderness: Gary Snyder: “Wilderness is a place where the wild potential is fully expressed, a diversity of living and nonliving beings flourishing according to their own sorts of order”

Wilderness Ethics: “Please practice leave-no-trace hiking and camping. You can reduce your impact on the environment by observing these guidelines.” (GORP website).


“Significant otherness-in-relation”: “I believe that all ethical relating, within or between species, is knit from the silk-strong thread of ongoing alertness to otherness-in-relation. We are not one, and being depends on getting on together. The obligation is to ask who are present and who are emergent.” Using canine agility training as her model, she says, the “task is to become coherent enough in an incoherent world to engage in a joint dance of being that breeds respect and response in the flesh, in the run, on the course. And then to remember how to live like that at every scale, with all the partners.” (Donna Haraway, *The Companion Species Manifesto*).

Environmental Justice: See attached.

Christian Environmentalism: Often based on the concept of “stewardship.” “[T]he Stewardship Model, concludes that God did indeed give humans dominion, but only on the condition that we act as wise stewards, exercising our dominion with prudence and care. (Fund for Christian Ecology. See their web site for much more about Christian Ecology: http://www.christianecology.org/)

Non-Western Religious Models: Animism: does not see the natural world as separate from the spirit. Humans and animals are often seen as parallel, interconnected, or as kin. Most indigenous belief systems are animist. Hinduism and Buddhism extend ethical responsibilities into the more than human world, by way of the fundamental values of ahimsa, or non-harming, and compassion. The first line of the Zen Buddhism’s Four Great Vows is: “Sentient beings are numberless, I vow to save them.”

Recognizing Nonhuman Narratives: “Narratives are one sort of trace that we leave in the world. . . Other orders of beings have their own literatures. Narrative in the deer world is a track of scents that is passed on from deer to deer with an art of interpretation which is instructive. A literature of bloodstains, a bit of piss, a whiff of estrus, a hit of rut, a scrape on a sapling, and long gone. And there might be a “narrative theory” among these other beings. . “ (Gary Snyder)

* * * * *
Civil Disobedience

“Unjust laws exist: shall we be content to obey them, or shall we endeavor to amend them, and obey them until we have succeeded, or shall we transgress them at once? . . . If the injustice is part of the necessary friction of the machine of government, let it go, let it go: perchance it will wear smooth, certainly the machine will wear out. If the injustice has a spring, or a pulley, or a rope, or a crank, exclusively for itself, then perhaps you may consider whether the remedy will not be worse than the evil; but if it is of such a nature that it requires you to be the agent of injustice to another, then I say, break the law. Let your life be a counter friction to stop the machine. What I have to do is to see, at any rate, that I do not lend myself to the wrong which I condemn.” (Thoreau, “Resistance to Civil Government,” emphasis added. Thoreau refused to pay a poll tax because the government supported slavery; for this he was jailed.)

“One has not only a legal but a moral responsibility to obey just laws. Conversely, one has a moral responsibility to disobey unjust laws. . . . Will we be extremists for hate or for love? Will we be extremists for the preservation of injustice or the extension of justice? (Rev. Dr. Martin Luther King, Jr. “Letter from a Birmingham Jail.”)

“The price of obedience has come too high. The fear and inability to question authority that ultimately killed rural communities in Utah during atmospheric testing of atomic weapons is the same fear I saw in my mother’s body. . . What I do know, however, is that as a Mormon woman of the fifth generation of Latter-day Saints, I must question everything, even if it means losing my faith, even if it means becoming a member of a border tribe among my own people. Tolerating blind obedience in the name of patriotism or religion ultimately takes our lives.”

“I crossed the line at the Nevada Test Site and was arrested with nine other Utahns for trespassing on military lands. They are still conducting nuclear tests in the desert. . . .(Terry Tempest Williams, Refuge.)