

University of Vermont
ENVS 295

Ecopolitics & the Cinema



INSTRUCTOR

Dr. Adrian Ivakhiv

OFFICE

Bittersweet House, 153 South Prospect Street

CONSULTATION TIMES

Mon. 1:30-3:00 pm, Wed. 10:30-12:30 pm (for appointment please call Sue Bean x. 64055).

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Please always specify 'ENVS295' in e-mail Subject line

SECRETARY

Sue Bean, Environmental Program, tel: 656-4055

CLASS MEETINGS

Wednesdays 2:30-5:30 pm

GENERAL DESCRIPTION: This seminar course will apply the tools of ecocriticism and cultural and media studies to cinematic representations of the relationship between humans and the natural world. Themes to be explored include the politics of Hollywood film and its alternatives, the colonial and imperial gaze, landscape and national identity, film and sense of place, ecological utopias and dystopias, and feminist and psychoanalytic perspectives on film and ecology.

COURSE THEMES

'Ecocritical' perspectives have emerged within literary and cultural studies as ways of understanding the interaction between culture, especially literature, and environmental discourse and practice. While early ecocriticism focused on genres of writing most closely connected to conservation and environmental movements (e.g. 'nature writing' and environmental rhetoric), ecocriticism has grown much broader in diversity and in scope, and now includes an interest in all forms of literature as well as film and the visual and performing arts.

This course will define 'ecocriticism' and 'ecopolitics' broadly and will situate these among other streams of cultural theory as well as within traditions of environmental thought and philosophy. We will refer to several traditions of environmental thought, including liberal or reformist environmentalism, deep ecology (or biocentrism), social ecology, ecofeminism, and postmodern environmentalism. The primary focus of the course, however, will be on applying a general socio-ecological sensibility, rooted in traditions of both social and environmental ethics, to the viewing and interpretation of cinema. We will be less interested in the politics *portrayed* in cinema than in the politics *of* cinema – that is, not only *what* film and visual media show us but *how* they show us these things and how this affects our 'ways of seeing' and understanding of ourselves and our relationship to the nonhuman world

The principle question to be explored in our screenings and discussions is this: **How do films work on audiences?** Specifically, **how do they generate meanings and affects** (feelings, sentiments, emotional responses, desires, motivations, sensibilities), **especially those related to the understanding of the 'human' and the 'natural'?** We will explore and discuss a wide range of film forms and genres – including Hollywood, Disney, and large-scale nature documentaries (such as BBC's *Planet Earth* series) as well as foreign, independent, ethnographic, experimental, and art films – and will contextualize these within the evolving history of socio-political relations and movements including Romanticism and the American conservation movement, anthropological and colonial encounters with the non-West, the 1960s New Left and counterculture, feminism, Third World liberation movements, neoliberalism, and globalization. Screenings will be accompanied both by analyses of the films in question and by readings across a range of critical theories and historical contexts.

Discussion will be organized around such concepts as these:

- **Gaze, mastery, and otherness:** What is involved in acts of looking and seeing, for both seer and seen? How have our ways of seeing been shaped by histories of colonialism, Eurocentrism, masculinism/ patriarchy, anthropocentric modernism, consumerism? How do cultures and technologies of seeing 'enframe' and 'objectify' what is seen? What is the colonial gaze, the imperial gaze, the scientific (or objectifying) gaze, the male gaze (at women), the magisterial gaze (at landscape)? How have the dominant visual traditions (e.g., of Hollywood) been questioned and re-envisioned by independent, radical and experimental filmmakers? Are there ways of seeing that are more open, dialogical, democratic, or 'biophilic' than others?
- **The world & the frame; the spectacle of nature:** What happens to the world, i.e. 'pre-cinematic' reality, and to our experience of it when that world is photographed, filmed, edited, reproduced, and consumed as a flow of images by viewers? How do photographic and visual technologies affect space, time, distance, location, sense of place, and ideas of nature and humanity/animality? Do some film techniques (e.g., documentary) provide more reliable access to reality than others? What is a 'truthful' cinematic representation? What are the dominant traditions of representing nature (in Western landscape art and photography)? How have idealized, romantic, and sublime representations of nature shaped the contemporary environmental imagination (e.g., North American conservation and environmental movements)? What are the socio-political implications of portraying nature and wilderness as a primal, restorative, other-than-human force (i.e. wilderness)?
- **Encounters & identities:** How are encounters across cultures portrayed in visual media, and how have media come to shape such encounters? How are encounters between humans and the nonhuman – animals, nature, landscapes, ecosystems – portrayed in and shaped by visual media? What are the ethics of cultural representation across boundaries – of skin, of culture, of identity, of species? How has film mapped cultural difference against ideas of nature and 'natural' difference? For instance, what are the implications of portraying native peoples as 'noble savages,' living 'in harmony with nature,' but also threatened by modernity or destined to disappear? What are the possibilities of different approaches to film – such as heroic narrative, melodrama, romantic and sublime portrayals of nature, and self-reflexive and experimental narratives (e.g., 'mockumentary,' nonlinear narrative, 'reverse ethnography') – for generating socio-ecological awareness?

The premise of the course will be that there are ethical and environmental/ecological implications to each of these sets of questions; that is, there are ways of seeing and encountering the world through visual media that are more consonant with socio-ecological ethics, and we will attempt to explore what these might be.

READING

Required Texts

1. Ingram, David. Green Screen: Environmentalism and Hollywood Cinema. Exeter, U.K.: University of Exeter Press, 2004.
2. Cubitt, Sean. EcoMedia. Amsterdam and New York: Rodopi, 2005.
3. Other readings will be made available electronically or on Bailey-Howe course reserve.

Suggestions for Background Reading

Film & Visual Studies:

Aufderheide, Pat. Documentary Film: A Very Short Introduction. Oxford University Press, 2007.
Braudy, Leo and Marshall Cohen, eds. Film Theory and Criticism. 6th ed. Oxford Univ. Press, 2004.
Kaplan, E. Ann. Looking for the Other: Feminism, Film, and the Imperial Gaze (Routledge, 1997).
Russell, Catherine. Experimental Ethnography: The Work of Film in the Age of Video. Duke Univ. Press, 1999.
Sturken, M. and L. Cartwright. Practices of Looking: An Introduction to Visual Culture. Oxford UP, 2001.
Turner, Graeme. Film as Social Practice. 3rd edition (Routledge, 1999).

Environmental Thought & Philosophy:

Dryzek, John S. and David Scholsberg, eds. Debating the Earth: The Environmental Politics Reader. Oxford U. Press, 2005.
Dryzek, John, ed. The Politics of the Earth: Environmental Discourses. Oxford Univ. Press, 2005.
Guha, Ramachandra. Environmentalism: A Global History. Longman, 2000.
Merchant, Carolyn. Ecology (Key Concepts in Critical Theory). Humanities Press, 1994.
Zimmerman, Michael. Contesting Earth's Future: Radical Ecology & Postmodernity. Berkeley: Univ. of California Press 1994.
Zimmerman, Michael, et al., eds. Environmental Philosophy: From Animal Rights to Radical Ecology. Prentice Hall, 2004.

Ecocriticism & Green Cultural Studies:

Buell, Lawrence. Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond. Belknap/Harvard Univ. Press, 2001.
Coupe, Laurence (ed.). The Green Studies Reader: From Romanticism to Ecocriticism. Routledge, 2000.
Cox, Robert. Environmental Communication and the Public Sphere. London: Sage, 2006.
Cronon, William (ed.). Uncommon Ground: Toward Reinventing Nature. Norton, 1995.
DeLuca, Kevin M. Image Politics: The New Rhetoric of Environmental Activism. New York: Guilford, 1999.
Garrard, Gregg. Ecocriticism. Routledge, 2004.
Glotfelty, Cheryl & Harold Fromm, eds., The Ecocriticism Reader: Landmarks in Literary Ecology. U. of Georgia Press, 1996.
Gold, John R. and George Revill. Representing the Environment. London and New York: Routledge, 2004.
Hochman, Jhan. Green Cultural Studies: Nature in Film, Novel, and Theory. University of Idaho Press, 1998.
Phillips, Dana. The Truth of Ecology: Nature, Culture, and Literature in America. Oxford, 2003.
Wilson, Alexander. The Culture of Nature: North American Landscape from Disney to the Exxon Valdez. Toronto: Between the Lines, 1991.

Environment & Film/Visual Studies:

Bousé, David. Wildlife Films. Philadelphia: University of Pennsylvania Press, 2000.
Brereton, Pat. Hollywood Utopia: Ecology in Contemporary American Cinema. Bristol, U.K.: Intellect, 2005.
Burt, Jonathan. Animals in Film. London: Reaktion, 2002.
Carmichael, Deborah. The Landscape of Hollywood Westerns: Ecocriticism in an American Film Genre. U. Utah Press, 2006.
Chris, Cynthia. Watching Wildlife. Univ. of Minnesota Press, 2007.
Cubitt, Sean. EcoMedia. Amsterdam and New York: Rodopi, 2005.
Dunaway, Finis. Natural Visions: The Power of Images in American Environmental Reform. Univ. of Chicago Press, 2005.
Ingram, David. Green Screen: Environmentalism and Hollywood Cinema. Exeter, U.K.: Univ. of Exeter Press, 2004.
MacDonald, Scott. The Garden in the Machine: A Field Guide to Independent Films about Place. Berkeley: University of California Press, 2001.
Mitman, Gregg. Reel Nature: America's Romance with Wildlife on Film. Cambridge, Mass., and London: Harvard University Press, 1999.

COURSE EXPECTATIONS

Students are required to attend classes, participate in class discussions, prepare weekly written responses to readings and screenings, and write one major term paper. Detailed requirements for these tasks will be provided. Grades will be apportioned as follows:

Attendance & participation	15%
Weekly reading & response journal	50%
Term paper	35%

1. Attendance & participation (15%)

The course will take a seminar format, and readings, screenings, and class discussions will be crucial to the success of the class. Students are expected to attend all classes, to do all required readings in preparation for their discussion in class, and to participate in class discussions in an informed and respectful manner which contributes to the collective 'thinking through' of the issues raised. If a student cannot make it to a class, s/he should notify the instructor ahead of time; those who miss more than two classes without a valid medical or emergency reason will fail the course.

2. Reading & response journals (50%)

Weekly film and reading responses are to be handed in regularly throughout the semester.

■ **Film responses** will normally involve answering the following questions:

1. How does this film 'work' on me? What are the meanings and affects (emotional responses, sentiments, sensibilities) that it generates in me?
2. What cinematic methods & mechanisms does the film use to do this 'work'?

Forms will be provided in class for students to make notes on different elements of the viewing experience during or immediately after screenings. Students are expected to hand in completed film responses a week after screenings. These should be typed and roughly a page in length (1-1/2 spaced). (Handwritten responses may be allowed, but students should first present a sample of their handwriting to the instructor for approval.) When more than one film is screened in class, students can choose which films to respond to.

■ **Reading responses** will be based on weekly readings; questions will be provided on a weekly basis. These should be typed, 1-1/2 spaced, 1 to 2 pages in length per week, and must be handed in on time.

3. Term paper (35%)

Each student will be expected to complete a paper critically analyzing a film or set of films utilizing analytical methods from the course. While other analytical methods (i.e., not covered in the course) may be incorporated into the analysis, students should refer to at least some of the 'ecocritical' analytical categories (e.g., examining the representation of nature or human relations to nature, etc.) discussed in the 'Cultural Circuit' handout, given out in class. This should take place in two stages:

i. One-page proposal (due March 19, worth 5%): This should outline the object of your analysis, your specific method(s) of analysis, and a rationale for choosing this method in relation to your object (with reference to other literature, if relevant).

ii. Paper (due April 23, worth 30%): This should consist of the following:

- (a) A brief introduction stating the topic and thesis (no more than one paragraph).
- (b) Description of the film, set of films, or object of analysis, providing any essential background to understanding the object (no more than 2-3 paragraphs).
- (c) In-depth analysis of the object. (This should be the longest section of the paper.)
- (d) Brief conclusion summarizing your evaluation of your object of analysis (normally one paragraph).
- (e) Full bibliography of all sources, in APA, MLA, Chicago style or another academically recognized style.

Suggested length: roughly 1500-1800 words, or about four to five 1.5-spaced (or 6 double-spaced) pages in length, typed, in Times New Roman 12-point or comparably sized font.

POSSIBLE SCREENINGS & RELATED READINGS

The following is a 'working list' of **possible** screening and readings (including background and supplementary reading materials). **Actual** screenings and dates will depend on availability, student interest, and other factors. Screenings and required readings will be announced in class.

Introduction & Overview of Course Themes

Themes: Ecologies of cinema: production, representation, consumption. Environmental visibility: reality effect, romantic/sublime nature, cognitive/self-reflexive cinema. Meaning and affect: how do films 'mean' and 'feel'?

Screenings: may include excerpts from Bambi, The Lion King, Jurassic Park, Earth (Zemlya), Man with a Movie Camera, Solaris, and films by Stan Brakhage

Readings:

Garrard, Greg, "Positions," Ecocriticism, Routledge, 2004.

Ivakhiv, Adrian. "Green Film Criticism and Its Futures." Foreign Literature Studies 29.1 (2007),46-65.

Newman, Lance. "Marxism and Ecocriticism." ISLE 9.2 (2002), 1-25.

Ross, Andrew. "The Ecology of Images," in The Chicago Gangster Theory of Life, London: Verso, 1994.

Global Warning: The Cinema of Eco-Disaster

Themes: Eco-nostalgia & eco-apocalypse: imagining a bleak future & an idealized past. Visions of disaster from the 1970s to the present. Do warnings of eco-disaster mobilize audiences to action?

Screenings: excerpts from The Day After Tomorrow, Soylent Green, Silent Running, An Inconvenient Truth, Blade Runner

Readings:

David Ingram, 'Introduction: Melodrama, realism, and environmental crisis,' Green Screen, pp. 1-10.

Sean Cubitt, 'Hollywood ecology,' EcoMedia, pp. 125-131.

Robin Murray and Joseph Heumann, 'Al Gore's *An Inconvenient Truth* and its skeptics: A case of environmental nostalgia,' Jump Cut 49 (Spring 2007).

Mike Smith and Charlie Hargroves, 'The Gore factor,' ECOS 134 (2007), 16-17.

Nisbet, Matthew. "Evaluating the Impact of The Day After Tomorrow: Can a Blockbuster Film Shape the Public's Understanding of a Science Controversy?" CSICOP On-Line: Science and the Media, June 16, 2004.

Lowe, T., K. Brown, et al. 'Does tomorrow ever come? Disaster narrative and public perceptions of climate change,' Public Understanding of Science 15 (2006), 435-457.

Lowe, Thomas D. 'Is this climate porn? How does climate change communication affect our perceptions and behaviour?' Tyndall Centre for Climate Change Research. Working Paper 98.

http://tyndall.webapp1.uea.ac.uk/publications/working_papers/twp98.pdf

Nature as Other: Race, Gender, & the Imperial Gaze

Themes: Nature and the 'primitive' as Other. Early ethnographic films and the colonial gaze. Social evolutionism and Eurocentrism. Primatology and the human/animal boundary. The King Kong legacy.

Screening: King Kong (1933, USA, 112 m)

Readings:

Fatimah T. Rony, "King Kong and the monster in ethnographic cinema," in The Third Eye: Race, Cinema, and Ethnographic Spectacle (Duke U. P., 1996).

Kaplan, E. Ann, "Hollywood, Science, and Cinema: The Imperial and the Male Gaze in Classic Film," Looking for the Other: Feminism, Film, and the Imperial Gaze (Routledge, 1997).

Helmut Farber, "King Kong: One more interpretation, or, what cinema tells about itself," Discourse 22.2 (2000).

James Snead, "Spectatorship and capture in King Kong: The guilty look", Critical Quarterly 33.1

Donna Haraway, "The virgin and the beast," from Primate Visions (Routledge, 1989).

Disney: Shaping a Sentimental Nature

Themes: Sentimental Nature. Walt Disney and the popular imagination of nature and animals: Disney as liberal environmentalist vs. Disney as conservative propagandist. Humans as a problem for Nature. The hunting debate, & conservation ethics.

Screenings: **Bambi** (1943, USA, 70m) and/or **The Lion King** (1994, USA, 89m)

Readings:

David Ingram, 'Discourses of nature and environmentalism,' ch. 1, **Green Screen**

Matt Cartmill, 'The Bambi syndrome,' **A View to a Death in the Morning: Hunting and Nature through History** (Harvard Univ. Press, 1993)

Matthew Roth, "Man is in the forest: Humans and nature in *Bambi* and *Lion King*." **Invisible Culture** 9 (2005), http://www.rochester.edu/in_visible_culture/Issue_9/.

Matthew Roth, 'Lion King: A short history of Disney-fascism,' **Jump Cut** 40 (1996), 15-20.

Ralph Lutts, "The trouble with Bambi: Walt Disney's *Bambi* and the American vision of nature," **Forest and Conservation History** 36 (1992), 160-171.

A. Waller Hastings, "*Bambi* and the hunting ethos", **Journal of Popular Film and Television** 24.2 (1996).

Brode, Douglas, **From Walt to Woodstock: How Disney Created the Counterculture** (Univ. of Texas Press, 2004).

Lippit, Akira M., 'The death of an animal,' **Film Quarterly** 56.1 (2002), 9-22.

Henry Giroux, 'Animating youth: The disnification of children's culture', <http://www.gseis.ucla.edu/courses/ed253a/Giroux/Giroux2.html>

Fear of Nature: Psychoanalysis, Gender, Ecocriticism

Themes: Chaotic, uncontrollable nature. Femininity/masculinity and nature. Hitchcock's (conservative?) Romanticism. Wilderness as sanctuary and as threat.

Screening: **The Birds** (Dir. A. Hitchcock, USA, 1963, 120m) or **Deliverance** (dir. J. Boorman, USA, 1972, 105m)

Readings:

McCombe, John P., "'Oh, I see...': *The Birds* and the culmination of Hitchcock's hyper-romantic vision," **Cinema Journal** 44 (2005), 3.

Wood, Robin, "Looking at *The Birds* and *Marnie* through the rear window," **CineAction** 50 (1999), 80-85.

Paglia, Camille, "Beauty and the beasts," **Sight & Sound**.

Ingram, ch. 2, 'The cinematography of wilderness landscapes,' and ch. 3, 'Gender and encounters with wilderness,' **Green Screen**

Jhan Hochman, "The forest primarily evil: *Deliverance*", in **Green Cultural Studies: Nature in Film, Literature, and Theory** (Univ. of Idaho Press, 1998).

Bart Welling, "'Squeal Like a Pig': Manhood, Wilderness, and Imperialist Nostalgia in John Boorman's *Deliverance*." **Green Letters** 6 (2005): 24-38.

David Houck and Caroline Picart, "Opening the text: Reading gender, Christianity, and American intervention in *Deliverance*," in D. Blakesley, ed., **The Terministic Screen** (Southern Illinois University Press, 2003).

Nature as Chaos: Colonialism, the 'Heart of Darkness,' & Werner Herzog's Ironic Sublime

Themes: Chaotic nature. European/non-European encounters. The jungle. Deconstructing the imperial/colonial gaze.

Screening: **Aguirre, the Wrath of God** (dir. W. Herzog, 1973, 94 m)

Readings:

S. Hecht & A. Cockburn, "The forests of their desires", **The Fate of the Forest** (London: Verso, 1990)

John Davidson, "As others put plays upon the stage: Aguirre, neocolonialism, and the New German Cinema," **New German Critique** 60 (1993), 101-130.

Lutz Koepnick, "Colonial forestry: Sylvan politics in Werner Herzog's *Aguirre* and *Fitzcarraldo*," **New German Critique** 60 (1993), 133-159.

Alan Singer, "Comprehending appearances: Herzog's ironic sublime," in **The Films of Werner Herzog**, ed. T. Corrigan (Methuen, 1986).

David Ingram, "The Politics of the Amazonian rainforests," ch. 5, **Green Screen**.

Culturing Nature, Naturalizing Culture: Ethnographies & Counter-Ethnographies

Themes: Nature & cultural difference: Ethnographic cinema, reverse ethnography, 'mockumentary,' & indigenous cinema.

Screenings may include excerpts or selections from the following list: Nanook and the North, Nanook Revisited, Reassemblage, Baraka, Cannibal Tours, Cane Toads, Un chien délicieux, Shooting Indians, Atanarjuat

Readings:

Margot Francis, "Reading the autoethnographic perspectives of Indians: *Shooting Indians*", Topia 7 (2002).

Jacquelyn Kilpatrick, ed., Celluloid Indians: Native Americans and Film (Univ. of Nebraska Press, 1999).

E. Ann Kaplan, "'Speaking nearby': Trinh Minh-Ha's Reassemblage and Shoot for the Contents" (ch. 7), Looking for the Other: Feminism, Film, and the Imperial Gaze (Routledge, 1997).

Trinh Minh-Ha, Framer Framed (Routledge, 1992)

Gabriel, Teshome, "Towards a critical theory of Third World films," in J. Pines and P. Willemen, eds. Questions of Third Cinema (London: British Film Institute, 1994) p. 30-51.

MacDougall, David, Transcultural Cinema (Princeton University Press, 1998).

M. Roberts, "Baraka: World Cinema & the Global Culture Industry," Cinema Journal 37.3 (1998)

Ann Staples, "Mondo meditations," American Anthropologist 96 (1994).

Allen Feldman, "Faux documentary and the memory of realism," American Anthropologist 100. 2 (1998), 494-509.

Cameron, Ardis. "When Strangers Bring Cameras: The Poetics and Politics of Othered Places." American Quarterly 54. 3 (2002).

Nature as Spectacle: Representing Ecology, from the Intimate to the Infinite

Themes: Nature as ecology. Representations of the 'whole Earth'/Gaia. The magisterial gaze.

Screenings: may include excerpts/selections from The Plow that Broke the Plains, Winged Migration, March of the Penguins, Planet Earth, Wild Parrots of Telegraph Hill, Picture of Light, experimental films by Stan Brakhage, Bill Viola, and others

Readings:

Cubitt, Sean, "The Blue Planet: Virtual nature and natural virtue," ch. 4 in EcoMedia.

Lisa Uddin, "Bird watching: Global-natural worlds and the popular reception of *Winged Migration*," ReConstruction 7. 2 (2007), <http://reconstruction.eserver.org/072/uddin.shtml>

MacDonald, Scott. "Up close and personal: Three short ruminations on ideology in the nature film." Film Quarterly 59. 3 (4-21).

Bousé, David. "The problem of images," ch. 1 in Wildlife Films. Philadelphia: Univ. of Pennsylvania Press, 2000.

Horak, Jan-Christopher. "Wildlife documentaries: from classical forms to reality TV." Film History 18 (2006).

Marlene Zuk, "Family values in black and white," Nature 439. 23 (Feb 2006): 917.

Vivanco, Luis. "Seeing Green: Knowing and Saving the Environment on Film." American Anthropologist 104. 4 (2002): 1195-1204.

Vivanco, Luis. "The work of environmentalism in an age of televisual adventures." Cultural Dynamics 16. 1 (2004).

Stan Brakhage, from Metaphors on Vision

S. MacDonald, The Garden in the Machine, pp. 68-73, 356-359.

Heidegger, Martin. 'The Age of the World Picture.' The Question Concerning Technology, trans. and ed. W. Lovitt. New York: Harper and Row, 1977.

In Quest of Nature: Romancing the Wild

Themes: Romanticism, pure & self-reflexive. Dialogical eco-cinema.

Screenings: Picture of Light (excerpts; dir. P. Mettler, Canada, 83m); Grizzly Man (dir. W. Herzog, USA, 2005, 103m)

Readings:

Gandy, Matthew. "Visions of darkness: the representation of nature in the films of Werner Herzog." Ecumene 3. 1 (1996): 1-21.

Brad Prager, "Mountains and fog," in The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth (Wallflower, 2007).

The 1960s: Counter-Cultural Nature & the American Landscape

Themes: Mythologies of the American landscape. The 1960s and the counterculture. Romanticism, road movies, 'freedom,' and car culture.

Screening: Easy Rider (dir. D. Hopper & P. Fonda, USA, 1969, 85m)

Readings:

Ingram, ch. 10, 'Country and city,' Green Screen

Barbara Klinger, "The road to dystopia: Landscaping the nation in Easy Rider", in S. Cohan & I. R. Hark, The Road Movie Book (London: Routledge, 1997).

David Laderman, "Easy Rider: Mobilizing the road movie," in Driving Visions, Univ. of Texas Press, 2002, 66-81.

Bapis, Elaine, "Easy Rider: Landscaping the modern western," in Carmichael, The Landscape of Hollywood Westerns (U. Utah Press, 2006)

Buscombe, "Inventing Monument Valley," in J. Kitses and G. Rickman, The Western Reader (Limelight, 1998).

M. Ryan and D. Kellner, "Alienation and Rebellion," in Camera Politica.

Pat Brereton, "Westerns, landscape, and road movies," ch. 3 in Hollywood Utopia.

Furlong, Lucinda, "Landscape as Cinema: Projecting America," in M. Chin, et al., Visions of America: Landscape as Metaphor in the Late Twentieth Century (Denver Art Museum, 1994).

Mottet, Jean, "Toward a genealogy of the American landscape: Notes on landscapes in D. W. Griffith," in M. Lefebvre, ed., Landscape and Film (Routledge, 2006).

Capitalism, 1968, and Utopian/Eco-Socialist Nature

Themes: The 1960s and the New Left. Romanticism and the back-to-the-land movement. Brecht's epic theatre.

Fractured & polyphonic narratives.

Screening: Jonah Who Will Be 25 in the Year 2000 (dir. A. Tanner, Switzerland, 1976, 110m)

Readings:

Robert Stam, "The subversive charm of Alain Tanner," Jump Cut 15 (1977).

L. Greene, J. Hess, and R. Lakes, "Subversive charm indeed!" Jump Cut 15 (1977).

Bertolt Brecht, "Theatre for pleasure and theatre for instruction?"

Robin Bates, "Holes in the sausage of history: May '68 as absent center in three European films," Cinema Journal 24.3 (1985).

"Interview with Alain Tanner," in Jonah Who Will be 25 in the Year 2000: Screenplay by John Berger and Alain Tanner (North Atlantic Books, 1983).

Nature, Race, Gender: African-American Cinema as Third Cinema

Themes: Identity politics and the rediscovery of 'roots.' African-American experiences with/on the land. Feminist cinema. Third Cinema.

Screening: Daughters of the Dust (dir. J. Dash, 1991, USA, 112m)

Readings:

Jhan Hochman, "Owning up to belonging: Daughters of the Dust", Green Cultural Studies (U. Idaho Press, 1998).

J. R. Brouwer, "Repositioning: Center and margin in Julie Dash's Daughters of the Dust," African American Review 29. 1 (1995).

Julie Dash and Houston Baker, "Not without my daughters: A conversation with Julie Dash and Houston A. Baker, Jr.," Transition 57.

April Biccum, "Third Cinema in the First World: Eve's Bayou & Daughters of the Dust", in CineAction 49 (1999).

Laura Marks, "Sense memory in Daughters of the Dust," The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses (Duke Univ. Press, 2000), pp. 223-229.

Globalized Nature: War, Ecology, and the Ethics of Global Documentary

Themes: Lake Victoria: 'Darwin's dreampond' today. Africa, underdevelopment, and capitalist globalization.

Romantic and anti-romantic depictions of toxic & embattled landscapes.

Screening: **Darwin's Nightmare** (dir. H. Sauper, Austria, 2004, 107m); excerpts from **Lessons of Darkness** (dir. W. Herzog, 1992)

Readings:

Lake Victoria's Fisheries Organization, letter to Hubert Sauper, 8 Dec 2005.

Olivier Barlet, "The ambiguity of Darwin's nightmare," Africultures.com

Kenneth Harrow, "The little story", Africultures.com

Adam Bingham, "Apocalypse then: Lessons of Darkness revisited"

Gandy, Matthew. "Visions of darkness: the representation of nature in the films of Werner Herzog." Ecumene 3. 1 (1996): 1-21.

Scott MacDonald, "Satan's National Park," The Garden in the Machine, pp. 324-8.

Richard Misrach, "Exceeding the carrying capacity of the West"

Recycled Nature: Capitalism & its Waste Products

Themes: Commodity production, waste, & inequality. Digital cinema. Recycled cinema.

Screenings: **The Gleaners and I** (dir. Agnes Varda, France, 2000, 82m); Chris Baldwin film excerpts

Readings:

Dunja Radosavljevic, "Agnes Varda's *L'écriture féminine*"

Jake Wilson, "Trash and Treasure: The Gleaners and I," Senses of Cinema (2002).

Mysterious Nature: Lacan/Zizek v. Tarkovsky

Themes: Eco-trauma. Mystery, mysticism, and eco-spirituality. Lacanian psychoanalysis.

Screening: **Stalker** (dir. A. Tarkovsky, USSR, 1979, 163m)

Readings:

Slavoj Zizek, "Nature does not exist," from Looking Awry (pp. 34-39)

Slavoj Zizek, "The thing from inner space," Mainview Sept. 1999.

Arkady & Boris Strugatsky, Roadside Picnic, avail. at <http://www.cca.org/cm/picnic.pdf>

Andrei Tarkovsky, Sculpting in Time (London: Bodley Head, 1986).

Postmodern Nature: Deconstructing the Imperial Gaze

Themes: Deconstructing the mastering gaze. Writing, knowledge, and nature. Caliban & the resistance of the colonized.

Screening: **Prospero's Books** (dir. P. Greenaway, 1991, UK, 129m)

Readings:

Willoquet-Maricondi, Paula. "Aime Cesaire's A Tempest and Peter Greenaway's Prospero's Books as Ecological Rereadings and Rewritings of Shakespeare's The Tempest." Reading the Earth: New Directions in the Study of Literature and Environment, ed. by M. Branch, R. Johnson, D. Patterson, and S. Slovic, 247-269 (Moscow, Idaho: University of Idaho Press, 1998).

Tweedie, James, "Caliban's Books: The hybrid text in Peter Greenaway's Prospero's Books," Cinema Journal 40. 1 (2000).

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- F. Jacobowitz and R. Lippe, "Todd Haynes' Safe: Illness as metaphor in the 1990s," CineAction 43 (1997), 14-17.
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- Jennifer Gauthier, "Indigenous feature films: A new hope for national cinemas?"
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- Gregg Rickman, "The Western under Erasure: Dead Man," in The Western Reader, ed. J. Kitses & G. Rickman (NY: Limelight, 1998).
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SUPPLEMENTARY FILMOGRAPHY

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At Play in the Fields of the Lord
Atanarjuat/Fast Runner
Badlands (T. Malick)
Ballad of Narayama (Imamura, Japan, 1983)
Baraka (dir. R. Fricke, USA, 1993)
Being Caribou
Blade Runner (R. Scott)
Bliss
Blue Light (L. Riefenstahl)
Blue Vinyl
Breaking the Waves (L. von Trier)
Bye Bye Brazil (C. Diegues)
Cane Toads
Cannibal Tours (dir. D. O'Rourke, Australia, 1988, 70m)
China Syndrome
Chinatown
Civil Action, A
Clearcut
Close Encounters of the Third Kind
Country
Dances with Wolves
Dark City
Dersu Uzala (A. Kurosawa)
Deseret (J. Benning)
Dune (D. Lynch)
Earth (A. Dovzhenko)
Electric Horseman (R. Redford)
End of Suburbia
End of Violence (W. Wenders)
Enigma of Kaspar Hauser (W. Herzog)
Erin Brockovich
FernGully: The Last Rainforest
Field of Dreams
Fire Down Below
Fog Line (L. Gottheim)
Gambling Gods and LSD (P. Mettler)
Gorillas in the Mist
Grand Canyon (L. Kasdan)
Handmaid's Tale (V. Schlöndorff)
Happy Feet
Himatsuri (Fire Festival)
(Yanagimachi, 1985, Japan)
Horse Whisperer (R. Redford)
Hyenas (Mambety, Senegal, 1992, 110m)
Inconvenient Truth, An
Koyaanisqatsi, Powaqqatsi, Naqoyqatsi, Anima Mundi (G. Reggio)
Landscape in the Mist (T. Angelopoulos)
Last Wave (P. Weir)
Lone Star (J. Sayles)
Lord of the Rings (1, 2, 3)
Mad Max
March of the Penguins
Medicine Man
Microcosmos
Nanook of the North (R. Flaherty)
Nanook Revisited
Never Cry Wolf
O No Coronado! (J. Baldwin)
On Deadly Ground (S. Seagal)
On the Beach
Out of Africa
Pale Rider (C. Eastwood)
Parrots of Telegraph Hill
Passion Fish (J. Sayles)
Planet Earth (series)
Powwow Highway
Reassemblage_(Minh-Ha, 1983)
Red Desert (Il Deserto Rosso)
(Antonioni, Italy, 1964)
Riddles of the Sphinx (Mulvey & Wollen, UK, 1977)
River, A
River, The (P. Lorentz)
Rivers and Tides
Road Warrior
Sans Soleil (Sunless) (C. Marker)
Secret of Roan Inish (J. Sayles)
Sheltering Sky
Shoot for the Contents (T. Minh-Ha)
Shooting Indians (Kazimi, Canada, 1997)
Silence of the Lambs
Silkwood
Smoke Signals
Solaris (A. Tarkovsky)
Solaris (S. Soderbergh)
Soylent Green
Spring, Summer, Fall, Winter... and Spring (K. Ki-Duk)
Stagecoach (J. Ford)
Straight Story (D. Lynch)
Syriana
Tarzan
Territory (R. Ruiz)
Thelma and Louise (R. Scott)
Total Recall
Tribulation 99 (C. Baldwin)
Twister
Ulysses Gaze (T. Angelopoulos)
Unforgiven (C. Eastwood)
Until the End of the World (W. Wenders)
Walkabout (N. Roeg)
Waterworld
Where the Green Ants Dream (W. Herzog)
Where the Rivers Flow North (J. Craven)
Who Killed the Electric Car?
Wolfen
Yeelen
Zabriskie Point (M. Antonioni)