

HUMANITIES 101J: ENVIRONMENTAL FILM

COURSE DESCRIPTION

DETAILS

Instructor: John M. Ware

Office: Main 331

Office hours: Thursday 4:00-5:00; Wednesday/Friday 2:00-3:30.

Online office-hours calendar: <https://johnmware.youcanbook.me/>

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COURSE MATERIALS

There are no texts that you are required to purchase for this course. Useful electronic resources for writing and research (including documentation) include the Purdue Online Writing Lab (<https://owl.english.purdue.edu/owl/>) and Diana Hacker and Barbara Fister's online guide (<http://bcs.bedfordstmartins.com/resdoc5e/>).

Films. The following films are assigned for the course. With the exception of *Deep Time*, each film is available from the library through course reserves; you can check out the DVD for a limited period of time from the circulation desk. You may find it useful to rent or own some of these films. Common sources for films (either as DVD or as streaming content) include Amazon, Google Play, iTunes, YouTube, Vimeo, and Snag Films.

An American Ascent. Dir. Andrew Adkins, George Potter. Wild Vision/Floating Point, 2014. DVD.

Blackfish. Dir. Gabriela Cowperthwaite. Manny O Productions, 2013. DVD.

Chasing Ice. Dir. Jeff Orlowski. Exposure, Diamond Docs, 2012. DVD.

City of Trees. Dir. Brandon Kramer. Meridian Hill Pictures, 2015. DVD.

The Day after Tomorrow. Dir. Roland Emmerich. Twentieth Century Fox, 2004. DVD.

Deep Time. Dir. Noah Hutton. Cinema Guild, 2015. Streaming at <http://www.deeptimefilm.com/>.

Free Willy. Dir. Simon Wincer. Warner Brothers, 1993. DVD.

Grizzly Man. Dir. Werner Herzog. Lions Gate Films, 2005. DVD.

Into the Wild. Dir. Sean Penn. Paramount Vantage, 2007. DVD.

Minds in the Water. Dir. Justin Krumb. Saltwater Collective, 2011. DVD.

Trouble the Water. Dir. Carl Deal and Tia Lessin. Elsewhere Films, 2008. DVD.

Wild. Dir. Jean-Marc Vallée. Pacific Standard, 2014. DVD.

Readings. The course subject matter breaks down into four topics: "People, Animals, Ethics"; "Representing Climate Change"; "Environmental Justice/Environmental Racism"; and "Wilderness." We'll use the Sandor-Teszler Library's database "Opposing Viewpoints in Context" as we begin consideration of each topic. "Animal Rights" and "Global Warming and Climate Change" are "topics" within the Opposing Viewpoints database, and the assigned

reading (available as pdfs in Moodle) consists of the database's overview for those topics. "Environmental Racism" and "America's Wilderness" (available as pdfs in Moodle) are "viewpoints" within the database, which means that they represent perspectives on the issues that they address. The database contains other pieces that represent differing perspectives on these issues.

"Animal Rights." *Opposing Viewpoints in Context*. Gale. Accessed 18 Aug 2017.

"Global Warming and Climate Change." *Opposing Viewpoints in Context*. Gale. Accessed 18 Aug 2017.

Hendee, John C. and Chad P. Dawson. "America's Wilderness Must Be Carefully Managed." *Opposing Viewpoints in Context*. Gale. *How Should America's Wilderness Be Managed?* Ed. Stuart A Kallen, Greenhaven Press, 2005. Accessed 18 Aug 2017.

U.S. Commission on Civil Rights. "Environmental Racism Is a Major Problem." *Opposing Viewpoints in Context*. Gale. *Is Racism a Serious Problem?* Ed. Jeff Plunkett. Greenhaven Press, 2005. Accessed 18 Aug 2017.

Other assigned readings are also available through Moodle as either pdfs or as links to our library's ebook collection. In addition to the readings listed below, student groups will be asked to locate a relevant reading for a topic or film, make that reading available to the rest of the class, and lead discussion of it.

Gewirth, Alan. "Rights." *The Oxford Companion to Philosophy*. 2005. *Oxford Reference Online*. Accessed 19 Aug 2017.

Ingram, David. "The Cinematography of Wilderness Landscapes." *Green Screen: Environmentalism and Hollywood Cinema*. 2000. University of Exeter Press, 2007, pp. 25-35.

---. "North American Ocean Fauna." *Green Screen: Environmentalism and Hollywood Cinema*. 2000. University of Exeter Press, 2007, pp. 88-101.

Nichols, Bill. "What Makes Documentaries Engaging and Persuasive?" *Introduction to Documentary*. 2nd ed. Indiana UP, 2010, pp. 94-119. EBSCOhost. Accessed 22 Aug 2017. Permanent link: <http://0-search.ebscohost.com/library.wofford.edu/login.aspx?direct=true&db=e000xna&AN=349480&site=ehost-live&ebv=EK&ppid=Page--65>.

Nussbaum, Martha C. "Introduction" and "Conclusion." *A Classical Defense of Reform in Liberal Education*. Harvard University Press, 1997, pp. 1-14; pp. 293-301.

Rawlings, Hunter. "College Isn't a Commodity." *WashingtonPost.Com*. 14 June 2015. Accessed 30 Aug 2016.

Slote, Michael. "Utilitarianism." *The Oxford Companion to Philosophy*. 2005. *Oxford Reference Online*. Accessed 19 Aug 2017.

COURSE DESCRIPTION

Environmental Film applies the rhetorical concepts of audience, purpose, and context to the representation of environmental issues in film. We will study a variety of films from different periods and genres and consider the significance of representations of the environment. Selected readings will augment our familiarity with environmental issues and

our efforts at film analysis. Assignments encompass both written work and oral presentations, both individual effort and group work.

OUTCOMES

Relative to the theme of the course:

- an awareness of a variety of environmental issues;
- facility with some significant concepts in environmental studies;
- familiarity with historical and contemporary representations of environmental issues in film;
- familiarity with ethical theories attributing value to the environment.

Relative to assignments:

- an understanding of and ability to employ the rhetorical concepts of audience, purpose, and context;
- an understanding of the various applications of the concept of genre;
- the ability to write effectively in a variety of genres;
- an understanding of the writing process (drafting, reviewing, and revising);
- an understanding of and ability to employ effective oral communication techniques.

MOODLE

This course will rely on its Moodle site for the distribution of readings, the distribution of assignments, the preparation and submission of assignments, and its online gradebook feature.

GRADES

By the end of the semester, you will have received seven grades that constitute your final grade:

- Film Notebook: Response Journal (20%)
- Essay 1: Film Analysis (25%)
- Group Readings and Discussion (10%)
- Portfolio (25%): Essay 1 Revision (25%); Essay 2: Film Analysis (50%); Film Awards (25%)
- Attendance and Participation (20%)

Grades are represented on a one hundred-point scale, but you can convert them to a letter grade according to the following:

- 93-100: A
- 90-92: A-
- 87-89: B+
- 83-86: B

- 80-82: B-
- 77-79: C+
- 73-76: C
- 70-72: C-
- 60-69: D
- 00-59: F

ATTENDANCE AND PARTICIPATION

Attendance, preparation, and participation contribute 20% to your final grade. A general, but not binding, way of conceiving of the effect of attendance on your grade is as follows: with 1-2 absences, you may still earn an A in attendance; with 2-3 absences, you may still earn a B in attendance; with 3-5 absences, you may still earn a C or a D in attendance; with 6 absences, you will likely receive an F (00) in attendance; with more than 6 absences, you will not get credit for this course. Alert me to necessary absences and unusual circumstances; retain documentation of absences such as physician's notifications. With supporting documentation, absences due to illness or official college events will not negatively affect your grade, but they will count as absences.

If you enter class after I have checked the roll, you are late, and it is your responsibility to see me immediately after class to be certain that I count you as present. If you are more than fifteen minutes late to class, you are welcome to stay, but I will not give you credit for having attended. Tardiness will negatively affect your grade.

Participation begins with adequate preparation for class: completion of required reading and writing and the appropriate number of drafts or comments. Participation includes the extent of your contributions to discussion, whether in groups or the entire class, and the quality of your comments on peers' drafts.

Informal writing does not receive a numerical grade; instead it is graded, if at all, on a scale of -, ✓, +, or some combination of the above. ✓ indicates that the response meets the expectations set out in the assignment. Writing that exceeds expectations (whether on account of level of engagement or attention to detail) receives a +. Informal writing contributes to an individual's attendance and participation grade. In order to receive a high grade in that category, a student should seek to accumulate pluses, minimize minuses, and respond to assignments in a timely fashion.

Your grade is something you earn, and you have every right to be concerned about it. Please visit me during my office hours or schedule a time to meet with me if you have any questions or concerns about your grade.

OFFICE HOURS, EMAIL, PHONE

Office hours are times during which you can drop by my office without prior notice and with the assurance that I will be there unless I have indicated otherwise. Please take

advantage of this time to discuss any aspects of this class. I will gladly meet with you at other times; we simply need to arrange to do so. While my office phone number is 597-4362, the most effective way to contact me is by [email](#).

THE HONOR CODE

The Wofford College Honor Pledge charges students to uphold the integrity of the College. In this course, we will discuss methods by which writers clearly signal material derived from sources and incorporated into their own work through quotation, paraphrase, or summary. Failure to properly acknowledge one's sources or to appropriately quote, paraphrase, or summarize constitutes plagiarism, which is an honor code violation.

All writing for this class is to originate with this class. If you wish to use writing from an earlier point in your academic career, you need to discuss this matter with me prior to submitting any assignment.

REQUESTS

Food, phones, and laptops/tablets.

OTHER RESOURCES

Wofford College offers services related to students' academic performance and personal wellbeing: [The Writing Center](#) and the [Wellness Center](#) are two services to keep in mind.