

THE EDUCATION UNIVERSITY OF HONG KONG
Course Outline

Part I

Programme Title	: Bachelor of Arts (Honours) in Language Studies
Programme QF Level	: 5
Course Title	: Eco-cinema and Sustainable Community
Course Code	: CUS4039
Department	: Department of Literature and Cultural Studies (LCS)
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: English
Course Level	: 4

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

1. Course Synopsis

This course introduces students to the subject of eco-cinema within the emerging field of environmental humanities. Students will learn about the foundations of eco-cinema and ecocriticism theories, as well as appreciation and critical analysis of representative eco-cinema works. These works will be contextualised within the historical, cultural, and political development of both local and international societies.

A special focus will be given to contemporary urban practices and current academic works on Chinese environmental humanities. This course will approach eco-cinema as a holistic, material, and open category, engaging with ecological issues through the medium of film (from analogue to digital) and its actors (from commercial production to grassroots video works). The course will also consider the more-than-human assemblage, encompassing nonhuman agency and cinema's mechanical, vegetal, and animistic components and traditions beyond a singular green agenda.

Lectures will ground students' understanding in key ecocriticism concepts such as the Anthropocene, natureculture, and more-than-human perspectives. Students will also reflect on eco-cinema's intersectionality with gender politics, environmental justice and care ethics.

In parallel with theoretical knowledge, students will engage with creative and sustainable practices imbued with environmental care through screenings, presentations, fieldwork, and film workshops involving local sustainable communities such as urban farming and eco-art collectives. Towards the end of the course, students will each produce a short film with ecological subjects to consolidate their knowledge.

2. Course Intended Learning Outcomes (CILOs)

Upon completion of this course, students will be able to:

- CILO₁ Demonstrate an understanding of the basic knowledge of major ecocriticism and eco-cinema theories;
- CILO₂ Implement ecocritical theories and care ethics to analyse eco-cinema works and film, media and cultural products in general;
- CILO₃ Draw better connections with local and international environmental issues and sustainable community practices on environmental care; and
- CILO₄ Develop a reflective ecocritical lens and sustainable narratives through practical film works.

3. Content, CILOs, and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
- Theoretical foundations of eco-cinema and ecocriticism (e.g.,	CILO _{1,2}	Lectures, screenings, readings and class discussions

Course Content	CILOs	Suggested Teaching & Learning Activities
<p>Anthropocene, natureculture, more-than-human).</p> <ul style="list-style-type: none"> - Eco-cinema's aesthetics, philosophy, and intersectionality with gender politics, environmental justice and care ethics. 		
<ul style="list-style-type: none"> - Case studies of representative eco-cinema works from local and international filmmakers, artists and activists. 	<i>CILO_{1,2,3}</i>	Lectures, workshops, screenings, presentations
<p>Practical components:</p> <ul style="list-style-type: none"> - Collective fieldwork to visit one local sustainable community engaged in eco-cinema or cultural and artistic initiatives. - Film workshop on making eco-films addressing environmental themes and environmental care. 	<i>CILO_{3,4}</i>	Fieldwork, workshops, creative practices

4. Assessment

Assessment Tasks	Weighting	CILOs
<p>(a) Group project presentation: Students work in groups to select an eco-cinema case, conduct in-depth research using course theories, and present their findings in class</p>	25%	<i>CILO_{1,2}</i>
<p>(b) Individual eco-film exercise: Students will each produce a short film (5-8min) with ecological subjects</p>	35%	<i>CILO_{1,3}</i>
<p>(c) Individual reflective report (approximately 1,200 words): Students will each write a reflective report to further discuss their eco-film practices with analytical theories, their own research and film-making process, as well as any environmental care they have implemented during the process.</p>	40%	<i>CILO_{1,2,3,4}</i>

5. Required Text

Lu, S. H., & Gong, H. (Eds.). (2019). *Ecology and Chinese-Language Cinema: Reimagining a Field*. New York: Routledge.

Rust, S., Monani, S., & Cubitt, S. (Eds.). (2023). *Ecocinema Theory and Practice 2*. Taylor & Francis. <https://library.oapen.org/handle/20.500.12657/59818>

Hjort, M. (2022). The Necessity of Sustainable Filmmaking: Production Notes from Palestine, Burkina Faso, and Zanzibar. In Kääpä, P., & Vaughan, H. (Eds). *Film and Television Production in the Age of Climate Crisis: Towards a Greener Screen* (pp. 97-120). Cham: Springer International Publishing.

Saito, Y. (2022). Care Relationship and Activities with the Material World. In *Aesthetics of Care: Practice in Everyday Life* (pp. 121-164). New York: Bloomsbury Publishing.

6. Recommended Readings

Chang, C. J. (Ed.). (2019). *Chinese environmental humanities: Practices of environing at the margins*. Cham, Switzerland: Palgrave Macmillan.

Crutzen, P. J. (2006). The “anthropocene”. In *Earth system science in the anthropocene* (pp. 13-18). Berlin, Heidelberg: Springer Berlin Heidelberg.

Ivakhiv, A. (2013). *Ecologies of the Moving Image: Cinema, Affect, Nature*. Waterloo, ON: Wilfrid Laurier University Press. <https://doi.org/10.51644/9781554589067>

Kääpä, P., & Vaughan, H. (Eds.). (2022). *Film and Television Production in the Age of Climate Crisis*. London: Palgrave MacMillan.

Mirzoeff, N. (2014). Visualizing the anthropocene. *Public Culture*, 26(2), 213-232.

Tsing, A. (2013). More-than-human sociality: a call for critical description. In Hastrup, K. (Ed.). *Anthropology and Nature* (pp. 37-52). Routledge. <https://doi.org/10.4324/9780203795361>

Lo, K. C., & Yeung, J (Eds.). (2019). *Chinese Shock of the Anthropocene: Image, Music and Text in the Age of Climate Change*. Singapore : Springer.

Bellacasa, M.P. (2017). *Matters of Care: Speculative Ethics in More than Human Worlds*. Minneapolis: University of Minnesota Press.

7. Related Web Resources

Feral Atlas: <https://feralatlas.org/>

8. Related Journals

Environmental Humanities

Journal of Chinese Cinemas

Interdisciplinary Studies in Literature and Environment

9. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN>). Students should familiarise themselves with the Policy.

10. Others

6 November 2024