

VANESSA KAM  
**ENG 381 | RUST**  
**Annotated Keywords**



\*FULL CITATIONS ON LAST PAGE



The image depicting this keyword is a the poster for the film, *The Day After Tomorrow*. This exemplifies the term, ecocriticism in that it is just one of the ways...The film itself is about a climatologist, making a daring trek across America to reach his son, trapped in the cross-hairs of a sudden international storm which plunges the planet into a new Ice Age. The film depicts fictional catastrophic climatic effects in a series of extreme weather events that usher in global climate change.

## THE DAY AFTER TOMORROW

The film exemplifies the term, ecocriticism, by means of its awareness of an environmental issue. Ecocritics share a similar environmentalist motivation, however the majority are 'nature endorsing'. Ecocriticism analyzes and promotes works of art which raise moral questions about human interactions with nature, while also motivating audiences to live within a limit that will be binding over generations (Garrad; 4). This is depicted through the film by means of the main character's desperation to raise awareness of the impending storm. While there are a multiplicity of ways in which to depict ecocriticism, I felt this film is the most prevalent to the class subject of ecocinema.

### CITATIONS:

#### IMAGE SOURCES:

IMDB

Unsplash

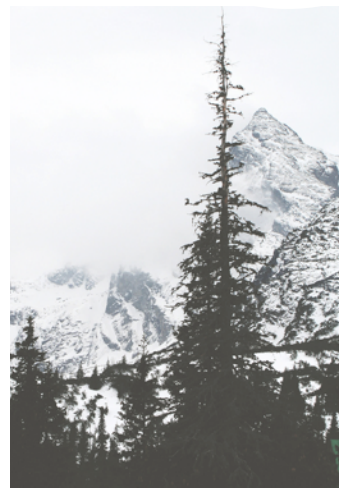
#### DEFINITION:

Glotfelty & Fromm, 1996

#### OTHER SOURCES:

Garrad; 2004

Phillips; 1999



# ECOCRITICISM

The study of the relationship between literature and the physical environment by means of the application of ecology and ecological concepts to the analysis of literature. (Glotfelty & Fromm)

Eco-critics inquire what role the physical setting plays in the plot of this novel, as well as question the value of uniformity with ecological wisdom. Ecocriticism takes an earth centered approach to literary studies while remaining an acknowledged political mode of analysis. Ecocritics connect cultural analyses straightforwardly to an ecocentric moral and political motive. Subsequently, it can be thought as being closely related to environmentally oriented developments in philosophy as well as political theory (Garrad; 3-4). Author, Dana Phillips defines ecocriticism as a "new variety of critical thinking which opposes the blase' attitude toward the natural world predominant in literary studies." (Phillips; 578) Ecocritics investigate topics such as the underlying ecological values, what is meant by the term nature, and whether the examination of "place" should be a distinctive category. (580) In consequence, ecocriticism examines the human perception of wilderness, and how it has changed throughout history. An important issue raised by the term includes whether current environmental issues are accurately represented in popular culture and modern publications.



The image depicting this keyword is taken from the movie, *March of the Penguins*; a nature documentary film following the Emperor Penguins of Antarctica. The documentary depicts the annual journey of the penguins as they march to their long-established breeding ground.

The film depicts their normal habitat, with the penguins participating in a courtship, aimed at new life.

## MARCH OF THE PENGUINS

### CITATIONS:

#### IMAGE SOURCES:

Unsplash

#### DEFINITION:

Merriam Webster

#### OTHER SOURCES:

Vivanco; 2014

Bouse; 2003

The attribution of human characteristics to nonhuman beings is highlighted throughout Luis Vivanco's argument in, "Penguins Are Good to Think With". Described through the exoticism of penguins, he exemplifies the term through wildlife films that emphasize this phenomenon in the conventional actions linked with penguins. In this sense, the movie, *March of the Penguins*, detrimentally structures itself to identify human characteristics to create a sense of deep and emotional connections with its targeted audience. (Vivanco; 117) While this specific wildlife films removes the presence of humans within the film, they instead, cast human traits on the animals.



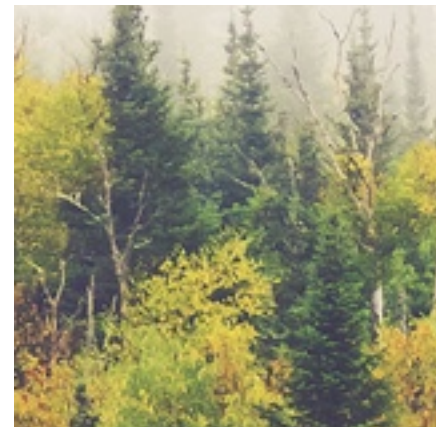
# ANTHROPOMORPHISM

An interpretation of what is not human or personal in terms of human or personal characteristics. (Merriam Webster)

A film is said to be anthropomorphic if it depicts human or human-like subjects, subjects we understand to be thrown into a world of circumstance and possibility like us. It produces subjects more "like us" and those less "like us" characters and character types we relate to in varying degrees. Anthropomorphism, including personification, characterization and narrative structure, are nevertheless inseparable from the wildlife filmmaking process. Inherently subjective, nature on screen is depicted according to the production and post-production choices of the wildlife filmmaker. According to the essay, "False Intimacy: Close-ups and Viewer Involvement in Wildlife Films", raising important questions about the scientific truth value of visual narratives that use this camera technique common in fictional films and television. The close-up shot creates a false intimacy between the human audience and the animal subjects, and among the dangerous results of the technique is the impression that animals have human-like thoughts and emotional responses. (Bouse; 5)



The image depicting this keyword is taken from the movie, *The Cove*. In this documentary film that analyzes and questions dolphin hunting practices in Taiji, Japan. Revolved around the distinguished dolphin trainer, Ric O'Barry, the film follows a redemptive theme while uncovering a shocking instance of animal abuse. In addition to the harm against these aquatic animals, O'Barry's team also expose a growing and serious threat to human health by means of undisclosed mercury poisoning. This visual representation exemplifies blue-chip wildlife cinema through its entertainment driven mode of cinema existing somewhere between representation and stimulation (Vivanco; 112). Although O'Barry sets forward to enlighten individuals about the situations in the infamous cove, the movie's mission-impossible theme, takes away from its criminal implications.



## THE COVE

While diverging from other films like *March of the Penguins*, this documentary illustrates this keyword by its theatricality and “decontextualized representation of sublime nature” (111).



### CITATIONS:

#### IMAGE SOURCES:

IMDB  
Unsplash

#### DEFINITION:

Bouse; 2000

#### OTHER SOURCES:

Bouse; 2000  
Vivanco; 2014

# BLUE-CHIP WILDLIFE CINEMA

A prototypical narrative wildlife film, commonly centered about an animal protagonist, normatively set to exploit the theatrics in nature while complying to changing environmental or moral values. (Bouse; 2000)

Blue-chip Wildlife films, has its negative stigma of utilizing the theatrics in nature by means of multiple justifications. These specific conventions include animals treated as props, by means of an industrial production. Blue-chip films are large-scale, high-budget productions, which usually focus on the drama and majesty of the natural world. Most blue-chip films refrain from controversy or politics and instead, focus on appealing subjects like wildlife animals. These include films that motivate individuals to get involved with the natural community. While they are remarkable to watch, blue-chip nature films are difficult to produce. (Bouse; 20) These films are “an ideal type that conforms to certain stylistic and narrative conventions typically accepted as “documentary” and carry the highest prestige value among producers and audiences. (Vivanco; 111) Blue-chip films are above most nonprofessional natural history filmmakers' budgets, as well as proficiency. Some can, however, incorporate the visual storytelling approach featured in the blue-chip style to produce outstanding, if smaller scale, productions.

The image depicting this keyword is of Stephen "Steve" Irwin, nicknamed "The Crocodile Hunter". Irwin, himself, was an Australian wildlife expert, television personality, and conservationist. ("http://www.theaustralian.com.au/") The television show, The Crocodile Hunter, became a popular due to its unconventional approach to wildlife as well as the charismatic personality of Irwin. While separate from the "cameraman showing the perspective as humans", the show is an exemplary illustration of speciesist perspective.



## THE CROCODILE HUNTER

### CITATIONS:

#### IMAGE SOURCES:

Animal Planet  
Unsplash

#### DEFINITION:

Merriam Webster

#### OTHER SOURCES:

Ryder; 1998  
Ladino; 2014  
Bekoff; 2009



This exemplifies the keyword, speciesist perspective because of Irwin's personal depiction of wildlife. While he was in actuality a wildlife expert, there is still a present aspect of becoming attached with nonhuman animals through work. Removed in this case is the perception of fictionalized nature of wildlife representations. However in this case, while we do not have a speciesist camera, diverging from films like *March of the Penguins*, we as an audience are still informed through a humanist perspective.

# SPECIESIST PERSPECTIVE

The assumption of human superiority on which speciesism is based; in this sense, the human perspective incorporated with the presence of human interaction. (Merriam Webster)

The keyword, speciesist perspective can be broken down into its two perspective parts. The Oxford English Dictionary defines speciesism as "discrimination against or exploitation of certain animal species by human beings, based on an assumption of mankind's superiority." (Ryder; 319). Separate from this idea is the human perspective of having a gender specific, cameraman, showing the perspective as humans. This is additionally one way of thinking about film and nature, through a speciesist camera. In this sense, we can develop the questioning of how humans can come to know species through film and fictionalized nature of wildlife representations on film. (Ladino; 132) The term follows the notion of a humanist, or speciesist perspective, by depicting ways of becoming close with nonhuman animals through work. "Because of individual differences within a species, this view from the top, a human-centered 'them' versus 'us' perspective, can be difficult to apply consistently. Speciesists also often use such words as higher and lower to refer to different groups of animals." (Beckon; 4)





O'Barry depicts companion species through his many relationships to these aquatic animals. The distinction between human and nonhuman species are blurred in his redemptive attempts. Although the documentary film is told largely through a human perspective, or camera, it is inherent that O'Barry deeply connects with the dolphins. He has vocalized the harmful effects of captivity on dolphins at lectures and conferences around the world. The "implosion of nature and culture" is also clear in his activism, not only present in the movie, however in his everyday projects.

RIC  
O'BARRY

The image depicting this keyword is of Ric O'Barry, of whom inspired the film, *The Cove*. O'Barry is known for capturing and training five dolphins that were subsequently used in the notable TV series *Flipper*. He is also known for his extreme transition to assertively combating the captivity industry (Coulbourn; 2). Highlighted in the documentary, *The Cove*, O'Barry's team used undercover strategies to expose dolphin hunting in Taiji, Japan.



#### CITATIONS:

##### IMAGE SOURCES:

IMDB

Stevan Fane

##### DEFINITION:

Haraway

##### OTHER SOURCES:

Haraway; 2006

Coulbourn; 1988

Malloy; 2013

# COMPANION SPECIES

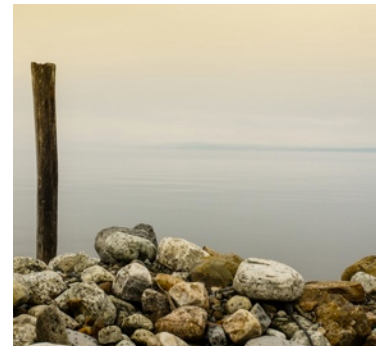
Companion Species is the implosion of nature and culture in the joint lives of dogs and people, who are bonded in "significant otherness." (Haraway)

Companion species is a term, coined by Donna Haraway, that deconstructs the boundaries between human and animal, self and other. (Ladino; 130). In the context of her book, she clarifies that humans and domesticated animals are biologically, closely associated; the two being significant others to each other in complex and uneven ways. "The dogmas of human exceptionalism render our significant and troubled relationships with animals invisible, one-dimensional, and deceptively simplistic" (Haraway; 245). This renders to ecocinema studies, because the term is not limited to pets but instead involves all nonhuman species. In Landino's interpretation to the term, she explains that companion species categorizes as well as cultivates empathy between the two classifications. In this respect, films are speciesist when animals are predominately depicted through the eyes of the human cameramen. Similar to the Speciesist perspective, it is an attempt to understand animals, and they become parodies of human behavior. (131)



The image depicting this keyword is taken from the documentary, *Blackfish*. The film focuses on an orca whale, Tilikum, owned by the company SeaWorld. The premise of the film is following Tilikum, of whom was involved in the deaths of three individuals. Despite these violent crimes, the blame falls on SeaWorld, being that the actions were caused as a consequence of keeping killer whales in captivity. While it is not a cut-and-dry depiction off the term, greenwashing, I feel *Blackfish* accurately represents the misleading of consumers into SeaWorld's company.

Throughout the film, we hear numerous SeaWorld employees telling park visitors the environmental benefits to the orcas by holding them in their tanks. Deception falls upon the misconception of life-spans of these whales, as well as the misbelief of the drooping tails. Although SeaWorld does not explicitly state being a “green” company, these false representations of wildlife proceedings allow for the term, greenwashing, to be represented through the film.



## BLACKFISH



### CITATIONS:

IMAGE SOURCES: [Unsplash](#) & [The Wrap](#)

DEFINITION: [sinsofgreenwashing.org/](https://sinsofgreenwashing.org/)

OTHER SOURCES: [Greenwashing Index](#) & Malloy; 2013

# GREENWASHING

The act of a company or organization that spends more time and money claiming to be “green” through advertising and marketing than, in truth, implementing business practices that minimize environmental impact. (Greenwashing Index)

The term greenwashing commonly refers to the act of misleading consumers regarding the environmental practices of a company or the environmental benefits of a product or service ([sinsofgreenwashing.org/](https://sinsofgreenwashing.org/)). This includes the action of covering up things; the environmental aspect of green-washing well illustrated in the company, Disney Wildlife. This is discussed in Clare Malloy's excerpt, *Nature Writes the Screenplays: Commercial Wildlife Films and Ecological Entertainment*. Here, she discusses how Disney's “green-brand” status continually is challenged by environmentalism and critics, of whom argue that the company is engaged in greenwashing. (170) In addition, this controversial topic is centered on capitalist consumerism as an environmentally responsible activity. An example of greenwashing includes an energy company running on advertising “green” technology, however, the “green” technology representing only a fragment of the company's business. (Greenwashing Index) In this sense, greenwashing makes claims that are neither good nor bad for the environment, but are nonetheless making green claims to sell at higher quantities.

## KEYWORDS

### ECOCRITICISM:

The study of the relationship between literature and the physical environment by means of the application of ecology and ecological concepts to the analysis of literature. (Glotfelty & Fromm)

Eco-critics inquire what role the physical setting plays in the plot of this novel, as well as question the value of uniformity with ecological wisdom. Ecocriticism takes an earth centered approach to literary studies while remaining an acknowledged political mode of analysis. Ecocritics connect cultural analyses straightforwardly to an ecocentric moral and political motive. Subsequently, it can be thought as being closely related to environmentally oriented developments in philosophy as well as political theory (Garrad; 3-4). Author, Dana Phillips defines ecocriticism as a “new variety of critical thinking which opposes the blase´ attitude toward the natural world predominant in literary studies.” (Phillips; 578) Ecocritics investigate topics such as the underlying ecological values, what is meant by the term nature, and whether the examination of "place" should be a distinctive category (580). In consequence, ecocriticism examines the human perception of wilderness, and how it has changed throughout history. An important issue raised by the term includes whether current environmental issues are accurately represented in popular culture and modern publications.

The image depicting this keyword is a the poster for the film, The Day After Tomorrow. The film itself is about a climatologist, making a hazardous trip across America to reach his son, trapped in the center of a sudden international storm which drops the planet into a new Ice Age. The film depicts fictional catastrophic climatic effects in a series of extreme weather events that usher in global climate change.

The film exemplifies the term, ecocriticism, by means of its awareness of an environmental issue. Ecocritics share a similar environmentalist motivation, however the majority are 'nature endorsing'. Ecocriticism analyzes and promotes works of art which raise moral questions about human interactions with nature, while also motivating audiences to live within a limit that will be binding over generations (Garrad; 4). This is depicted through the film by means of the main character's desperation to raise awareness of the impending storm. While there are a multiplicity of ways in which to depict ecocriticism, I felt this film is the most prevalent to the class subject of ecocinema.

### ANTHROPOMORPHISM:

An interpretation of what is not human or personal in terms of human or personal characteristics. Merriam Webster

A film is said to be anthropomorphic if it depicts human or human-like subjects, subjects we understand to be thrown into a world of circumstance and possibility like us. It produces subjects more “like us” and those less “like us” characters and character types we relate to in varying degrees. Anthropomorphism, including personification, characterization and narrative structure, are nevertheless inseparable from the wildlife filmmaking process. Inherently subjective, nature on screen is depicted according to the production and post-production choices of the wildlife filmmaker. According to the essay, False Intimacy: Close-ups and Viewer Involvement in Wildlife Films, raising important questions about the scientific truth value of visual narratives that use this camera technique common in fictional films and television. The close-up shot creates a false intimacy between the human audience and the animal subjects, and among the dangerous results of the technique is the impression that animals have human-like thoughts and emotional responses. (Bouse; 5)

The image depicting this keyword is taken from the movie, March of the Penguins, of which is a nature documentary film following the Emperor Penguins of Antarctica. The documentary depicts the annual journey of said penguins as they march to their long-established breeding ground. The attribution of human characteristics to nonhuman beings is highlighted throughout Luis Vivanco's argument in, “Penguins Are Good to Think With”. Described through the exoticism of penguins, he exemplifies the term through wildlife films that emphasize this phenomenon in the conventional actions linked with penguins. In this sense, the movie, March of the Penguins, detrimentally structures itself to identify human characteristics to create a sense of deep and emotional connections with its targeted audience. (Vivanco; 117) While this specific wildlife film removes the presence of humans within the film, they instead, cast human traits on the animals.

### BLUE-CHIP WILDLIFE FILM:

A prototypical narrative wildlife film, commonly centered about an animal protagonist, normatively set to exploit the theatrics in nature while complying to changing environmental or moral values. (Bouse; 2000)

Blue-chip Wildlife films, has its negative stigma of utilizing the theatrics in nature by means of multiple justifications. These specific conventions include animals treated as props, by means of an industrial production. Blue-chip films are large-scale, high-budget productions, which usually focus on the drama and majesty of the natural world. Most blue-chip films refrain from controversy or politics and instead, focus on appealing subjects like wildlife animals. These include films that motivate individuals to get involved with the natural community. While they are remarkable to watch, blue-chip nature films are difficult to produce. (Bouse; 20) These films are “an ideal type that conforms to certain stylistic and narrative conventions typically accepted as “documentary” and carry the highest prestige value among producers and audiences. (Vivanco; 111) Blue-chip films are above most nonprofessional natural history filmmakers' budgets, as well as proficiency. Some can, however, incorporate the visual storytelling approach featured in the blue-chip style to produce outstanding, if smaller scale, productions.



The image depicting this keyword is taken from the movie, *The Cove*. In this documentary film that analyzes and questions dolphin hunting practices in Taiji, Japan. Revolved around the distinguished dolphin trainer, Ric O'Barry, the film follows a redemptive theme while uncovering a shocking instance of animal abuse. In addition to the harm against these aquatic animals, O'Barry's team also expose a growing and serious threat to human health by means of undisclosed mercury poisoning. This visual representation exemplifies blue-chip wildlife cinema through its entertainment driven mode of cinema existing somewhere between representation and stimulation (Vivanco; 112). Although O'Barry sets forward to enlighten individuals about the situations in the infamous cove, the movie's mission-impossible theme, takes away from its criminal implications. While diverging from other films like *March of the Penguins*, this documentary illustrates this keyword by its theatricality and "decontextualized representation of sublime nature" (111).

#### SPECIESIST PERSPECTIVE:

The assumption of human superiority on which speciesism is based; in this sense, the human perspective incorporated with the presence of human interaction. (Merriam Webster)

The keyword, speciesist perspective can be broken down into its two perspective parts. The Oxford English Dictionary defines speciesism as "discrimination against or exploitation of certain animal species by human beings, based on an assumption of mankind's superiority." (Ryder; 319). Separate from this idea includes the human perspective of having a gender specific, cameraman, showing the perspective as humans. This is additionally one way of thinking about film and nature, through a speciesist camera. In this sense, we can develop the questioning of how humans can come to know species through film and fictionalized nature of wildlife representations on film. (Ladino; 132) The term follows the notion of a humanist, or speciesist perspective, by depicting ways of becoming close with nonhuman animals through work. "Because of individual differences within a species, this view from the top, a human-centered 'them' versus 'us' perspective, can be difficult to apply consistently. Speciesists also often use such words as higher and lower to refer to different groups of animals." (Beckon; 4)

The image depicting this keyword is of Stephen "Steve" Irwin, nicknamed "The Crocodile Hunter". Irwin, himself, was an Australian wildlife expert, television personality, and conservationist. ("<http://www.theaustralian.com.au/story/0,20867,20350280-601,00.html>") The television show, *The Crocodile Hunter*, became a popular due to its unconventional approach to wildlife as well as the charismatic personality of Irwin. While separate from the 'cameraman showing the perspective as humans', the show is an exemplary illustration of speciesist perspective.

This exemplifies the keyword, speciesist perspective because of Irwin's personal depiction of wildlife. While he was in actuality a wildlife expert, there is still a present aspect of becoming attached with nonhuman animals through work. Removed in this case is the perception of fictionalized nature of wildlife representations. However in this case, while we do not have a speciesist camera, diverging from films like *March of the Penguins*, we as an audience are still informed through a humanist perspective.

#### COMPANION SPECIES:

Companion Species is the implosion of nature and culture in the joint lives of animals and people, who are bonded in "significant otherness." (Haraway)

Companion species is a term, coined by Donna Haraway, that deconstructs the boundaries between human and animal, self and other. (Ladino; 130). In the context of her book, she clarifies that humans and domesticated animals are biologically, closely associated; the two being significant others to each other in complex and uneven ways. "The dogmas of human exceptionalism render our significant and troubled relationships with animals invisible, one-dimensional, and deceptively simplistic" (Haraway; 245). This renders to ecocinema studies, because the term is not limited to pets but instead involves all nonhuman species. In Landino's interpretation to the term, she explains that companion species categorizes as well as cultivates empathy between the two classifications. In this respect, films are speciesist when animals are predominately depicted through the eyes of the human cameramen. Similar to the Speciesist perspective, it is an attempt to understand animals, and they become parodies of human behavior. (131)

The image depicting this keyword is of Ric O'Barry, of whom inspired the film, *The Cove*. O'Barry is known for capturing and training five dolphins that were subsequently used in the notable TV series *Flipper*. He is also known for is extreme transition to assertively combating the captivity industry (Coulbourn; 2). Highlighted in the documentary, *The Cove*, O'Barry's team used undercover strategies to expose dolphin hunting in Taiji, Japan.

O'Barry depicts companion species through his many relationships to these aquatic animals. The distinction between human and nonhuman species are blurred in his redemptive attempts. Although the documentary film is told largely through a human perspective, or camera, it is inherent that O'Barry deeply connects with the dolphins. He has vocalized the harmful effects of captivity on dolphins at lectures and conferences around the world. The "implosion of nature and culture" is also clear in his activism, not only present in the movie, however in his everyday projects.

### GREENWASHING:

The act of a company or organization that spends more time and money claiming to be “green” through advertising and marketing than, in truth, implementing business practices that minimize environmental impact. (Greenwashing Index)

The term greenwashing commonly refers to the act of misleading consumers regarding the environmental practices of a company or the environmental benefits of a product or service ([sinsofgreenwashing.org/](http://sinsofgreenwashing.org/)). This includes the action of covering up things; the environmental aspect of green-washing well illustrated in the company, Disney Wildlife. This is discussed in Clare Malloy’s excerpt, *Nature Writes the Screenplays: Commercial Wildlife Films and Ecological Entertainment*. Here, she discusses how Disney’s “green-brand” status continually is challenged by environmentalism and critics, of whom argue that the company is engaged in greenwashing. (170) In addition, this controversial topic is centered on capitalist consumerism as an environmentally responsible activity. An example of greenwashing includes an energy company running on advertising “green” technology, however, the “green” technology representing only a fragment of the company’s business. (Greenwashing Index) In this sense, greenwashing makes claims that are neither good nor bad for the environment, but are nonetheless making green claims to sell at higher quantities.

The image depicting this keyword is taken from the documentary, *Blackfish*. The film focuses on an orca whale, Tilikum, owned by the company SeaWorld. The premise of the film is following Tilikum, of whom was involved in the deaths of three individuals. Despite these violent crimes, the blame falls on SeaWorld, being that the actions were caused as a consequence of keeping killer whales in captivity.

While it is not a cut-and-dry depiction of the term, greenwashing, I feel *Blackfish* accurately represents the misleading of consumers into SeaWorld’s company. Throughout the film, we hear numerous SeaWorld employees telling park visitors the environmental benefits to the orcas by holding them in their tanks. Deception falls upon the misconception of life-spans of these whales, as well as the misbelief of the drooping tails. Although SeaWorld does not explicitly state being a “green” company, these false representations of wildlife proceedings allow for the term, greenwashing, to be represented through the film.

## FULL WORKS CITED:

### ECOCRITICISM:

- Glotfelty, Cheryl and Harold Fromm (Eds). *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: University of Georgia, 1996.
- Garrard, Greg, *Ecocriticism*. New York: Routledge, 2004.
- Dana Phillips. "Ecocriticism, Literary Theory, and the Truth of Ecology." *New Literary History* 30.3 (1999): 577-602
- IMAGES: <http://www.imdb.com/title/tt0319262/>; <http://unsplash.com/post/81123587039/download-by-wojtek-witkowski>;  
<http://unsplash.com/post/78803229529/download-by-sylwia-bartyzel>

### ANTHROPOMORPHISM:

- Malloy, Clare. "Nature Writes the Screenplays: Commercial Wildlife Films and Ecological Entertainment." Ed. Stephen Rust, Salma Monani, and Sean Cubitt. *Ecocinema Theory and Practice*. New York: Routledge, 2013. N. pag. Print.
- Bousé, Derek. "False Intimacy: Close-ups and Viewer Involvement in Wildlife Films." *Visual Studies*. 18 (2003): 123-132.
- "Anthropomorphism." Merriam-Webster.com. Merriam-Webster, 2014. Web. 21 April 2014.
- IMAGES: <http://abbysroad.wordpress.com/2010/01/14/march-of-the-penguins/>; <http://unsplash.com/post/76690037112/download-by-nicola-perantoni> ; <http://unsplash.com/post/73463731774/download-by-paul-jarvis>

### BLUE-CHIP WILDLIFE CINEMA:

- Derek Bouse. *Wildlife Films*. Philadelphia: University of Pennsylvania Press, 2000. Project MUSE. Web. 22 Apr. 2014. <<http://muse.jhu.edu>>.
- Vivanco, Luis. "Penguins Are Good to Think With." Ed. Stephen Rust, Salma Monani, and Sean Cubitt. *Ecocinema Theory and Practice*. New York: Routledge, 2013. N. pag. Print.
- IMAGES: <http://www.imdb.com/title/tt1313104/>; [https://s3.amazonaws.com/oombf-com-files/xzuvhgdQGul0amA3Qc7a\\_373A9681.jpg](https://s3.amazonaws.com/oombf-com-files/xzuvhgdQGul0amA3Qc7a_373A9681.jpg);

### SPECIESIST PERSPECTIVE:

- Ladino, Jennifer. "Working With Animals: Regarding Companion Species In Documentary Film." Ed. Stephen Rust, Salma Monani, and Sean Cubitt. *Ecocinema Theory and Practice*. New York: Routledge, 2013. N. pag. Print.
- Ryder, Richard D. (2009) [1998]. "Speciesism," in Marc Bekoff (ed.), *Encyclopedia of Animal Rights and Animal Welfare*. Greenwood
- <http://www.psychologytoday.com/blog/animal-emotions/200908/individual-animals-count-speciesism-doesnt-work>, Marc. "Individual Animals Count: Speciesism Doesn't Work." *Psychology Today: Health, Help, Happiness*. N.p., n.d. Web. 23 Apr. 2014.
- "http://www.theaustralian.com.au/story/0,20867,20350280-601,00.html; Biography: Steve Irwin. The Australian. News Limited. 4 September 2006.
- IMAGES: [http://www.starpulse.com/Television/Crocodile\\_Hunter/News/](http://www.starpulse.com/Television/Crocodile_Hunter/News/); [https://s3.amazonaws.com/oombf-com-files/PYiPY2JSkWSJ4knweWRg\\_IMG\\_6953.jpg](https://s3.amazonaws.com/oombf-com-files/PYiPY2JSkWSJ4knweWRg_IMG_6953.jpg)

### COMPANION SPECIES:

- Ladino, Jennifer. "Working With Animals: Regarding Companion Species In Documentary Film." Ed. Stephen Rust, Salma Monani, and Sean Cubitt. *Ecocinema Theory and Practice*. New York: Routledge, 2013. N. pag. Print.
- Haraway, Donna J. *When Species Meet*. N.p.: Univ of Minnesota, 2007. Print.
- O'Barry, Richard; Keith Coulbourn (1988). *Behind the Dolphin Smile*. Chapel Hill, NC: Algonquin Books of Chapel Hill.
- IMAGES: <http://stevanfane.tumblr.com/>;

### GREENWASHING:

- Malloy, Clare. "Nature Writes the Screenplays: Commercial Wildlife Films and Ecological Entertainment." Ed. Stephen Rust, Salma Monani, and Sean Cubitt. *Ecocinema Theory and Practice*. New York: Routledge, 2013. N. pag. Print.
- <http://www.greenwashingindex.com/about-greenwashing/>
- IMAGES: <http://www.thewrap.com/blackfish-effect-seaworld-fire-ca-bill-proposes-ban-whale-shows/>; [https://s3.amazonaws.com/oombf-com-files/FrW4RJXT06kQzD4Jvj3x\\_\\_MG\\_1292-Edit.jpg](https://s3.amazonaws.com/oombf-com-files/FrW4RJXT06kQzD4Jvj3x__MG_1292-Edit.jpg)