

FILM 48D: EcoCinema

Instructor: Gazi Mehmet Emin Adanali

Boğaziçi University, Institute of Film and Media Studies, Certificate Program in Film Studies

FILM 48D.01: ECOCINEMA

ECOCRITICISM IN FILMS OF THE CONTEMPORARY SCREEN CULTURES:

ECOLOGY AS SOURCE MATERIAL FOR FILM AND TV SERIES

- Basic Requirements: Appropriate language skills required by the University.
- This course should be of interest to anyone concerned with verbal & visual communications, popular forms, mass culture, history and its representation, colonialism, politics, capitalism, journalism, writing, philosophy, religion, mythology, mysticism, metaphysics, cultural exchanges, aesthetics, post-modernism, theatre, film, comic art, collections, popular art & culture, literature, fine arts, etc.
- This course may have a specific appeal to those who are directly involved, interested, or otherwise curious about this critical subject and its influential effect on film industry; however, it does not presume a prior familiarity with films or the subject, just an overall enthusiasm to learn new things from a new angle and an open mind.
- Student selection: by consent.
- Available to all undergraduate, graduate and doctorate students, except freshpeople (f.k.a. freshman), i.e., students without at least a couple of semesters completed, unless graduated from a high school with an English curriculum or passed BU proficiency test with an A. This latter condition is waved only for the summer term and is fully applicable w/o exception in fall & spring terms.
- Recommended preparation: Watching and reading all the required materials.

Idea Description:

Is the ecological crisis real? Certainly, the answer is "yes" if we were to take 99.9% of the scientists dealing with this issue, but there are many people who reject the idea, especially in the western world who influence politics and policy making.

Ecology has become a source material for film and TV series to be consumed readily in popular contemporary screen culture, primarily in the field of documentary as an educational and informative tool, but also, in the field of fictional cinema since the last century.

Therefore, this course will examine the academic and practical socio-cultural values of ecology in film through the study of its history, interaction with other genres of film, also through its own specialized artistic techniques and its development as immensely compelling narratives that sometimes employ many genres all at once vis-à-vis film theory.

This course will also deal with the literary, cultural, socio-political and economic concerns of this topic and its effect on film as a visual narrative medium:

We are effectively living in the trans-humanistic framework and accordingly shaping the world; post-humanism has left the building.

The future is still being construed within Western colonialism's patriarchal gaze and its ideology, capitalism, forming a landscape based and fragmented on national, ethnic and religious identities, all derived from the Enlightenment age's humanistic discourse: the mind and body are still predominantly perceived as separate entities; the soul is the sacred concept, keeping them apart.

This is the intellectual and philosophical scaffolding, creating a certain conundrum that is to be discussed in the classroom during our course through perspectives intersecting film and ecology.

Course Description:

In this course, my students and I will analyze films that pertain to the issues of ecology for its critical themes as well as its influence on the reflection of global culture in visual narrative media, specific to Global North/South and Western/Eastern dichotomies based on demographics, ideologies, politics, economics, races, religions, history, etc.

- We will investigate the affect-emotion-cognition vector of ecocinema on the spectators and its effectiveness in shaping sociological, cultural, political, and economic framework of societies as well as human-nature dichotomy.
- Above posited vector is construed of the feelings and sentiments that lead to emotional responses, desires, motivations and sensibilities, and culminating in cognitive functionality that should lead to certain activism upon watching an ecocinema film,
- We will use fiction and non-fiction films in many genres to contextualize the meaning relayed through ecocinema and its reception by the audience; these may include Hollywood (including Disney), independent, documentary, ethnographic, experimental, art, animation, etc. films.

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- We will discuss the world we perceive before and after an exposure to an ecocinematic experience where the unseen and/or unexperienced world is filmed and offered for our consumption.
- We will question the value and efficiency of film, particularly in ecocinema, in terms of constructing a world where humans are part of nature.
- We will discover the concepts of moral, amoral, immoral and ethical behavior in human culture and its effects on ecology from epistemological and ontological perspectives.
- We will watch relevant films from the mid-20th century when ecological concerns first started to be voiced to today.

Course Objectives:

The students will be expected to possess:

- ✓ An understanding of the filmmaking,
- ✓ An ability to discuss how ecology as topic differs from others in films by its visual narrative aspects,
- ✓ An ability to identify and discuss how ecological themes are developed in fiction and non-fiction films,
- ✓ An ability to analyze, differentiate, compare, contrast and interpret the styles, themes and works of the several different ecological films,
- ✓ An ability to name which titles are valued as indispensable, and to examine which directors, producers, narrators, companies, etc. have been the most influential and became icons in this field,
- ✓ Knowledge about the history and development of ecology as a topic in film,
- ✓ Knowledge about the characteristics of and developments of ecology in the various genres of the film as a direct or indirect topic, e.g., allegory, autobiography/biography/memoir, erotica, fantasy, historical, horror, humor, journalism, mystery, mythology, political, romance, science-fiction, superhero, sword & sorcery, underground, war, western,
- ✓ An ability to define and apply specific film terms and techniques to assigned films; also, to identify and compare the principles used in the process of writing and creating ecological films.
- ✓ An ability to identify important historical, cultural, socio-political and economic factors that have influenced film makers in this field.
- ✓ An ability to think critically about how artistic values are defined, and therefore to discuss the merits of ecology in film, along with its artistic value.
- ✓ A sharp mind to analyze how many of the details covered in the class relate to their own lives.

Instructional methodology:

Lectures, reading, writing, presentations, online research, field research, films.

Required Writing:

Midterm, final exams, and short papers that are all given as take-home writing assignments.

Time investment of the student:

Students are expected to spend a minimum of three hours/credit/week in class and on outside work, i.e., a three-credit course would require 18 hours of work/week since summer term—in comparison to others--encompasses two weeks' worth of lectures and material in one week. These may involve watching the required films and reading the required texts while taking notes, preparing for group assignments through research, group meetings for discussions, writing assignments, and analyzing all through a critical viewpoint.

Grading Policy and Standards:

- Total maximum grade available is 120%.
- Weekly & EC assignments: 65%, 5%, each.
- Midterm & Final: 15%, each.
- Attendance: 15%; a minimum of 30 hours out of 42 hours are required to pass, credited in hourly increments.
- In-class participation: 10%, that is directly proportionate to attendance levels since one cannot participate when absent; you may not have a grade higher than your attendance.

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Letter Grade Bracketing:

AA for 95 and above / BA for 90 to 94 / BB for 85 to 89 / CB for 80 to 84 / CC for 75 to 79 / DC for 70 to 74 / DD for 65 to 69 / F for 64 and below.

Note that this is slightly different than common BU grading and rewards hard working students directly while incorporating a natural curve to obtain a BB as median grade; given you have 120 points--depending on the course you are enrolled with--to reach 95 for receiving an AA, it is more than fair.

Plagiarism:

Plagiarism is an illegitimate and unethical activity that qualifies as both theft and fraud, especially when committing it is a click and a copy/paste away on the internet: simply stated, plagiarism consists of taking and presenting another person's work as your own without referencing said work and its original author/creator: taking someone else's work, henceforth his/her intellectual property, constitutes theft; presenting it as your own is fraudulent activity.

Further, in the context of this course, plagiarism is unethical because it violates the university policy and therefore the trust between students, their classmates, and their teachers.

To maintain the university standards, the student(s) will directly receive an F for this course as a result of plagiarism.

I am obligated to employ specialized software available to instructors for that specific purpose, should there be any such suspicion arisen by your work: if proven guilty of plagiarism, I will report the perpetrator(s) to the necessary authorities.

To avoid plagiarism, you must acknowledge ALL IDEAS AND QUOTATIONS from other sources and give full bibliographical information of those sources, except the assigned readings/films to avoid stating the obvious.

Important Notes to Prospective Students:

The contents and materials of this course may be offensive to some students' personal belief and value systems as many subjects that are considered taboo by many people and cultures will be openly and freely discussed in the classroom.

I will impose no limits whatsoever on expressing ideas and thoughts that may be discussed during the class as long as those will not endanger another person's physical well-being; how these ideas are expressed is a different matter and respect and proper conduct to each other's ideas will be the most determining factor about what I will allow in the classroom.

Any participating student is expected to take a side of any argument presented in the class to actively participate in the discussions and at least try to argue it logically and within the context of this course, either in writing or verbally, depending on the requirements of any particular or specific assignment.

Note that I have a moral, not to mention ethical responsibility for effective and efficient teaching methods I engage; as such, measures are in place to convert AI(diot/savant) to an actual learning tool rather than allowing it to prevent the learning:

0) As long as you properly engage any assignment, you have nothing to worry about, since this will have already ensured proper learning experience as you are bound by learning ethics, therefore weekly presentations should not be a burden of any sort, since you will have possessed everything to know about the assignment as stated in your paper reaction to effectively have presented it in the classroom.

1) These presentations for each group assignment are not formal ones, except otherwise explicitly noted, but they are pseudo-presentations where heavy verbal engagement from group members will be required vis-à-vis their submissions, and students will be expected to demonstrate comprehensive knowledge in the entirety of their group paper reaction, i.e., I will cross-examine your learning by randomly asking questions to any one of the group members during their presentation.

2) I will ask random Qs to that end to random members of the groups while superficially reviewing the submitted written reaction to the weekly assignment for that particular group to ensure that each participating member will have prepared for, and had commanding knowledge of, the entirety of your written reaction; this will further decide your in-class participation points to be distributed at the end of the semester. All this verbosity points to this single axiom: Do the deed you have signed up for, week in week out.

3) In-class participation points are based on your individual verbal participation during the weekly group presentations.

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4) You may not be absent more than 12 hours in total, counted in hourly increments, yet you will lose much more points by absenteeism than weekly attendance points since you may not collect more than half of available weekly assignment points, e.g., if you are absent, the best you can get is 50% on the weekly group work and also will lose a full point on the overall attendance points.

5) You should not come in late; IF you do and your group number was up first, you may individually lose points as declared above; in brief, if you are late and your group is engaged, you will be considered absent, if not, then you will be considered present as long as your tardiness is less than 30 min. Note that this clause is dependent on whether there are more than one group since if there is only one and you are late, you are absent by definition and lose the points defined above.

6) Each group member will be equally responsible for the pseudo-presentation's overall grade; I reserve the right to make further review of the impression I collect during class sessions after reviewing your written reaction to decide on the final weekly grade.

7) This approach will ensure that, irrespective of AI use, each student has to engage and learn from all your assigned materials in its entirety, and individually think about the assignment vectors efficiently before the group work since my random questions to random members during the presentations may expose a particular student's failure to have done so, resulting in loss of points for the whole group; i.e., "one for all and all for one" is the land where you live from here on.

8) You still may opt out of any weekly assignments, or your group members may cancel your contribution if they deem you have engaged in insufficient work and effort; in that case you will have suffered group presentation points but still collect the weekly attendance points IF you are present during the relevant class session.

9) Also, if you are present and engage in the presentation even though you have not included in the group work, you will still collect in-class participation points: That should be an incentive for you to engage assigned materials.

10) As such the teaching and learning ethics will be effectively synchronized for both parties, and I will have held my moral end to the bargain.

The formula:

- ✓ The first couple of individual assignments and each weekly assignment and presentation are 5 points.
- ✓ Each attendance per week is as it is: 1.5 points in the first couple of weeks and 1 point thereafter.
- ✓ If you do not show up, even if you have participated in the group reaction paper, you will end up losing at least 3.5 points (5/2+1) out of a maximum of 6 points reserved for assignment participation and attendance, along w/ in-class participation points.
- ✓ If you show up and participate in the discussions even if you have not taken part in the group assignment, you will collect in-class participation and the attendance points, losing only 5 points.
- ✓ Learn and commit these rules to your memory a.s.a.p. to avoid problems during the semester.

FILM 48D Syllabus: (depending on the length of the semester, the pace with which the students absorb the subject matter, university guidelines and requirements, etc., minor changes to the syllabus may happen in duration):

Nomenclature for Film Listing: Genre: title/original language title, (release year, director(s), type: general descriptions.

WEEK 1

- ❖ Introduction and explanation of what will be expected of the students and why those will be expected.
- ❖ Ecocinema classifications.
- ❖ Textbooks as required reading.
- ❖ What is Ecocinema?
- ❖ Frank Capra's *Meteora: The Unchained Goddess* (1958), part of The Bell System Science Series, also explicitly warned about greenhouse warming decades ago; it is frequently cited as an early televised public communication on climate risks and a warning on current ecological crisis. A widely circulated clip titled "Climate Change 1958: The Bell Telephone Science Hour" from it about 90 seconds long also showcases this early verbatim articulation for context and the historiography of the climate change warning: We will review it; also do watch the entire episode if you wish, since you may learn a thing or two from this children's science program that any sensible adult should already do.

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❖ Climate crisis communication and public engagement against ecological crisis:

- *An Inconvenient Truth* (2006, Davis Guggenheim) (documentary): Anthropogenic climate change.
- *Chasing Ice* (2012, Jeff Orlowski) (documentary): Time-lapse witnessing of cryosphere loss; affect through scaling.
- *Racing Extinction* (2015, Louie Psihoyos) (documentary): Climate change; anthropogenic mass extinction of species.

Short Assignment:

- ✓ How do these films balance scientific authority, emotional appeal and visual aesthetics to engage and mobilize public engagement with ecological and climate crisis?
- ✓ In what particular ways do the films visualize scale of representation and how does this affect audience comprehension of ecological crisis?
- ✓ What models of agency and responsibility emerge across the films, and how do they invite or limit audience participation?

WEEK 2

❖ Extractivism, petro-capitalism, ecological ruin, and devastation:

- *Lessons of Darkness/ Lektionen in Finsternis* (1992, Werner Herzog) (non-narrative documentary): Gulf War oil fires as apocalyptic landscape painting.
- *Behemoth/ 悲兮魔兽/bēixī móshòu* (2015, Zhao Liang) (observational documentary): Monstrous mining ecologies and labor in Inner Mongolia.
- *Chevron vs. Amazon* (2016, Abby Martin) (investigative/exposure documentary): Legal fight against an oil giant, an exposé of the current laws and judicial process protecting the big money, corporate greed through lack of accountability, indigenous people's disenfranchisement.

Short Assignment:

- ✓ How do these films collectively portray extractivism and petro-capitalism as ecological devastation, and what aesthetic strategies do they employ to shape our perception of accountability?
- ✓ How do these films depict extractivism as both material devastation and symbolic apocalypse?
- ✓ How do the films frame accountability in terms of corporate greed, state complicity, or systemic inevitability?

❖ Anthropocene aesthetics and large-scale human impact on ecology:

- *Manufactured Landscapes* (2006, Edward Burtynsky) (documentary): Industrial landscape photography.
- *Watermark* (2013, Jennifer Baichwal/Edward Burtynsky) (documentary): Ditto through a focus on planetary water bodies and resources.
- *Anthropocene: The Human Epoch* (2018, Jennifer Baichwal/Edward Burtynsky/Nicholas de Pencier) (documentary): Human impact and effect on the environment, environmental aesthetics, industrial grandiosity and ethical witnessing of human destruction, environmental ethics.

Short Assignment:

- ✓ How do these films transform large scale human impact into aesthetics and what ethical tensions and moral conundrums arise from this visualization?
- ✓ How do the films negotiate the tension between aesthetics and ethical witnessing in passivity of ecological harm?
- ✓ How do these films use visual scale and grandiosity to both intrigue and indict audiences regarding human impact?

WEEK 3

❖ Oceanic ecology:

- *The Cove* (2009, Louie Psihoyos) (exposure/investigative documentary): Activist exposé and ethics of marine life, human cruelty under disguise.
- *The Red Turtle/La Tortue Rouge* (2016, Michaël Dudok de Wit) (fiction in animation): Anti-speciesism, island and marine ecology, life cycles and non-human companionship.
- *Blue Planet II* (2017, BBC) (documentary series, episode 1): Marine ecosystems, plastic pollution, and deep-ocean revelation.
- *My Octopus Teacher* (2020, Pippa Ehrlich, James Reed) (documentary): Anti-speciesism, marine ecology, life cycles and non-human companionship.

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Short Assignment:

- ✓ How do these films articulate oceanic life as both vulnerable and autonomous, and what ethical frameworks emerge from activist exposé, scientific revelation, and nonhuman companionship?
- ✓ How do these forms differ in comparison with marine ethics?
- ✓ How do anti-speciesist perspectives challenge anthropocentric views of marine ecosystems?

❖ Industrial food systems and agricultural capitalism a.k.a. agribusiness:

- *Our Daily Bread/Unser täglich Brot* (2005, Nikolaus Geyrhalter) (non-narrative/observational documentary): Anatomy of mechanized agriculture.
- *Okja/ 옥자* (2017, Bong Joon-ho) (fiction): Corporate biocapitalism, animal ethics, and media spectacle.
- *Gunda* (2020, Viktor Kossakovsky) (documentary): Radical multispecies minimalism and gaze ethics.

Short Assignment:

- ✓ How do these films reframe animals and food systems as subjects of ethical concern rather than commodities, and what critiques of agribusiness emerge from their differing cinematic approaches?
- ✓ How do they expose the mechanization of food systems and their ethical consequences, and reframe animals as subjects rather than objects/commodities?
- ✓ What ethical demands and moral dilemmas arise?

WEEK 4

❖ Urban ecology, human waste, infrastructure, unethical toxic waste disposal, slow violence:

- *Waste Land/Lixo Extraordinário* (2010, Lucy Walker) (documentary): Art, dignity, and landfill ecology in Rio de Janeiro, Brazil.
- *Homo Sapiens* (2016, Nikolaus Geyrhalter) (non-narrative documentary): Post-human ruins and infrastructural entropy.
- *Toxic Waters* (2017, Johanna Hamilton) (documentary) & *Dark Waters* (2019, Todd Haynes) (docu-fiction): Corporate greed and malfeasance through lack of accountability, principled individual resistance against corporate entities, corporate ethics, toxins, law, and slow violence against people.

Short Assignment:

- ✓ How do these films collectively reveal waste and toxins as forms of slow violence embedded in urban infrastructures, and what aesthetic and/or narrative strategies make that violence visible?
- ✓ How do they portray waste as both material residue and social injustice?
- ✓ How do art, ruin, and legal struggle differently frame urban ecological crisis and how effective each is to create ethical tensions?

❖ Ecofeminism and Ecoactivism:

- *Princess Mononoke/Mononoke-hime/もののけ姫* (1997, Hayao Miyazaki) (fiction in animation): Forest gods, industrial expansion and technological innovation conflicting with nature and its co-existence w/ humanity, and ecofeminist agency.
- *Erin Brockovich* (2000, Steven Soderbergh) (docu-fiction): Groundwater poisoning, law, and community activism.
- *Woman at War/Kona fer í stríð/Гірська жінка: на війні* (2018, Benedikt Erlingsson) (fiction): Solo eco-sabotage, care ethics, and infrastructural critique.

Short Assignment:

- ✓ How do these films foreground female agency in ecological resistance, and what forms of care, sabotage, and spiritual kinship define ecofeminist activism across them?
- ✓ In what ways do ethics of care, active anarchism in sabotage, and spiritual kinship differently articulate ecofeminist activism?
- ✓ How do the films use individual heroism and moral values to signify collective ecological responsibility?

WEEK 5

❖ Multispecies ethics, human-nonhuman boundaries and animal studies:

- *Grizzly Man* (2005, Werner Herzog) (documentary): Wildness, projection, sentimentality and boundary ethics.
- *Wolfwalkers* (2020, Tomm Moore & Ross Stewart) (fiction in animation): Historical Celtic legend of werewolfism, forest sovereignty, ecofeminism and ecospiritual kinship.

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- Cow (2021, Andrea Arnold) (observational documentary): Industrial intimacy and the politics of attention toward non-human animals.

Short Assignment:

- ✓ How do these films challenge human-nonhuman boundaries through intimacy, projection and myth, and what ethical demands and moral questions arise from the multispecies encounters?
- ✓ How does sentimentality, observational attention, and ecospiritual kinship differently frame multispecies ethics?
- ✓ How do these films complicate notions of sovereignty—animal/fauna, forest/flora or ecological/Gaia—against human dominance and Abrahamic framework?

❖ Science fiction and space ecologies:

- Silent Running (1972, Douglas Trumbull) (fiction): Botanical biodomes, collective memory, and sacrifice and stewardship.
- Soylent Green (1973, Richard Fleischer) (fiction): Overpopulation, scarcity of resources, pollution, ecocrisis.
- WALL-E (2008, Andrew Stanton) (fiction in animation): Waste futures, care work, and rewilding humanity.
- Don't Look up (2021, Adam McKay) (fiction): Satire on human hubris and vanity, ignorance, short-sightedness,

Short Assignment:

- ✓ How do these science fiction films imagine ecological crisis within and beyond our planet, and what anxieties about hubris and vanity, and stewardship and survival do they dramatize, and how?
- ✓ In what ways do alien ecologies through mindless self-destruction, artificial stewardships through technologies, and acrid satire of zeitgeists differently dramatize ecological responsibility in these films?
- ✓ How do they emotionally engage and shape audience engagement with our future in terms of ecology?

WEEK 6

❖ Ecoperspectives in films made by Indigenous peoples:

- The Pearl Button/ El botón de nácar (2015, Patricio Guzmán) (documentary): Water memory, dispossession, anthropocentric intraspecies violence and south American continent's landscapes.
- Angry Inuk (2016, Alethea Arnaquq-Baril) (documentary): Seal hunting ethics, manipulation through media narratives, colonial attitudes, indigenous economies, ecological conundrums, and justice and law.
- The Territory (2022, Alex Pritz, co-created with the Uru-eu-wau-wau people of Brazil) (documentary): Deforestation, disenfranchisement of natives, land defense and ecological resistance.

Short Assignment:

- ✓ How do Indigenous filmmakers reframe ecological crisis as inseparable from sovereignty, justice and cultural survival through colonial oppression--and attitude even prevalent today--across diverse ecologies of land, water, and animals?
- ✓ How do these films articulate ecological crisis through Indigenous histories of pre/post and colonialism and survival?
- ✓ In what ways do water, land and animal economies reveal diverse Indigenous ecological worldviews?

❖ Colonial ecologies:

- The New World (2005, Terrence Malick) (historical fiction): Contact, landscape, and metaphysical ecology within imperial expansion.
- Ten Canoes (2006, Rolf de Heer & Peter Djigirr) (fiction): Aborigine Arnhem Land storytelling entwining Indigenous traditions, law, land and water lifeworld.
- The Balanda and the Bark Canoes: For the Future (2006 Rolf de Heer & Peter Djigirr) (documentary): Making of Ten Canoes.
- Embrace of the Serpent/El Abrazo de la Serpiente (2015, Ciro Guerra) (fiction): Amazonian epistemologies vs. extractivist regimes.

Short Assignment:

- ✓ How do these films depict colonial encounters as ecological as well as cultural conflicts?
- ✓ In what ways do Indigenous epistemologies and storytelling resist occupying, slave labor inducing, exterminating, genocidal, and extractivist white human dominant regimes?
- ✓ How do landscapes and metaphysical ecology of colonial worlds function as contested sites of colonial imagination?

WEEK 7

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❖ Experimental and essay ecologies (MT):

- Qatsi trilogy: Koyaanisqatsi (1982), Powaqatsi (1988), Naqoyqatsi (2002), (Godfrey Reggio) (non-narrative documentary): Rhythm analysis of modernity and ecological imbalance.
- Chronos (1985), Baraka (1992), Samsara (2011), (Ron Fricke) (non-narrative documentary): Cosmography of time, culture, nature, and ritual, visual flows, extractivism, and transcendence.

Short Assignment:

- ✓ How do non-narrative and essay films reframe ecological imbalance through rhythm, ritual, sound, form and global montage—short sequences edited in continuous aesthetics?
- ✓ What forms of self-critique or feelings of transcendence emerge in the audience?
- ✓ In what ways do global montage and large-scale features of our world—cosmography of the planet--transform ecological destruction and subsequent imbalances into transcendental vision?

WEEK 8

❖ Final and Extra Credit Assignments (ECs):

- Final: Write a scenario for and shoot an ecocinema film; you will submit both the written scenario through Moodle and the actual finished film through a downloadable link of your choice, which should at least be 5 minutes, yet there is no maximum duration limit.
- EC1 is an analysis from the suggested films & TV series list at the bottom of this syllabus.
- EC2 requires you to put together a short film in the form of a 30 to 90-second clip to be disseminated in social media channels about environmental issues; details will be provided if you choose this one.

FILM 48D Required Reading Materials:

- ✓ "Ecocinema Theory and Practice 1 & 2", edited by Stephen Rust, Salma Monani, Sean Cubitt, Routledge.
- ✓ "Framing the World: Explorations in Ecocriticism and Film", edited by Paula Willoquet-Maricondi, U. of Virginia Press

You may refer to A/V section of BULIB for the films although their availability is not guaranteed.

For all intents and purposes, the availability of the films and/or the class level in the subject matter and/or the language in which the course is taught may necessitate the need to exclude some of core topics and/or films, or, include some of the films from the EC list. I reserve the right to do so at my sole discretion without prior approval of the University board and/or departmental council.

Further Materials: *Students are NOT required to watch these films and series, however it would be of great benefit to them if they engage whichever they can get their hands on for further understanding of, and, gathering information and knowledge about, ecocinema; they shall think of it as a vast reference list during and after the course.*

A personal selection of suggested ecocinema films & series in alphabetical order (this list is updated periodically):

1. 30 Days of Night (2007, David Slade)
2. A Fierce Green Fire (2012, Mark Kitchell)
3. A Plastic Ocean (2016, Craig Leeson)
4. Access 360 World Heritage: Everglades, Galapagos, Lake Turkana (2014 & 2015, National Geographic Channel TV series)
5. Albatross (2017, Chris Jordan)
6. An Inconvenient Sequel: Truth to Power (2017, Bonnie Cohen & Jon Shenk)
7. Apocalypse Now (1979, Francis Coppola)
8. Arctic Tale (2007, Sarah Robertson & Adam Ravetch)
9. Atanarjuat: The Fast Runner / ᐱᑦᑕᐱᑦᑕᐱᑦ (2001, Zacharias Kunuk)
10. Avatar (2009, James Cameron)
11. Backbone of the World: The Blackfeet (1997, George Burdeau)
12. Bambi (1942, David D. Hand)
13. Beasts of the Southern Wild (2012, Benh Zeitlin)
14. Before the Flood (2016, Fisher Stevens)

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15. Bidder 70 (2012, George & Beth Gage)
16. Bill Nye's Global Meltdown (2015, Christopher Cassel)
17. Blockade: Algonquins Defend the Forest (1990, Boyce Richardson)
18. Category 6: Day of the Destruction (2004, Dick Lowry, miniseries)
19. Category 7: At the End of the World (2005, Dick Lowry, miniseries)
20. Certain Women (2016, Kelly Reichardt)
21. Charlie's Country (2013, Rolf de Heer)
22. Chasing the Thunder (2018, Mark Benjamin & Marc Levin)
23. Chimp School (2017, Adrian Cale)
24. Climate Crisis Series (2022, Lucy Ciara McCutcheon & Roxane Schlumberger)
25. Collapse (2009, Chris Smith)
26. Cowspiracy: The Sustainability Secret (2014, Kip Andersen & Keegan Kuhn)
27. Dark Circle (1982, Judy Irving, Chris Beaver, Ruth Landy)
28. Dersu Uzala (1975, Akira Kurosawa)
29. Dirt! The Movie (2009, Bill Benenson & Gene Rosow)
30. Dirty Pretty Things (2002, Stephen Frears)
31. Drumbeat for Mother Earth: Toxic chemicals are the greatest threat to the survival of indigenous peoples (Joseph Di Gangi & Amon Giebel)
32. Earth (2007, Alastair Fothergill & Mark Linfield)
33. Eating Animals (2017, Christopher Dillon Quinn)
34. Eco-Pirate: The Story of Paul Watson (2011, Trish Dolman)
35. Encounters at the End of the World (2007, Werner Herzog)
36. Europe's New Wild: The Missing Lynx (2021, Kate Bradbury & Sarah Peat)
37. Everything's Cool (2007, Daniel B. Gold & Judith Helfand)
38. Expedition Everest (2020, Katie Bauer Murdock)
39. Extrapolations (2023, TV mini-series)
40. Fast, Cheap, and Out of Control (1997, Errol Morris)
41. Fed Up (2014, Stephanie Soechtig)
42. Fenceline: A Company Town Divided (2002, Slawomir Grunberg)
43. First Cow (2019, Kelly Reichardt)
44. Fitzcarraldo (1982, Werner Herzog)
45. Flow: For the Love of Water (2008, Irena Salina)
46. Food, Inc. (2008, Robert Kenner)
47. Forks Over Knives (2011, Lee Fulkerson)
48. Frozen Planet (2011, BBC series)
49. Fuel (2008, Josh Tickell)
50. Gasland (2010, Josh Fox)
51. Gasland Part II (2013, Josh Fox)
52. GMO OMG (2013, Jeremy Seifert)
53. Ghost Elephants (2025, Werner Herzog)
54. Global Water Wars (2017, Doug Shultz)
55. Home (2009, Yann Arthus-Bertrand)
56. Honeyland (2019, Tamara Kotevska & Ljubomir Stefanov)
57. How to Let Go of the World and Love All the Things Climate Can't Change (2016, Josh Fox)
58. If a Tree Falls: A Story of the Earth Liberation Front (2011, Marshall Curry)
59. Iberia's Woodlands: Life on the Edge (2021, Manuel Castro Rodriguez)
60. Incredible Animal Journeys (2023, Ruth Davies, Alex Minton, Anthony Pyper, Sally Thomson)
61. Inferno: The Most Destructive Fire in Los Angeles History (2025, Eli Watson)
62. Inferno: France's Deadly Heatwave (2023, Nat Geo Wild)

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63. Inhabit: A Permaculture Perspective (2015, Costa Boutsikaris)
64. Into Eternity (2010, Michael Madsen)
65. It Starts with a Whisper (1993, Anna Gronau & Shelley Niro)
66. Journey to the Green Planet (2008, BBC)
67. Kanehsatake: 270 Years of Resistance (1993, Alanis Obomsawin)
68. Kiss the Ground (2020, Josh & Rebecca Tickell)
69. Lake Tanganyika: Africa's Blue Heart (2022, Harald Pokieser)
70. Laxwesa Wa: Strength of the River (1995, Barb Cranmer)
71. Le Quattro volte/The Four Times (2010, Michelangelo Frammartino)
72. Leviathan (2017, Lucien Castaing-Taylor & Véréna Paravel)
73. Life (2009, BBC series)
74. Lighting the Seventh Fire (1995, Sandra Sunrising Osawa)
75. Lion King (1994, Roger Allers, Rob Minkoff)
76. Meat the Truth (2007, Marianne Thieme)
77. Medicine Man (1992, John McTiernan)
78. Meek's Cutoff (2010, Kelly Reichardt)
79. Merchants of Doubt (2014, Robert Kenner)
80. Money Flows (2017, Jed Rothstein)
81. More Than Honey (2012, Markus Imhoof)
82. Mountain (2017, Jennifer Peedom)
83. Night Moves (2013, Kelly Reichardt)
84. Nilgiris: A Shared Wilderness (2024, Sandesh Kadur)
85. Okavango: River of Dreams (2019, Dereck & Beverly Joubert)
86. Old Joy (2006, Kelly Reichardt)
87. Our Planet (2019, Netflix series)
88. Paris to Pittsburgh (2018, Sidney Beaumont & Michael Bonfiglio)
89. Perpetual Planet: Heroes of the Oceans (2021, Naomi Austin)
90. Picnic at Hanging Rock (1975, Peter Weir)
91. Planet Earth (2006, BBC series)
92. Planet Earth II (2016, BBC series)
93. Planet in Peril (2007, CNN series)
94. Planet of the Humans (2019, Jeff Gibbs)
95. Plastic China (2016, Wang Jiuliang)
96. Plastic Planet (2009, Werner Boote)
97. Pocahontas (2005, Mike Gabriel, Eric Goldberg)
98. Pole to Pole (2025, National Geographic Series)
99. Power: One River Two Nations (1996, Marcus Isacson)
100. Quantum of Solace (2008, Marc Foster)
101. Queen of the Sun: What Are the Bees Telling Us? (2010, Taggart Siegel)
102. RARE: Creatures of the Photo Ark (2017, Chun-Wei Yi)
103. River (2021, Jennifer Peedom)
104. Riverglass: A River Ballet in Four Seasons / "V steklu reke - Balet reke v štirih letnih časih" (1997, Andrej Zdravc)
105. Sacred Cow (2020, Diana Rodgers & James Wilks)
106. Saving Venice (2022, Duncan Bulling)
107. Sea Of Hope: America's Underwater Treasures (2017, Robert Nixon)
108. Sea of Shadows (2019, Richard Ladkani)
109. Seaspiracy (2021, Ali Tabrizi)
110. Seed: The Untold Story (2016, Taggart Siegel & Jon Betz)
111. Shadow of Drought: Southern California's Looming Water Crisis (2018, Bill Wisneski)

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112. Sherpa (2015, Jennifer Peedom)
113. Silkwood (1983, Mike Nichols)
114. Sleep Furiously (2008, Gideon Koppel)
115. Solaris (1972, Andrei Tarkovsky)
116. Southland Tales (2006, Richard Kelly)
117. Soylent Green (1973, Richard Fleischer)
118. Still Life (2006, Jia Zhangke)
119. Sunshine State (2002, John Sayles)
120. Super Reefs (2024, Pristine Seas / National Geographic)
121. Sustainable (2016, Matt Wechsler)
122. Sustainable Table (2006, Mischa Hedges)
123. Suzhou River (2000, Lou Ye)
124. Sweetgrass (1997, Lucien Castaing-Taylor)
125. Symphony of the Soil (2012, Deborah Koons Garcia)
126. Symphony for Our World (2018, Nat Geo Wild Seriesw)
127. Ten Canoes (2006, Rolf de Heer) [already in syllabus—excluded]
128. Ten Skies (2004, James Benning)
129. The 11th Hour (2007, Nadia Connors & Leila Connors Petersen)
130. The Age of Stupid (2009, Franny Armstrong)
131. The Atomic States of America (2012, Don Argott & Sheena Joyce)
132. The Biggest Little Farm (2018, John Chester)
133. The Blue Planet I & II (2001, BBC series)
134. The China Syndrome (1979, James Bridges)
135. The Condor and the Eagle (2019, Clément & Gagné)
136. The Constant Gardener (2005, Fernando Meirelles)
137. The Day After Tomorrow (2004, Roland Emmerich)
138. The Day Earth Stood Still (2008, Scott Derrickson)
139. The Devil We Know (2018, Stephanie Soechtig)
140. The East (2013, Zal Batmanglij)
141. The Elephant Queen (2018, Mark Deeble & Victoria Stone)
142. The Emerald Forest (1985, John Boorman)
143. The End of Suburbia: Oil Depletion and the Collapse of the American Dream (2004, Gregory Greene)
144. The End of the Line (2009, Rupert Murray)
145. The Fire Will Come (2019, Oliver Laxe)
146. The Future of Food (2004, Deborah Koons Garcia)
147. The Great Invisible (2014, Margaret Brown)
148. The Human Element (2018, Matthew Testa)
149. The Hunter (2011, Daniel Nettheim)
150. The Ivory Game (2016, Kief Davidson & Richard Ladkani)
151. The Last Lions (2011, Dereck & Beverly Joubert)
152. The Last Wave (1977, Peter Weir)
153. The Mosquito Coast (1986, Peter Weir)
154. The Navigator: A Medieval Odyssey (1988, Vincent Ward)
155. The Pollinators (2019, Peter Nelson)
156. The Reluctant Radical (2018, Lindsey Grayzel)
157. The River (1951, Jean Renoir)
158. The Seeds of Vandana Shiva (2021, Jim Becket & Camilla Becket)
159. The Serengeti Rules (2018, Nicholas Brown)
160. The Thin Red Line (1998, Terrence Malick)

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161. The Tracker (2002, Rolf de Heer)
162. The True Cost (2015, Andrew Morgan)
163. The Year Earth Changed (2021, Tom Beard)
164. There will be Blood (2007, Paul Thomas Anderson)
165. This Changes Everything (2015, Avi Lewis)
166. Toxic Waters (2017, Johanna Hamilton)
167. Trashed (2012, Candida Brady)
168. Uranium: Twisting the Dragon's Tail (2015, Derek Muller)
169. Virunga (2014, Orlando von Einsiedel)
170. Walkabout (1971, Nicolas Roeg)
171. Water & Power: A California Water Heist (2017, Marina Zenovich)
172. Wendy and Lucy (2008, Kelly Reichardt)
173. Whale Rider (2002, Niki Caro)
174. Whatever Else (2009, Woody Allen)
175. Who Killed the Electric Car? (2006, Chris Paine)
176. Wild Chili (2018, Nadège Laici)
177. Wrenched (2014, ML Lincoln)
178. Years of Living Dangerously (2014, Showtime & 2016 National Geographic Channel TV series)

Second Coming

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

William Butler Yeats