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ECOLINGUISTICS AND THE EDUCATION OF YOUNG PEOPLE

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Abstract
Most ecolinguistic analysis is conducted with texts produced for the general public. This article explores the use of ecolinguistics in the education of young people. The analysis focuses on young people's media, specifically focusing on films. Two children's movies (*The Lorax* and *Back to the Outback*) are analyzed using the ecolinguistic concept of stories we live by and the ecojustice concept of intersectionality. This analysis is undertaken to explicate these concepts in the hope that others will employ these same concepts to analyze other texts. These example analyses are explained about classroom practice and generating "noticing" as a learning outcome. Finally, five further techniques for involving students and others in ecolinguistic and ecojustice analysis are described. This article gives important insight into practical tools that can benefit teachers and students in the classroom. Additionally, children's films and other media developed for children and youths may also be useful for the enjoyment and education of adults.

Keywords: classroom techniques, ecolinguistics, intersectionality, media analysis, pedagogy, stories we live by

Introduction
Ecolinguistics has been defined as a field that "explores the role of language in the life-sustaining interactions of humans, other species, and the physical environment" (https://www.ecolinguistics-association.org). There is a pressing need to include a greater focus on sustainability and environmental justice at all levels of society, including in the early stages of young people's education. In this article, we address the lack of literature on ecolinguistics in children's educational practices. We describe some applications of ecolinguistics for teaching children and youth, with specific reference to children's movies as important resources for language learning and teaching. Furthermore, we focus on the medium of English, but as climate change is a global issue, such efforts must also take place across cultures and in different languages.

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Ecolinguistics combines two words: ecology and linguistics. Ecology looks at how animals (including human animals), plants, other organisms, and the physical environment (such as seas and mountains) live together. Linguistics studies language, which includes words, images, and other ways we use to communicate with each other. By combining ecology and language, ecolinguistics examines how the language we use impacts our understanding of and actions toward the rest of the environment and fellow humans.

Language is powerful. An example is an anecdote attributed to the famous 20th-century linguist, Benjamin Whorf. Before he became a linguist, Whorf was a fire safety inspector. One day, as a fire safety inspector, he went to a company that stored gasoline (petrol) in containers. In one room, the containers were labeled full, and in another room, they were labeled empty (Allard-Kropp, 2023). When people saw the word "empty" on the containers, they thought it was safe to smoke cigarettes in that room. In reality, the containers in that room were empty of liquid, but full of dangerous gasses, which could cause explosions. Thus, words did have a great deal of power. By changing the labels on the "empty" containers, the workplace became safer. This short vignette can be used in the classroom to foreground the importance of language as a resource, and that in a very real sense, "words can hurt."

Proverbs offer another area for classroom discussion of language's power. Two familiar English proverbs show a negative attitude toward other animals: "More than one way to skin a cat" and "Kill two birds with one stone" (PETA, 2023). Abuses such as skinning cats occur; they are not just sayings (e.g., Endley, 2020). Happily, friendly alternative proverbs exist, including "More than one way to pet a cat" and "Feed two birds with one scone" (scones are small cakes) (PETA, 2023). The hope is that when language changes, so too do people's thinking and actions, and when people's thinking and actions change, so too does their language.

Literature Review

Having described the basics of ecolinguistics and the power that language has, we now discuss children's media – specifically focusing on movies. Research has shown that children love animated movies (Meng et al., 2020), which is unsurprising for anyone who has ever spent much time with children. Indeed, children's media is an important source of information and learning, as children are frequently exposed to animated movies, cartoons, and other media, and the development and popularity of the smartphone and wifi have further contributed to this. These exposures of children to media are not just brief, inconsequential moments of entertainment - they can have important effects (Gökçearslan, 2010). Research has suggested that media can frame the way children and others see the world and build their reality (Gamson et al., 1992).

One form of media, animations, appeals to children partly due to their fast pace of action, often fantastical subject matter, and visual presentation (Berarducci, 1971). What is shown in children's movies has real-world outcomes. For example, Huesmann et al. (2003) found that childhood viewing of violence in the media (N=779) can predict violent future behavior by the same children, even when controlling for other factors. Children may learn undesirable behaviors that may even put their lives in danger from watching animations with violent or other potentially inappropriate content, and long-term watching of such negative content

can lead children into patterns of thinking that depart from reality. Meng et al. (2020) gave the example of an eight-year-old girl from Chengdu, China, who died after imitating rock climbing seen in the Boonie Bears animated TV series.

Less immediately life-and-death health concerns can also arise from the watching of children's media. For example, Naderer et al. (2019) explored brand placement (i.e., where manufacturers pay to have their products appear in films, etc.) in animated movies, noting that animated movies contained fewer brand placements than non-animated movies, but those products that did appear were central to plots.

Further to this, research has demonstrated that unhealthy foods and drinks are often incorporated into movies aimed directly at children all over the world, thus possibly increasing childhood obesity (Matthes & Naderer, 2019). For instance, one study found that children who watched "Alvin and the Chipmunks" (in which the animated chipmunks eat oversized portions of snacks) had a three times higher likelihood of child viewers choosing to eat the most-featured snack (cheese balls), as opposed to healthier options, following their watching of the film, (Brown et al., 2017). Perhaps surprisingly, another study reported that foods linked to obesity are promoted even in media that perpetuates a stigma against obesity (Throop et al., 2014).

In the same vein, viewing smoking in media was linked to increases in smoking among adolescents (Charlesworth & Glantz, 2005; Titus-Ernstoff et al., 2008), and children who saw characters in media using firearms were more likely to use guns themselves (Dillon & Bushman, 2017). What this may tell us is that unhealthy and dangerous behaviors, attitudes, and perceptions about the world can result from watching animated movies and other media.

Gender has likewise been researched concerning children's movies. Studies have found that the roles females and males play in movies can lead children to take on an understanding of gender in which women play submissive roles (Gökçearslan, 2010). Klein and Shiffman (2006) found that cartoons provided positive affirmation of physical attractiveness and negative messages about being seen as what is considered to be physically unattractive. Studies of Disney cartoons also showed that protagonists were more likely to be more attractive and thinner than antagonists and female protagonists were thinner and more attractive than male protagonists (Cash, 2002).

On the other hand, children's movies and television can contain pro-social educational messages and have a positive impact, even for very young children (Anderson & Pempek, 2005). In specific fields of knowledge such as geography, *Dora the Explorer* has been noted as educational for preschool children (Carter, 2008). Socially beneficial behaviors, such as helpfulness, can also be developed through viewing such behaviors in movies. De Leeuw and van der Laan (2018) found that children's helping behaviors increased in the short term after they watched Disney characters behaving in a helping manner.

It is not always clear how much children can comprehend when it comes to concepts that appear in media, even if designed for them. Alehpour and Abdollahyan (2022) investigated children's interpretations of challenging themes in the movies *Zootopia* and *Kung Fu Panda 3*. Such themes that were difficult for children to understand were, in *Zootopia*, stereotyping, fear, and obedience, while in *Kung Fu Panda,* challenging stereotypical and idealistic male body types,

especially in the case of the protagonist, 'Po'. In all, these studies suggest that the language of children's media can have a powerful impact on children's thinking.

Applying Ecolinguistics to two children's movies

The current section of this article describes two animated children's movies: *The Lorax* and *Back to the Outback*. These were chosen firstly because they are widely available and popular. Secondly, both movies strongly connect to themes regarding the environment and humans' relationships to the environment. In *The Lorax*, themes of human encroachment on the natural world are explored, as are consumerism and environmental destruction. *Back to the Outback*, on the other hand, deals more closely with issues of conservation, the judgment of non-human life, and the relationships between humans and non-human animals. As such, these two films are excellent exemplars of how to use ecolinguistic analysis of children's media in the classroom. These movies will be used later in the article for examples of ecolinguistic analysis techniques.

Before this, we must also clarify that we have chosen two movies that come from different periods and thus may have contextual and thematic differences. For example, *The Lorax* (2012) was made about 10 years before *Back to the Outback* (2021). That and the fact that *The Lorax* is partially based on a 1971 book, might help explain why *The Lorax* is not as strong as *Back to the Outback* on gender equality.

After we had decided on the movies, all the researchers then viewed the two movies and made notes. Next, we conducted an online search to locate the transcripts of the movies. Transcripts for movies can be very useful when analyzing them. Transcripts usually have two parts: first, what the characters say, including when in the movie the words are spoken, and, second, what actions take place in concert with the words. However, transcripts may not always be 100% accurate.

We began by considering the context of the movies. From a teaching perspective, contextual questions can form the first part of an ecolinguistics lesson. The context could include the year the movie/media/resource was made available, who created the resource, what country(s) was it made in, and in the case of movies, the plot, what reviewers (including those on social media) said, and the resource's popularity. Specifically for movies, other contextual factors we can bring to students' attention could include whether it was based on a book, whether it was distributed in theaters or via streaming or both, who wrote, directed, and produced the film, and whether well-known actors appeared in the film. Much or all of this information is available on the internet. In the below, we summarize the two films before later analyzing them from an ecolinguistic perspective.

Summary of movie 1: Back to the outback

Back to the Outback is an animated musical, and action-comedy that began streaming on Netflix in 2021. The film has two sets of main characters who at the beginning of the film live or work at a wildlife park in Sydney, a large city on the eastern coast of Australia. The first set of main characters are five nonhuman animals whom humans see as deadly and scary. The two main human characters are Chaz Hunt and Chazzie, a zookeeper in charge of these nonhuman animals and his son. These negative feelings toward the five felt by humans contrast with the adoration humans feel toward a koala named Pretty Boy whom the park has made

into a celebrity. Thus, the park attracts visitors by encouraging humans to hate the five supposedly dangerous inmates and love the one supposedly cute inmate.

Much of the film consists of the other four's adventures escaping from the park and reaching the Outback, a part of Australia sparsely populated by humans, pursued by Chaz and Chazzie. Along the way, they are assisted by members of the Ugly Secret Society (USS), other nonhuman animals who are despised and hunted by humans, such as sharks, Tasmanian devils, and spiders. Plus, due to an accident of sorts, Pretty Boy joins the four, and he starts to see that he is only being used by the humans, who don't care about him. Most of the humans whom the four plus Pretty Boy encounter are hostile or uninterested, except for an Aboriginal schoolgirl who assists them. [In Australia, the Aboriginals are the people who inhabited the land for thousands of years but were disenfranchised when the Europeans began arriving in the 18th century (Blakemore, 2019)]. The escapees make it to the Outback where they feel at home. Along the way, Chazzie learns some hard truths about his dad and some happy truths about the nonhuman animals he used to despise. Father and son are won over to appreciating all the formerly despised animals, and the film ends happily.

Summary of Movie 2: The Lorax

The Lorax is a 2012 animated musical comedy film, based fairly loosely on the 1971 book of the same name by Dr. Seuss (Geisel, 1971). The protagonist of *The Lorax* is a 12-year-old boy, Ted, who lives with his unsupportive, pessimistic mother and his supportive, optimistic grandmother. Ted and his family live in a city where all the trees and other plants are artificial. Everything that people think they need is supplied within the city. Thus, no one ever leaves and never encounters real nature. The city's mayor, Aloysius O'Hare, the film's villain, wants no real trees, because trees produce oxygen, and O'Hare sells bottled oxygen.

Ted has a crush on an older girl, Audrey, and when he learns that Audrey wants a real tree, his mission in life becomes to bring her one. Ted's mother discourages his quest. Ted learns from his grandmother that he can only find real trees by asking a character called the Once-ler, who lives alone outside the city. Thus, Ted rides his bike past the city walls to a polluted area, where he meets the Once-ler and learns that when the Once-ler was young, there existed a beautiful forest ecosystem rich in Truffula Trees (a species imagined by Dr. Seuss). Nonhuman animals lived happily among the trees. The Once-ler cut down a tree and made a garment, a thneed (another product of Dr. Seuss' imagination), from the tree. The thneeds were very popular with people. As a result, more trees needed to be chopped down to make more thneeds.

The money from the thneeds made the Once-ler and his family rich. His mother especially had pushed him to produce more thneeds. However, after the forest was destroyed and his income evaporated, the Once-ler's family abandoned him. Now, in the present, the Once-ler does have one truffula seed left which he gives to Ted. Ted plants the truffula seed in the city. It grows and soon more trees grow, and wild animals return.

The above two film examples of contextual description can be produced for and/or with students as a classroom activity. While not all movies and other media will be as rich in ecological topics as these two movies, almost all children's movies and other media will have some aspects that can be examined from an ecolinguistic

perspective. Having explained the context as the first step in bringing ecolinguistics into the younger people's classroom using movies, we can now examine the content in light of two ecolinguistic concepts: stories we live by and intersectionality.

Applying stories we live by to the two children's movies

In this section, we apply key ecolinguistic concepts of stories we live by (Stibbe, 2015, 2021) and intersectionality (Phoenix, 2006) to the children's movies described above. Ecolinguistics involves more than individual words or images; ecolinguistics also considers the stories told with the words, images, etc. Another term for stories is mental models, also known as the stories we form in our minds when we think of something. Stories are so important because they shape how we think about people, places, things, ideas, and more. For instance, a photo of black smoke coming from a factory can tell a positive story about jobs for the people working in the factory, products built in the factory that make people's lives more convenient, and inventions that make the factory more efficient and lowered the prices of its products. Alternatively, the same photo can tell a negative story of pollution poisoning workers in the factory and people living nearby, greenhouse gas emissions worsening the climate crisis, and drilling for fossil fuels so that the factory can continue operations.

In ecolinguistics, a story is not the same as a story in a single novel or an individual movie. For example, a story in a movie has characters, these characters are involved in one or more conflicts, and those conflicts are usually resolved by the end of the movie. For example, in *The Lorax*, the main character, Ted, has a conflict: he wants to grow a natural tree in the city where he lives. The conflict is resolved when, after many dangerous adventures, Ted successfully plants a tree.

Instead of being about only one novel or movie, a story in ecolinguistics can apply to many individual situations, both fictional and real. From the point of view of environmental protection, stories can benefit the environment, harm the environment, or have little or no impact on the environment. For example, beneficial stories might be about people changing from eating meat made by raising animals, such as cows and chickens, and then killing them for meat to stories about people instead eating protein alternatives, such as beans, fermented meat, plant-based meat, or meat grown from small numbers of animal cells. On the other hand, detrimental stories might be those that claim humans, especially males, need to eat traditional meat from slaughtered animals to be healthy and to protect the economy.

Destructive stories often involve human superiority and separateness from other animals. Thus, such stories justify any harm done to these animals, as long as humans seem to benefit. An example might be taking animals from their native habitats and putting them in zoos, parks, and aquariums for the entertainment of humans, something seen in the film *Back to the Outback*. In contrast, beneficial stories show coexistence between humans and the rest of nature. Examples include traditional Japanese and Chinese paintings, in which humans are small, and other elements of nature, such as trees and mountains, are very large. Beneficial stories model beliefs and actions including resilience, equality, and lower consumption and waste. As described by Stibbe (2021, p. 29), beneficial stories depict "that the goal of life is to be more not have more; that the aim of society is wellbeing rather than economic growth; that humans are dependent on nature". Of course, beneficial vs. destructive does not need to be either/or dichotomies. However, the idea is to

popularize and create more beneficial stories and importantly, to help people recognize the beneficial or destructive qualities of texts that they read, hear, or view. The process is similar to people learning to read food labels to find out which foods are more or less healthy. Similarly, if people are going to rent an apartment, they need to be able to read rental contracts.

Applying intersectionality to the two children's movies

Ecolinguistics also focuses on intersectionality as part of ecojustice, the idea that the less powerful people in the world should not suffer from environmental damage to which they contributed little. One of many sources of issues related to ecology and ecolinguistics that we can look at to think about intersectionality is the United Nations' Sustainable Development Goals (SDGs) (United Nations, 2023). These 17 goals envision a safer, happier, healthier world. Each goal has targets. For example, Goal 16, Peace, Justice, and Strong Institutions, has targets for inclusiveness, as does Goal 10, Reduced Inequalities. Inclusiveness aims to protect people from discrimination due to racism, religious prejudice, etc.

In another example of interconnection, Goal 1, No Poverty, connects to Goals, 2, 3, 4, and 6, which involve hunger, health, education, and clean water and sanitation, respectively. While most of the Sustainable Development goals directly concern humans, Goal 14, Life Below Water, and Goal 15, Life on Land, consider nonhuman animals, and these animals are the main characters in one of the movies analyzed here: *Back to the Outback* and are also important in *The Lorax*.

Of course, the environment is a key issue of ecolinguistics research. Intersectionality builds on this by encouraging us to look to see if other issues also come alive in the same text. If so, the text helps people think about those other issues. For example, *Back to the Outback* considers Sustainable Development Goal (SDG) 5, Gender Equality, as females, particularly Jackie and Maddie, assume leadership roles, and the main human helping the escapees is female students. Furthermore, part of the cruel treatment of the nonhuman animals at the wildlife park stems from the macho image that Chaz feels he needs to take on, and part of that image involves being mean to nonhuman animals and protecting children from those who are believed to be scary animals.

Rather than teachers informing students of examples of intersectionality in the films, teachers could give examples of intersectionality in a news item, such as news about poor people being driven to undertake dangerous migration journeys due to climate change making it impossible to farm their land. This example combines climate change (SDGs Goal 13) and poverty (SDGs Goal 1). Once students have gained a better understanding of intersectionality, they can look for their examples in films and other media.

We also see Goals 10 and 16 in *Back to the Outback*. Except for Pretty Boy, the nonhuman animals who escape from the park and those nonhuman animals who befriend them along the way are part of the U.S.S. (the Ugly Secret Society). Research suggests that physical appearance impacts inclusion (Berscheid, 1982). For example, Maxfield et al. (2019) found that more physically attractive people received higher ratings when applying to be radiology residents.

This is similar to the issue of charismatic megafauna (Wildlife Reserves Singapore, 2017), i.e., large animals, such as pandas and tigers, who are popular among humans. Because of these nonhuman animals' charisma, efforts to protect

them are more likely to receive attention and funding from governments, non-profit organizations, and the public. In contrast, less charismatic animals, such as the members of the Ugly Secret Society, have greater difficulty evoking human sympathy. What about where students live? Who are the charismatic animals, and which animals seem to lack charisma? Can students do anything to increase a species' charisma?

Intersectionality can also be seen in *The Lorax*. Again, SDG 5, Gender Equality, appears, but this time, females are portrayed negatively, as inactive characters whose main role is to motivate or demotivate males who do the bulk of the action, just as Audrey motivates Ted to get her a real tree, his mother discourages him from challenging the mayor and from growing trees, and the Once-ler's mother motivates him to cut down all the truffula trees. Probably, the main SDG in *The Lorax* is Goal 12, Responsible Consumption and Production. Until Ted helps them see the error of their ways, the city's residents seem perfectly happy as consumers, cut off from the natural world; even their air comes in bottles. Gilquin (2022) did a study related to consumerism when she looked at the purchase of second-hand products. Who buys such products? Who is involved in collecting them? For instance, in Singapore and nearby countries, people known as rag-and-bone men earn their living collecting and selling items wealthier members of the public have discarded (Ng, 2023). Thus, Goal 12 intersects with Goal 1 about ending poverty. What is the situation with second-hand products where students live? Would their families buy such products?

Noticing

Both of these tools for conducting ecolinguistic analysis – stories we live by and intersectionality - result in the development of "noticing" on the part of students. Noticing is a metacognitive skill that results in learners paying conscious attention to relevant information (Batstone, 1996; Schmidt, 1992). Noticing can be encouraged both explicitly and implicitly by teachers, but it is a complicated process that requires repetition (Batstone, 1996). Explicitly, teachers could draw attention to a specific language feature and ask students to focus on it. Implicitly, teachers could ask students to reflect on the text and pick out features themselves. Noticing has been applied as a way for teaching students to internalize grammatical rules, but in an ecolinguistic sense, we want students to notice language use and pay conscious attention to it. This is a tool that can lead to greater critical analysis and critical thinking, as described by Alehpour and Abdollahyan (2022).

The goal of ecolinguistic analysis is not to convince students to agree with teachers' values or views. Teacher values are highly individual and contextual (cf. Chau & Shunmugam, 2021; Utley & Roe, 2022). Thus, while teachers can recognize their values and share them to an extent, it is important to note that teaching children about the natural world is not a case of persuading students. The goal is not to develop a shared identity or view of the world, but to develop a "consideration of the interrelationships of humans with other organisms and the physical environment" (Stibbe, 2021, p. 11).

In the final section below, we suggest five further techniques that could be applied to the analysis of movies or other forms of media to foster noticing in an ecolinguistic pedagogical approach.

Further Ecolinguistic Applications

Analyzing talking time

One technique that can be used to draw attention to concepts such as intersectionality is to have students analyze, either roughly or more precisely, who speaks and how much they speak. Do some characters dominate the storyline? Are they given more lines to speak than others? If so, what characteristics do these speakers have? Characteristics can relate to questions of gender and race, but can also, from an ecolinguistic perspective, lead to questions related to how humans relate to the non-human world. For example, in *Back to the Outback*, the nonhumans speak more than the humans. With a film's transcript, measurement of talking becomes easy, although trying to understand the meaning behind the numbers is never easy.

Focusing on grammar and vocabulary

We can draw attention explicitly to language features. This can include grammatical constructions, such as the use of the passive voice. Take, for example, this extract from *Back to the Outback* when discussing *Duncan the Dung Beetle*: *"Duncan? I thought he got released back into the wild."* This passage describes a typical conversation which seems to imply a normal practice of capture and release. However, 'released' is a passive construction. Rather than 'his captor released him back into the wild.' The use of the passive has the effect of hiding the agent of capture and release. Duncan is passive and powerless; the humans are active and powerful. What does this say about the process of capture of wild animals?

Encouraging deeper contextual research

We can even go into the context of the film as an object, rather than a narrative, to generate ecolinguistic awareness. For example, *The Lorax* received criticism as its parent studio partnered with several organizations to promote its products. Specifically, the car company Mazda released a partnered promotional advert for a petrol-based SUV with the 'Certified Truffula Tree Seal of Approval' (Rome 2012). We can use cases like these to foster discussions and help students to express their thoughts through the use of questioning. For example, why do film companies partner with companies that produce cars and other vehicles? Why did this partnership,ip in particular attract attention? More advanced and older students can be asked to conduct further research themselves. For example, teachers could ask students to examine more of the 70 promotional partners of *The Lorax* and present why perhaps they chose to promote their products in the film, using information that can be found online.

Interpreting metaphors

Metaphors are one of the nine stories we live by (Stibbe, 2021). Metaphors can be found in many different types of texts. By metaphors, we mean when something is described or referred to in terms of something else. In contrast to the use of *ugly* as a metaphor for being evil and dangerous, *Back to the Outback* presents a simple and timeless message that we should not judge books by their covers, i.e., appearance does not tell us much about the true nature of individuals. Humans thought that the nonhuman animals in the Ugly Secret Society were dangerous and otherwise bad, just because they were not cute like Pretty Boy, the

koala. We can help students to explicitly notice such metaphors as well as why the metaphors can harm or help our understanding of the world. To what extent do we judge nonhuman animals as ugly, what criteria are used to determine beauty, and is there a difference between appearance and dangerousness among the animals in the film?

When teaching students how to identify metaphors, we might want to start with very simple examples of metaphors, either pointing them out to students or asking students to identify metaphors themselves. For example, in *The Lorax*, the line "Ted we already have a tree, it's the latest model," is a metaphor suggesting that humans own trees; therefore, humans can do what they want with three, such as cutting them down to make thneeds. Is the correct view of trees, nonhuman animals, etc.?

Exploring and contrasting anthropocentric and ecocentric perspectives

Whatever media products we are using, whether they be films, books, social media posts, etc. are created by humans. Thus, it is no surprise if the texts show a human-centered view of the world, also known as anthropocentric (anthro-meaning 'human'). In contrast, teachers can suggest perspectives other than the human world: the world of other animals, plants, and other parts of nature, such as streams (known as ecocentric or nature-centric perspectives).

Table 1 contrasts the ecocentric and anthropocentric perspectives, bearing in mind that the two perspectives are a spectrum of views, not two either-or concepts.

Table 1. Contrasting ecocentrism and anthropocentrism

	Ecocentrism (a.k.a. naturecentrism)	**Anthropocentrism (a.k.a. humancentrism)**
1.	All beings have equal importance.	Humans are superior and, thus, have greater worth and the right to dominate; other-than-humans are inferior and, thus, have lesser worth and deserve lower status.
2.	Economic growth is less important than protecting ecosystems.	Economic growth receives high priority.
3.	Technology can be useful but only if it reduces humans' impact on the more than human world.	Technology plays a key role in satisfying human desires.
4.	Large areas of the Earth should be protected from human use.	All areas should be open to human use.
5.	Humans sometimes need to give control to other species, such as humans staying safe by staying out of the way of snakes, coyotes, and sharks.	When the coexistence of humans and other species causes danger to humans, the other species should be removed.
6.	Human actions that threaten other species are avoided.	Humans can live separately from other species, except for species invited by

		humans, such as pets and plants grown by humans.
7.	Perhaps the human population should be limited.	Other species need to make way for humans. For other species, this could mean population relocation, population reduction, living only in zoos, on farms, e.g., tiger farms, in virtual reality, or even extinction.
8.	Success for people consists of minimizing our footprint, enjoying nature, and living harmoniously with other beings, including other humans, in a spirit of cooperation, instead of competing against them.	Success for people consists of individually accumulating possessions, traveling widely regardless of the greenhouse gas emissions resulting from those travels, and gaining money and a reputation for one's self.

How can texts have an ecocentric perspective at least some of the time? One way is to show the world from the perspective of the nonhuman world. For example, in *The Lorax*, the nonhuman animals make sounds and do actions, but they do not speak words, unless the Lorax, who seems to be a kind of human, is counted. Furthermore, most of the film's action involves humans. In contrast, in *Back to the Outback*, nonhuman animals are the main characters.

Also, the art of traditional and indigenous cultures can be instructive, as these cultures have gone thousands of years without destroying the more than human world on which they depend for survival (Stibbe, 2021). As mentioned earlier in this article, in some traditional art, humans and their creations are often small, while natural elements, such as rivers, are large. This contrasts with what many human cultures are doing to the more than human world, such as climate change which endangers many species, including homo sapiens. Nowadays, the more than human world must bend to humans' desires.

Realism arises as an issue when showing nonhuman animals in texts. For example, in *Back to the Outback*, the escapees get along well, whereas in nature, they might attack, kill, and eat each other. Another animated film in which animals escape from a zoo, *Madagascar* (Darnell & McGrath, 2005), does raise this point, as the four escapees are a giraffe, hippo, zebra, and lion. The first three are herbivores, while lions are carnivores, and the lion in the story struggles against the desire not to eat his friends.

The idea of a Council of All Beings encourages an ecocentric perspective (Strobel, 2001). A simplified version of this ecocentric idea encourages students to put themselves in the shoes of other species as a way to bring different perspectives to bear on whatever text they are considering. What about marine animals/plants, land animals/plants, farmed animals/plants, wild animals/plants, etc.? Are they represented in the text? This is not to say that all must be represented, but whether they should be represented merits consideration.

Humans are also represented on the Council of All Beings, and it is important to remember that perspectives differ among humans. For example, in movies such as *Crazy Rich Asians* (Chu, 2018), the greenhouse gas emissions caused by the extravagant lifestyles of the main characters are not discussed, nor are the impacts

of climate change on the lives of poor people in Asia or elsewhere in the world. Should humans on both sides of the wealth divide be on the Council?

An idea similar to the Council of All Beings stems from a 10th-century book believed to be from Iraq: *The Animals' Lawsuit Against Humanity* (Kaufmann, 2005). As is clear from the title, in the book, which can be performed as a play, various nonhuman animals voice their grievances against humans. If such grievances existed more than 1000 years ago, when humans were so much fewer and had so much weaker technology, imagine what these animals might have to say today.

It is worth noting that all these techniques/areas of focus in promoting 'noticing' can be done through an EAR or Exploration-Analysis-Reflection framework (Chau, 2003). That is, after the students have watched the movie and/or gone through the movie transcripts (exploration), they may be guided to perform analytical tasks including the analysis of talking time, linguistic features that reveal or project certain ideologies, of the role of the context, of layers of meaning and if views that are human-centric or ecocentric, as discussed. Having familiarity with the movie or the content of the movie through the transcript supports and enhances the completion of the analytical task. The final phase of the framework is reflection. At this phase, students can be engaged to talk about their thoughts and feelings after watching the movie and completing the classroom tasks based on any of the suggested areas of focus. Van der Kolk (2014) added a step after reflection: action, and certainly, the understandings gained via ecolinguistics can only impact reality if they are acted upon.

Conclusion

Ecolinguistics is not something that should be restricted to linguists and other academics, and we should aim to take ecolinguistics further than just within academic institutions. Understanding the relationship between language, nature, and society is a crucial activity. Furthermore, students' ability to understand messages and extract life lessons from media comes alive when as educators, we promote critical thinking, so that learners reflect on their identity in the world and as a part of the natural world. In this article, we have tried to show potential applications of ecolinguistics in language learning and teaching with students using media such as movies. Then, several techniques and approaches that educators can use from an ecolinguistic perspective are discussed to foster this critical thinking about relations between the natural world and language, by reflecting on and analyzing two children's movies: *Back to the Outback* and *The Lorax*. We hope the discussion in this article will be useful for other academics interested in ecolinguistics and for teachers who wish to use some of the ideas contained herein to enrich and inform their classroom practice.

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