

IDS 2935 (class # 21676)

Humans, Oil, Plants, Energy

Tuesday, periods 2-3, 8:30 am-10:25 am Matherly 0113

Thursdays, period 3, 9:35 am-10:25 am Matherly 0115

INSTRUCTOR INFORMATION

Instructor: Katerie Gladdys

Office: FAC Room 301

Email: kgladdys@ufl.edu

Phone: (352)273-3073 (Email is the best way to reach me.)

Office hours: Office hours: Thursdays 10:30-11:30 am after class in person or by appointment over Zoom <https://ufl.zoom.us/j/9597018114>

Instructor: Dr. Emily Hind (rhymes with “Kind”)

Office: Grinter 361

Email: ehind@ufl.edu

Phone: (352) 392 2016

Office hours: Tuesdays 3:10 pm-4:40 pm; Thursdays 11:20 am -12:25 pm; and by appointment. In person and on zoom. Please let me know whether you will visit in person or on zoom.

To schedule office hours within the above times, which can be canceled on the same website, please visit the Calendly website and reserve your time:

❖ **Scheduling link** for reserving office hours: <https://calendly.com/ehind/office-hours-1>

❖ **Zoom link** for attending office hours: <https://ufl.zoom.us/my/ehind>

COURSE GOALS AND OBJECTIVES

This course challenges a popular binary that divides plant studies from oil studies. Instead of viewing plants as Nature and oil as Culture, this class suggests that in our era, the Anthropocene (or Plantation-ocene), oil and plants coexist. Oil is at least partly plant-based: it can be made from decomposed marine plants. Oil culture (petroculture) is plant based. Humans require plants to live. We like to think of oil as separate from “green” movements for environmental justice and sustainability. Yet, oil is inextricable from those movements. Oil is part of us, for example as microplastics that we have ingested, in the fertilizers and pesticides that grow our food, and in the asphalt for gasoline-powered cars.

To see oil and plants at the same time is to see how you are living, right now.

To study the connection between oil and plants, we will reexamine debates on car culture, agriculture, productivity, and more. This course is not about the science of climate change. We will look at the different ways that the arts, humanities, and sciences think about plants and oil. We will learn about calls for justice in the context of state-managed energy policy that facilitates the burning of fossil fuels (*energopower*, like *biopower* but focused on energy and not life). We will compare our personal habits with those of other people across our planet. Through introspection and reflection on our dependence on plants and oil, students will hone their personal energy ethic and become newly conscious plant-based petrocitizens in times of climate change.

Or maybe you'll envision a new way and propose life as a phytocitizen, who uses oil consciously? We're excited to learn what you can tell us about your vision of plants and oil.

Professors Gladdys and Hind came up with this class out of sheer enthusiasm for the possible insights. Enlighten us as you learn. Question what we say and what we read. Propose better ideas, or at least different ones. Research your interests. Back up your arguments with peer-reviewed sources accessed through the library. Draw on your life experience. Listen to your colleagues. Make new friends. Our dialogue and your projects are the whole point.

Pathways to learning:

- In-class and out-of-class activities. *Develop and present clear and effective questions and responses to essential questions through experiential activities.*
 - Selfie diaries of transit
 - Map personal transit routes (for green space, gray space)
 - Outdoor plant identification and mapping activity
 - Guest speaker(s)
- Readings, screenings, and art viewings for class. *Identify, explain, and describe theories and methodologies.*
- Three autobiographical essays. (WR credit for final version.) *Connect course content to own lives; Analyze and evaluate essential humanities questions.*
- Analytical essay (WR credit for final version). *Analyze and evaluate essential humanities questions.*
- Oral presentation. *Develop and present clear theories and methodologies to examine essential questions.*

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Quest and General Education Credit

- Quest 1
- Humanities

- International (N)
- Writing Requirement (WR) 4000 words

This course accomplishes the Quest and General Education objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit.

Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

COURSE MATERIALS

Required Readings and Works

All readings and other materials are found in Ares through the Course Reserves link on Canvas. You **MUST** use the VPN to access Ares/Course Reserves, in addition to many of the academic articles supplied through links in the syllabus and on Canvas. Other readings are available in the Files on Canvas. There are no texts to purchase for the class.

If you like, please purchase the recommended writing guide: **Williams, Joseph. *Style: The Basics of Clarity and Grace*.**

- No textbook used. The readings and videos are available through links in both the syllabus and on the module pages on the Canvas website for the class.
- Links to some of the readings and videos are on Course Reserves. The direct link to Course Reserves for our class is the link between Assignments and Grades on the menu in Canvas on the left. **If you are off-campus and the material is on Course Reserve and the file is large or a video, YOU MUST CONNECT TO THE INTERNET USING THE UF VPN.** Again, if you are watching from off-campus, you will have to set a VPN account in order to stream large amounts of video data. To set up a VPN account, go to UF Libraries: About the UF VPN - <https://uflib.ufl.edu/using-the-libraries/off-campus-access-edit/> If you have issues with setting up a VPN account and streaming, please contact the Help Desk at <https://helpdesk.ufl.edu/>
- For some of the videos required for this class, you will need to access on services such as Amazon, Netflix, or iTunes. We will try and keep options that cost down to a minimum. Many of the videos we ask you to watch can also be checked out as a DVD as UF library. You can also look online at YouTube and Vimeo, but be aware that many times the video quality is so-so quality or the video has been altered (ie plays backwards, wrong sound track, has a weird effect applied to it) so as to avoid copyright issues.
- If you think a reading is missing, please contact the professor immediately.

Materials and Supplies Fees: n/a

For Research Help through the Libraries, visit:

- <https://uflib.ufl.edu/find/tutorials/>
- <https://guides.uflib.ufl.edu/libraryresearch>

ASSESSMENT

Grade Scale and Policies

The grade scale is as follows:

A = 100-93

A- = 92-90

B+ = 89-87

B = 86-83

B- = 82-80

C+ = 79-77

C(S) = 76-73

C-(U) = 72-70

D+ = 69-67

D = 66-63

D- = 62-60

E = 59-0

NOTE: A grade of C- will not be a qualifying grade for major, minor, Gen Ed, Gordon Rule or Basic Distribution Credit courses.

For further information regarding passing grades and grade point equivalents, please refer to the Undergraduate Catalog at catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/.

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Graded Course Components

- **Attendance = 5%**
- **Participation = 5%**
- **Daily Class Assignments = 20%**
- **Three Short Researched Essays (3 x 10%) = 30%**

These essays will consist of an **abstract**, a **draft**, and **final version**. At least 3 peer-reviewed sources must appear in the first draft and the final draft.

- **Essay 1 – My Life and Oil = 10%**
 - Abstract My Life and Oil = 1%
 - First Draft My Life and Oil = 3%
 - Final Essay My Life and Oil = 6%

TOTAL = 10%
- **Essay 2 – My Life and Plants = 10%**
 - Abstract My Life and Plants = 1%
 - First Draft My Life and Plants = 3%
 - Final Essay My Life and Plants = 6%

TOTAL = 10%
- **Essay 3 – My Life and Energy Management = 10%**
 - Abstract My Life and Energy Management = 1%
 - First Draft My Life and Energy Management = 3%
 - Final Essay My Life and Energy Management = 6%

TOTAL = 10%
- **Final Paper (Topic of your choosing related to the themes of the class) = 40%**
 - Abstract = 5%
 - First = 9%
 - Oral Presentation = 6%
 - Final Essay = 20%

TOTAL = 40%

Graded Course Components Explained

Attendance = 5%

Expectations for Attendance

Participation by all members is critical to the success of this class. Participation includes contributing to ongoing discussions and critiques, suggests alternative ways of approaching projects, along with a thoughtful process and strong work ethic. Participation is evaluated with respect to both quality and quantity. Attendance is also 5% of your grade. If you do not show up and are not present for the entire class, you lose points. The 5 points awarded for participation are weighted. This class is very experiential and experimental in nature. We will do a lot of in class activities for which you will get credit. Many of these activities cannot be "made up" outside of class. You will miss out on a great deal if you do not come. There is a correlation between attendance and final grades. You have a better chance of doing well if you come to class. A student who wishes to have an absence excused they must provide the instructor with a written/email explanation of absence ahead of time and/or appropriate verification when necessary (e.g., letter from doctor or parent) is required the week following the absence. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

- Absences can include sickness, religious holidays, and doctor's appointments in addition to not attending class for personal reasons. It is your responsibility to come and talk with me if there are extenuating circumstances that would result in more than three absences.
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.
- Attendance is 5% of your grade. If you do not show up and are not present for the entire class, you lose points. The points awarded for participation are not weighted. You receive a percentage point value for every class.
- You are expected to stay for the entire class. Be professional; be on time. Arriving late or not being prepared is disruptive to others.
- Attendance is taken at the beginning of each class. You will be considered tardy if you arrive after roll is taken. *If you cannot attend class, please inform the instructor ahead of time.*

Lateness and Leaving Early

The professors will take attendance at the beginning of each class. If you are not present at that time, you will be marked as absent unless you let the professors know that you came. You are expected to stay for the entire class period. If you leave, your attendance will be recorded as late. Four late marks count as an unexcused absence. If you know that you will be late or absent, please let the professors know in advance by email. Both lateness and absence will affect your participation grade.

Participation = 5%

Be polite and focus, please.

Rubric for participation:

Each student will receive a participation grade for each class. The participation grade may also include written work completed during class and/or other assignments to be completed before class and turned in on Canvas or in class. Not every class will ask for written work. If no written work is assigned, only the participation grade will appear in Canvas under participation for that day. The point distribution for one class of in-class participation is as follows:

5 points: You prepared for class, spoke thoughtfully to teachers, guest speakers, and other students, listened carefully to one and all, and showed general enthusiasm for the task at hand. Asks relevant questions. You helped to create an environment of positive exchange. Excellent rowing of the collective boat.

4 points: You seem prepared for class, but do not talk or do not listen carefully to one person or more people, or dominate the conversation. Or arrived slightly tardy or left slightly early. If class were a rowboat, you are the student throwing yourself into rowing that day, but with uneven results.

3 points: Arrive more than a little late or leave more than a little early. Or you have not prepared thoroughly. Or you clearly are not listening to others. (You ask the question someone else already asked, for example, or you reveal that you have no idea what the text for class says.) Still, you refrain from unwarranted technology use in class, and you maintain civility. If class were a rowboat, your performance is one that involves simply sitting and not rowing.

1 point: Present in body but not in spirit. Uses unwarranted technology in class. (“Screens out.”) Under the rowboat metaphor, you are the person creating consistent drag. Everyone else is carrying you or one or more people in class must overcome the distraction that you create.

0 points: Asked to leave class; or absent.

What constitutes participation?

- complete readings the associated assignment prior to class
- contribute to class discussions
- ask relevant questions
- respond thoughtfully
- be considerate to classmates
- attend every class period
- positive attitude and open mind

Review of Expectations for Class Participation

Participation by all members is critical to the success of this class. To review: excellent participation includes contributing to ongoing discussions and critiques, suggests alternative ways of approaching projects, along with a thoughtful process and strong work ethic.

Participation is evaluated with respect to both quality and quantity.

Registered students who do not attend at least one of the first two class meetings for the course, and who have not contacted the department to indicate their intent, may be dropped from the course.

Keeping and Making Up

If you are having difficulties for any reason in understanding the material and completing the work for this class, you need to make an appointment to meet and talk with the professor. Do not wait until the last minute (right before an assignment is due) or until you are totally lost to contact me. Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

ENGAGING WITH ONE ANOTHER

People learn best when they are encouraged to ask questions and express their diverse opinions on course content which may include images, texts, data, or theories from many fields. This is especially true in courses that deal with provocative or contemporary issues. UF offers many such courses, in which students encounter concepts of race, color, sex, and/or national origin. We teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world. Our conversations may not always be easy; people may find some of the ideas and opinions that we encounter in the course material unwelcome, disagreeable, or even offensive. In our structured and unstructured discussions and dialogue, we also will have many opportunities to explore some challenging issues and increase our understandings of different perspectives; we sometimes will make mistakes in our speaking and our listening; sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. We will always need respect for others. Thus, an additional aim of our course necessarily will be for us to increase our facility with the sometimes, difficult conversations that arise as we deepen our understandings of multiple perspectives – whatever our backgrounds, experiences, or positions.

We want this class to be fun and meaningful with everybody feeling comfortable to contribute to the dialogue. Effective learning/teaching is a creative and co-constructed experience with give and take between teacher and student and between student and student. Respect is key to facilitating an environment for learning. Disruptive and disrespectful actions make for stressful atmosphere which is not conducive to learning.

Here are some thoughts and suggestions for cultivating community.

- Treat every program interaction, both in and out of class, as if you were professional colleagues who need to work together to be successful.
- Be an active listener who seeks to understand.
- Honor multiple perspectives and experiences that others bring to the program.
- Take responsibility (for your statements, actions, interactions, academic performance).
- Assume good intent on the part of others.
- Pause and reflect before reacting.
- Use every class session and every interaction with peers to think about your future as a professional educated person..
- Conduct yourself with personal integrity and honesty. See UF Student Honor Code policies below.
- Communications outside of class with individuals as well as the class are done via email, please check your @ufl.edu email account regularly for updates and additional course information.
- When collaborating with others for group projects, you are expected to do your share of the work and communicate effectively with others in your group i.e. providing correct contact information to the rest of the group, responding to emails and phone calls regarding the group project, attending meetings to work out assignments and schedules.

It is our intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture.

Electronic Device Policy and In-class Recording

A note on cell phones, texting, and checking one's email during class: Research has shown us that even having our cell phones on the table in front of us diminishes our ability to learn well; further, taking notes via computer diminishes one's ability to process information. Checking texts, emails, and messages is also unprofessional and disrespectful to our class community. Please put your phones on vibrate, do not check email, social media etc. via computer during class; I will do so as well. I appreciate your cooperation with this important aspect of creating a class of which we all want to be a part. Sound or visual recordings may not be made during class time except in particular circumstances as defined by the university. These include the following:

- The recording is part of a class assignment.
- The student has an accommodation from the Disability Office and has made previous arrangements with the instructor.
- Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are for personal educational use and in connection with a complaint to the university, or as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited.

Specifically, students may not publish recorded lectures without the written consent of the instructor. A "class lecture" is an educational presentation intended to inform or teach

enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Code.

Daily class assignments = 20%

Work assigned in the syllabus calendar is due before the beginning of the class. Please see instructions for individual assignments for more detail.

Late Assignments

All assignments and projects for this class need to be completed on time. If you turn a project after the deadline, 10% will be deducted for each day the project is late. In-class assignments that are 10 points or less may not be made up unless you have contacted a professor in writing in advance. If you arrive late and miss the better part of an in-class assignment, you are welcome to do the assignment on your own time, but we will not give credit for it. It is not fair to the students who were on time.

Three Short Researched Essays (3 x 10%) = 30%

- These essays will **each** consist of three steps: an **abstract**, a **draft**, and **final version**.
- At least 3 peer-reviewed sources must appear in the first draft and the final draft.

ALL TYPED DOCUMENTS FOR CLASS MUST RESPECT FOLLOWING STIPULATIONS OR DR. HIND AND PROFESSOR GLADDYS WILL NOT READ YOUR WORK:

1. “Times New Roman”
2. #12-point font
3. Double-spaced
4. One-inch margins
5. MLA bibliographic style

- **My Life and Oil = 10% total (three steps)**

- **Abstract My Life and Oil = 1%**

An abstract is one-paragraph summary of an essay or paper. An abstract will help you to prepare and organize the ideas that you will write about in your essay. An abstract explains what the reader will have learned from reading your essay. An abstract is a point of departure; after thoroughly researching your topic over the course of this essay, your abstract may change.

Think about the objects and practices in your personal life that are petroleum-based, such as cosmetics, synthetic fibers in your clothing and accoutrements, plastics, your travel habits, foods that you consume or anything else in your daily life that you trace to oil. By oil we mean any substance related to petroleum.

Please do not write anything that bores you personally. If you are bored, your reader will be bored as well.

The abstract will consist of a potential title, one paragraph of 250-300 words and a list of at least 2-3 peer reviewed sources. If you need clarification about what constitutes a peer-reviewed source. <https://guides.lib.purdue.edu/eng106/scholarly-sources-and-peer-review>

One way to get started with writing an abstract is to think what the audience will have learned from reading your finished piece. Explain that lesson and you have an abstract.

Here is a good reference page with tips on how to write an abstract with examples from different disciplines. <https://writing.wisc.edu/handbook/assignments/writing-an-abstract-for-your-research-paper/>

The abstract is worth 1% of your total grade so if you do not get this assignment done, your final grade goes down by 1%

Check the rubric for more requirements.

Here are two webpages from Smathers Library that can help get you started with research:

- <https://uflib.ufl.edu/find/tutorials/>
- <https://guides.uflib.ufl.edu/libraryresearch>

- **First Draft My Life and Oil = 3%**

At least 3 peer-reviewed sources must appear in the first draft and the final draft.

Your essay draft should be between 500-750 words. Be sure to highlight or boldface your thesis statement, wherever it may appear. Also, highlight or boldface the sentences and

paragraphs where you make the connection between your personal experience and the thesis of your essay.

A thesis statement explains the *what* and the *how* of your point. *What* are you arguing? *How* will you argue it? We are looking for a one-sentence statement that summarizes the main idea of your essay and explains how your research (usually, the library texts you read) supports this idea. By the final draft of a well-written essay, you may feel that you rewrote the same idea in every sentence across numerous pages. Slow down and explain your assertions, with examples and citations. Also, remember that creativity happens in small boxes. A narrow, specific thesis statement makes for a fantastic essay.

WRITING TIP: When proofreading and editing your essay, notice if the first paragraph contains a general statement using words like “society,” “life,” or “the world”. If so, rewrite for a narrowed scope. Be specific in your language.

The first draft is worth 3% of your total grade and so if you do not get this assignment done, your final grade goes down by 3%. The first draft is evaluated as complete or incomplete. If you receive 60 points and above on the rubric. The grade will be recorded as the full 100 points. If you receive below 59 points, the grade will be recorded as 0 points.

Check the rubric for more requirements.

Three steps for each essay: (1) an abstract (one paragraph practicing a summary of what the reader learned from reading the essay—which has not been written yet), (2) a first draft that uses the previously drafted conclusion for inspiration but may change the angle entirely as you learn more about your topic, and (3) final essay that further develops and refines the first draft by rewriting--adding more specific words and information, expanding and altering the first draft. Be sure to highlight or boldface the **thesis statement** that organizes your thought in the second draft for each piece. Connect your personal experience to that of at least one international source consulted for the piece.

WRITING CHALLENGE: Please avoid basic verbs like “is/are” (to be), has/have (“to have”), and can/could (“to be able to”). Improve your writing by finding active, interesting and specific verbs. Forms of the verb, “to be” (is, are, was, were etc.) will bore your reader. The word “is” is like an equal sign (=), which bores. Locate words that are specific in meaning and convey exactly what you want to say. What specific words can you use in the essay that accomplish more within the word count?

○ Final Essay My Life and Oil = 6%

At least 3 peer-reviewed sources must appear in the first draft and the final draft.

The final version of essay should be between 1,000-1,500 words and include at least three cited sources with MLA formatted bibliography on a separate page at the end of the essay.

Highlight or boldface your thesis statement in the first paragraph.

Remember to include the connection you make between your personal experience, the topic and your analysis of the topic.

At least 3 peer-reviewed sources must appear in the first draft and the final draft.

The final essay is worth 6% of your grade of your total grade so if you do not get this assignment done, your final grade goes down by 6%.

Check the rubric for more requirements.

In this class there are three steps for each essay: (1) an abstract, (2) a first draft that uses the abstract for inspiration but may change the angle entirely from the abstract, and then (3) a final essay that further develops the first draft by rewriting the first piece, adding words to the first piece, or both expanding and altering the first draft. Both the draft and the final essay require cited sources using MLA format.

By the last draft of a well-constructed essay, you may feel that you rewrote the same idea in every sentence across numerous pages. That's a good sign. Slow down and explain, with examples and citations.

Remember that creativity happens in small boxes. Choose some constraints, beginning with a limited scope for study.

A narrow, specific thesis statement makes for a fantastic essay.

- **My Life and Plants = 10% total (three steps)**

- **Abstract My Life and Plants = 1%**

We tend to overlook plants. Think of instances or your experience of plants in your daily life. Where do plants fit in your oil-based life? What are instances where you think about plants beyond houseplants? Or do you not think about plants? How might you explore this mistake given that oxygen is produced by plants?

An abstract is one-paragraph summary of an essay or paper. An abstract will help you to prepare and organize the ideas that you will write about in your essay. An abstract explains what the reader will have learned from reading your essay. An abstract is a point of departure; after thoroughly researching your topic over the course of this essay, your abstract may change.

Please do not write anything that bores you personally. If you are bored, your reader will be bored as well.

The abstract will consist of a potential title, one paragraph of 250-300 words and a list of at least 2-3 peer reviewed sources. If you need clarification about what constitutes a peer-reviewed source. <https://guides.lib.purdue.edu/eng106/scholarly-sources-and-peer-review>

One way to get started with writing an abstract is to think what the audience will have learned from reading your finished piece. Explain that lesson and you have an abstract.

Here is a good reference page with tips on how to write an abstract with examples from different disciplines. <https://writing.wisc.edu/handbook/assignments/writing-an-abstract-for-your-research-paper/>

The abstract is worth 1% of your total grade so if you do not get this assignment done, your final grade goes down by 1%

Check the rubric for more requirements.

Here are two webpages from Smathers Library that can help get you started with research:

- <https://uflib.ufl.edu/find/tutorials/>
- <https://guides.uflib.ufl.edu/libraryresearch>

In this class there are three steps for each essay: (1) an abstract, (2) a first draft that uses the abstract for inspiration but may change the angle entirely from the abstract, and then (3) a final essay that further develops the first draft by rewriting the first piece, adding words to the first piece, or both expanding and altering the first draft. Both the draft and the final essay require cited sources using MLA format.

○ **First Draft My Life and Plants = 3%**

At least 3 peer-reviewed sources must appear in the first draft and the final draft.

Your essay draft should be between 500-750 words. Be sure to highlight or boldface your thesis statement, wherever it may appear. Also, highlight or boldface the sentences and paragraphs where you make the connection between your personal experience and the thesis of your essay.

A thesis statement explains the *what* and the *how* of your point. *What* are you arguing? *How* will you argue it? We are looking for a one-sentence statement that summarizes the main idea of your essay and explains how your research (usually, the library texts you read) supports this idea. By the final draft of a well-written essay, you may feel that you rewrote the same idea in every sentence across numerous pages. Slow down and explain your assertions, with examples and citations. Also, remember that creativity happens in small boxes. A narrow, specific thesis statement makes for a fantastic essay.

WRITING TIP: When proofreading and editing your essay, notice if the first paragraph contains a general statement using words like “society,” “life,” or “the world”. If so, rewrite for a narrowed scope. Be specific in your language.

The first draft is worth 3% of your total grade and so if you do not get this assignment done, your final grade goes down by 3%. The first draft is evaluated as complete or incomplete. If you receive 60 points and above on the rubric. The grade will be recorded as the full 100 points. If you receive below 59 points, the grade will be recorded as 0 points.

Check the rubric for more requirements.

Three steps for each essay: (1) an abstract (one paragraph practicing a summary of what the reader learned from reading the essay—which has not been written yet), (2) a first draft that uses the previously drafted conclusion for inspiration but may change the angle entirely as you learn more about your topic, and (3) final essay that further develops and refines the first draft by rewriting--adding more specific words and information, expanding and altering the first draft. Be sure to highlight or boldface the **thesis statement** that organizes your thought in the second draft for each piece. Connect your personal experience to that of at least one international source consulted for the piece.

WRITING CHALLENGE: Please avoid basic verbs like “is/are” (to be), has/have (“to have”), and can/could (“to be able to”). Improve your writing by finding active, interesting and specific verbs. Forms of the verb, “to be” (is, are, was, were etc.) will bore your reader. The word “is” is like an equal sign (=), which bores. Locate words that are specific in meaning and convey exactly what you want to say. What specific words can you use in the essay that accomplish more within the word count?

WRITING CHALLENGE #2: If the vocabulary search for precise and concise verbs seems to be going well, think about your transitions. Transitions connect our ideas together and create coherency of content across the whole paper or essay. How can you transition from one idea or point in your essay to another? Think about the order or sequence of your ideas. Are there ideas that seem to be in relationship with other ideas in your essay. For instance, are some ideas related as a cause and then a resulting effect, or are your ideas related chronologically, or are you comparing or contrasting ideas? Transitions are effective only if your paper is well organized. Here are some tips on organization. <https://writingcenter.unc.edu/tips-and-tools/reorganizing-drafts/>. Best practice is to find place of transition using the *content and ideas of the essay*, rather than relying on set phrases that potentially eat up your word count without better developing your ideas. Here is another link that further explains transitions. <https://writingcenter.unc.edu/tips-and-tools/transitions/>.

○ Final Essay My Life and Plants = 6%

At least 3 peer-reviewed sources must appear in the first draft and the final draft.

The final version of essay should be between 1,000-2,000 words and include at least three cited sources with MLA formatted bibliography on a separate page at the end of the essay.

Highlight or boldface your thesis statement in the first paragraph.

Remember to include the connection you make between your personal experience, the topic, and your analysis of the topic.

The final essay is worth 6% of your grade of your total grade so if you do not get this assignment done, your final grade goes down by 6%

Check the rubric for more requirements.

In this class there are three steps for each essay: (1) an abstract, (2) a first draft that uses the abstract for inspiration but may change the angle entirely from the abstract, and then

(3) a final essay that further develops the first draft by rewriting the first piece, adding words to the first piece, or both expanding and altering the first draft. Both the draft and the final essay require cited sources using MLA format. By the last draft of a well-constructed essay, you may feel that you rewrote the same idea in every sentence across numerous pages. That's a good sign. Slow down and explain, with examples and citations. Also, remember that creativity happens in small boxes. Choose some constraints, beginning with a limited scope for study. Again a narrow, specific thesis statement makes for a fantastic essay.

- **My Life and Energy Management = 10% total (three steps)**

- **Abstract My Life and Energy Management = 1%**

In his last years as a scholar, Michel Foucault proposed that powerful people and governments are able to control their citizens by managing matters of health. He called this kind of control "biopower". In this scenario a person's value is based upon their capacity to work and be part of an economic system. People and the work they do become measurable according to ideas of "norms," created by statistics.

Scholars of energy have thought that alongside "biopower," another form of management exists: the state control of electricity and fossil fuels or "energopower." Cara Daggett has proposed that energopower means that work becomes the central motivation for all actions. The health of both living beings and the environment is secondary to putting **all** lives and resources to work. This idea of energopower explains why we allow entities such as businesses, governments, and even ourselves to burn up more energy than needed.

What happens when we try and see a larger picture of energy and its management that includes the capability of working (energy) and the nonrenewable resources such as petroleum (energy)?

Have you ever had a job with a schedule determined by a computer program? Or that terminated you if you were sick and unable to come in? What does such management practice say about your value beyond your existence as a worker?

Have you ever had the electricity go out during the day and found yourself mindlessly flipping light switches? How does energy usage, whether of your "work life" (how do you define that?) or your cooperation as a dutiful electricity or fossil fuel user (what are your habits?) contribute to the ends of energopower?

Does anything you do thwart energopower? (Do you rest?) Do you see work as the overriding justification for all action? Is energopower a coherent term for you? Why or why not?

This assignment asks you to examine the deep, but perhaps unrecognized relationships with you have with energy? Please reflect on your personal relationship with energy, and

more broadly, with the management of this energy as an ideology almost invisible to us: energopower.

An abstract is one-paragraph summary of an essay or paper. An abstract will help you to prepare and organize the ideas that you will write about in your essay. An abstract explains what the reader will have learned from reading your essay. An abstract is a point of departure; after thoroughly researching your topic over the course of this essay, your abstract may change.

Please do not write anything that bores you personally. If you are bored, your reader will be bored as well.

The abstract will consist of a potential title, one paragraph of 250-300 words and a list of at least 2-3 peer reviewed sources. If you need clarification about what constitutes a peer-reviewed source. <https://guides.lib.purdue.edu/eng106/scholarly-sources-and-peer-review>

One way to get started with writing an abstract is to think what the audience will have learned from reading your finished piece. Explain that lesson and you have an abstract.

Here is a good reference page with tips on how to write and abstract with examples from different disciplines. <https://writing.wisc.edu/handbook/assignments/writing-an-abstract-for-your-research-paper/>

The abstract is worth 1% of your total grade so if you do not get this assignment done, your final grade goes down by 1%

Check the rubric for more requirements.

Here are two webpages from Smathers Library that can help get you started with research:

- <https://uflib.ufl.edu/find/tutorials/>
- <https://guides.uflib.ufl.edu/libraryresearch>

In this class there are three steps for each essay: (1) an abstract, (2) a first draft that uses the abstract for inspiration but may change the angle entirely from the abstract, and then (3) a final essay that further develops the first draft by rewriting the first piece, adding words to the first piece, or both expanding and altering the first draft. Both the draft and the final essay require cited sources using MLA format.

○ **First Draft My Life and Energy Management = 3%**

At least 3 peer-reviewed sources must appear in the first draft and the final draft.

Your essay draft should be between 500-750 words. Be sure to highlight or boldface your thesis statement, wherever it may appear. Also, highlight or boldface the sentences and paragraphs where you make the connection between your personal experience and the thesis of your essay.

A thesis statement explains the *what* and the *how* of your point. *What* are you arguing? *How* will you argue it? We are looking for a one-sentence statement that

summarizes the main idea of your essay and explains how your research (usually, the library texts you read) supports this idea. By the final draft of a well-written essay, you may feel that you rewrote the same idea in every sentence across numerous pages. Slow down and explain your assertions, with examples and citations. Also, remember that creativity happens in small boxes. A narrow, specific thesis statement makes for a fantastic essay.

WRITING TIP: When proofreading and editing your essay, notice if the first paragraph contains a general statement using words like “society,” “life,” or “the world”. If so, rewrite for a narrowed scope. Be specific in your language.

The first draft is worth 3% of your total grade and so if you do not get this assignment done, your final grade goes down by 3%. The first draft is evaluated as complete or incomplete. If you receive 60 points and above on the rubric. The grade will be recorded as the full 100 points. If you receive below 59 points, the grade will be recorded as 0 points.

Check the rubric for more requirements.

Three steps for each essay: (1) an abstract (one paragraph practicing a summary of what the reader learned from reading the essay—which has not been written yet), (2) a first draft that uses the previously drafted conclusion for inspiration but may change the angle entirely as you learn more about your topic, and (3) final essay that further develops and refines the first draft by rewriting--adding more specific words and information, expanding and altering the first draft. Be sure to highlight or boldface the **thesis statement** that organizes your thought in the second draft for each piece. Connect your personal experience to that of at least one international source consulted for the piece.

WRITING CHALLENGE: Please avoid basic verbs like “is/are” (to be), has/have (“to have”), and can/could (“to be able to”). Improve your writing by finding active, interesting and specific verbs. Forms of the verb, “to be” (is, are, was, were etc.) will bore your reader. The word “is” is like an equal sign (=), which bores. Locate words that are specific in meaning and convey exactly what you want to say. What specific words can you use in the essay that accomplish more within the word count?

WRITING CHALLENGE #2: If the vocabulary search for precise and concise verbs seems to be going well, think about your transitions. Transitions connect our ideas together and create coherency of content across the whole paper or essay. How can you transition from one idea or point in your essay to another? Think about the order or sequence of your ideas. Are there ideas that seem to be in relationship with other ideas in your essay. For instance, are some ideas related as a cause and then a resulting effect, or are your ideas related chronologically, or are you comparing or contrasting ideas? Transitions are effective only if your paper is well organized. Here are some tips on organization. <https://writingcenter.unc.edu/tips-and-tools/reorganizing-drafts/>. Best practice is to find place of transition using the *content and ideas of the essay*, rather than relying on set phrases that potentially eat up your word count without better developing your ideas. Here is another link that further explains transitions. <https://writingcenter.unc.edu/tips-and-tools/transitions/>.

○ **Final Essay My Life and Energy Management = 6%**

At least 3 peer-reviewed sources must appear in the first draft and the final draft.

The final version of essay should be between 1,000-1,500 words and include at least three cited sources with MLA formatted bibliography on a separate page at the end of the essay.

Highlight or boldface your thesis statement in the first paragraph.

Remember to include the connection you make between your personal experience, the topic and your analysis of the topic.

The final essay is worth 6% of your grade of your total grade so if you do not get this done, your final grade goes down by 6%

Check the rubric for more requirements.

In this class there are three steps for each essay: (1) an abstract, (2) a first draft that uses the abstract for inspiration but may change the angle entirely from the abstract, and then (3) a final essay that further develops the first draft by rewriting the first piece, adding words to the first piece, or both expanding and altering the first draft. Both the draft and the final essay require cited sources using MLA format.

- By the last draft of a well-constructed essay, you may feel that you rewrote the same idea in every sentence across numerous pages. That's a good sign. Slow down and explain, with examples and citations.
- Remember that creativity happens in small boxes. Choose some constraints, beginning with a limited scope for study.
- A narrow, specific thesis statement makes for a fantastic essay.

Final Paper (Topic of Your Choosing Related to the Themes of the Class) = 40% in total

Thinking about all the materials we covered in class this semester, and your own personal research related to the topics of the class, choose a topic related to plants and petroleum that particularly interests you. Write a traditional research paper. The paper with all the steps included is worth 40% of your course grade.

The final version should include at least 5-7 cited sources with MLA formatted bibliography on a separate page at the end of the paper.

• **Abstract = 5%**

An abstract is one-paragraph summary of an essay or paper. An abstract will help you to prepare and organize the ideas that you will write about in your essay. An abstract explains what the reader will have learned from reading your essay. An abstract is a point of departure; after thoroughly researching your topic over the course of this essay, your abstract may change.

Please do not write anything that bores you personally. If you are bored, your reader will be bored as well.

The abstract will consist of a potential title, one paragraph of 250-300 words and a list of at least 2-3 peer reviewed sources. If you need clarification about what constitutes a peer-reviewed source. <https://guides.lib.purdue.edu/eng106/scholarly-sources-and-peer-review>

One way to get started with writing an abstract is to think what the audience will have learned from reading your finished piece. Explain that lesson and you have an abstract.

Here is a good reference page with tips on how to write an abstract with examples from different disciplines. <https://writing.wisc.edu/handbook/assignments/writing-an-abstract-for-your-research-paper/>

The abstract is worth 5% of your total grade so if you do not get this assignment done, your final grade goes down by 5%

Check the rubric for more requirements.

Here are two webpages for Smathers Library that can help get you started with research:

- <https://uflib.ufl.edu/find/tutorials/>
- <https://guides.uflib.ufl.edu/libraryresearch>

In this class there are three steps for each essay: (1) an abstract, (2) a first draft that uses the abstract for inspiration but may change the angle entirely from the abstract, and then (3) a final essay that further develops the first draft by rewriting the first piece, adding words to the first piece, or both expanding and altering the first draft. Both the draft and the final essay require cited sources using MLA format.

• **First Draft Final Project = 9%**

Your paper draft should be between 1000-2000 words. Be sure to highlight or boldface your thesis statement/paragraph, wherever it may appear. Also, highlight or boldface the sentences and paragraphs where you make the connection between your personal experience and the thesis of your paper.

A thesis statement explains the *what* and the *how* of your point. *What* are you arguing? *How* will you argue it? We are looking for a one-sentence statement that summarizes the main idea of your paper and explains how your research (usually, the library texts you read) supports this idea. By the final draft of a well-written paper, you may feel that you rewrote the same idea in every sentence across numerous pages. Slow down and explain your assertions, with examples and citations. Also, remember that creativity happens in small boxes. A narrow, specific thesis statement makes for a fantastic paper.

The final version of your research paper, due at the end of the semester, should include at least 5-7 cited sources with MLA formatted bibliography on a separate page at the end of the paper. To prepare for the final version, please use 5-7 sources in this first draft of your final project.

WRITING TIP: When proofreading and editing your essay, notice if the first paragraph contains a general statement using words like “society,” “life,” or “the world”. If so, rewrite for a narrowed scope. Be specific in your language.

The first draft is worth 12% of your total grade and so if you do not get this assignment done, your final grade goes down by 12%. The first draft is evaluated as complete or incomplete. If you receive 60 points and above on the rubric. The grade will be recorded as the full 100 points. If you receive below 59 points, the grade will be recorded as 0 points.

Check the rubric for more requirements.

WRITING CHALLENGE: Please avoid basic verbs like “is/are” (to be), has/have (“to have”), and can/could (“to be able to”). Improve your writing by finding active, interesting and specific verbs. Forms of the verb, “to be” (is, are, was, were etc.) will bore your reader. The word “is” is like an equal sign (=), which bores. Locate words that are specific in meaning and convey exactly what you want to say. What specific words can you use in the essay that accomplish more within the word count?

WRITING CHALLENGE #2: If the vocabulary search for precise and concise verbs seems to be going well, think about your transitions. Transitions connect our ideas together and create coherency of content across the whole paper or essay. How can you transition from one idea or point in your essay to another? Think about the order or sequence of your ideas. Are there ideas that seem to be in relationship with other ideas in your essay. For instance, are some ideas related as a cause and then a resulting effect, or are your ideas related chronologically, or are you comparing or contrasting ideas? Transitions are effective only if your paper is well organized. Here are some tips on organization. <https://writingcenter.unc.edu/tips-and-tools/reorganizing-drafts/>. Best practice is to find place of transition using the *content and ideas of the essay*, rather than relying on set phrases that potentially eat up your word count without better developing your ideas. Here is another link that further explains transitions. <https://writingcenter.unc.edu/tips-and-tools/transitions/>.

• Oral Presentation = 6%

Create an oral presentation to share with the class using the ideas and information of your final paper. Transform your writing into a well-organized and graphically engaging presentation. Please choose images and make an interface that reflects the content of your work.

Give a professional presentation. Be sure that your graphics are appropriate for your content.

Be mindful of making a presentation that is consistently visually organized with in-focus images and text that can be easily read by the audience.

- The presentation should be timed at 6 minutes. If you go longer, the moderator (Professor Hind or Professor Gladdys will cut you off at time.)
- You should submit the presentation to Canvas as a PowerPoint presentation or a pdf or an accessible Google doc **at least 30 minutes prior to class (8:00 AM)** so we can make a list of links so that people do not have to hunt around on Canvas for their work.
- **The oral presentation is worth 10% of course grade.**
- Check the rubric for more requirements.

• **Final Essay = 20%**

- The final version of the research paper should be between 2,000-3,000 words and include at least 5-7 cited sources with MLA formatted bibliography on a separate page at the end of the paper. Highlight or boldface your thesis statement in the first paragraph. Remember to include the connection you make between your personal experience, the topic and your analysis of the topic.
- **The final paper is worth 20% of your grade of your total grade so if you do not get this done, your final grade goes down by 20%**
- Check the rubric for more requirements.
- Be sure to highlight or boldface the **thesis statement** that organizes your thoughts in the final paper.
- The final version should include at least 5-7 cited sources with MLA formatted bibliography on a separate page at the end of the paper.

Rubric for oral presentation 21 pts

	10	5
Content	Presentation exhibits evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and leads a discussion demonstrating basic understanding of sources. Transforms ideas or solutions into new forms. Little to no notes required. Does not read from screen.	Presentation either includes a central idea(s) that is unclear or off-topic or provides only minimal or inadequate discussion of ideas. Presentation may also lack sufficient or appropriate sources. Reads notes verbatim, from paper or screen.
Organization and coherence	5	2
	Presentation includes a clear thesis with an identifiable progression of supporting information. Speech is prepared, with the needed words at hand.	Presentation lacks clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the audience. Speech is so fast that it is difficult to understand. Or speech is slowed
	6	2
Creativity and Audience Inspiration	Transforms ideas or solutions into new forms. Synthesizes idea or solutions from previous lessons into new forms using a substantial amount of relevant supporting information Presentation is inclusive and inspires lively discussion among peers. The	Moves only slightly or not at all beyond expected, “textbook” data. Recognizes only one connection among ideas or solutions—or none. Fails to inspire questions among students. Seems directed to the instructors, or to no one.

Rubric for abstract. 10 pts.

	Great	Absent
Typography	2	0
	Times New Roman, 12 pt, double space. One paragraph. Limit: one page	A different font, a different lettering size, or no double spaces. Only one or two sentences or more than a page.
Text for analysis	2	0
	The titles of the text(s) for analysis appear. This textual choice shows some relevance to class. Articles, essays, poems, songs, and the like appear in "quotation marks." Book titles, newspapers, films, albums, and the like appear in <i>italics</i> . The correct author(s) appear.	No named texts for analysis. Or the texts seem irrelevant to the semester plan for this point in the course. Or the punctuation and lettering fails to indicate correctly the title and genre of the work mentioned. Or the wrong author(s) appear.
Aspect for study	2	0
	The element of interest for analysis appears. The easiest approach to analysis explains how technique supports or opposes the theme.	The point for analysis does not appear. The reader cannot understand from what angle the text(s) will be studied. Only a plot or thematic summary appears. No attention is paid to the technique or some other analytic angle.
Linguistic coherence	4	0
	Language is precise and concise. Tight organization eliminates filler and gets to the point. Basic verbs and other infelicities avoided (i.e. avoid the passive voice and the verbs to have, to be, to be able to, there is/there are). Flow.	Basic verbs appear. Or the language requires more words than necessary to express the point. Or the language seems imprecise, gratuitously pretentious, or otherwise ambiguous in a way that obscures the point. Or the language proves repetitious. Or choppy. Author appears not to have read the sentences aloud before turning in work.

Rubric for draft and final version. 100 pts.

	20 to >19.0 pts	19 to >16.0 pts	16 to >9.0 pts	9 to >1.0 pts	1 to >0 pts
Analysis	The thesis is original. Compelling ideas throughout. Correct word limit and highlighting.	The thesis is interesting. At least one original perspective in one of the points.	The essay is focused around a single thesis or idea.	The thesis is split or unclear; the paper wanders off-topic.	No thesis or focus.
	30 to >27.0 pts	27 to >23.0 pts	23 to >15 pts	15 to >11.0 pts	11 to >0 pts
Evidence	A variety of support for every claim, and it is strong, concrete, and appropriate. Appropriate number of sources cited.	Supporting evidence for all claims, but it is not as strong or complete in some areas.	Supporting evidence for most of the claims, but some evidence may be unrelated or vague.	Some evidence, but in key places evidence is vague or missing.	Almost no detailed evidence to support the thesis.
	20 to >19.0 pts	19 to >16.0 pts	16 to >13 pts	13 to >7.0 pts	7 to >0 pts
Organization	Each paragraph is focused and in the proper order. Introduction and conclusion are complementary. Excellent transitions.	Each part of the paper is engaging, but better transitions, more/fewer paragraphs, stronger conclusion are needed.	Clear introduction, body, and conclusion, but some paragraphs may need to be focused or moved.	Some organization, but the paper is “jumpy” without a clear introduction and conclusion. Paragraphs are not focused or out of order.	Little or no organization.
	10 to >9.0 pts	9 to >8.0 pts	8 to >5.0 pts	5 to >3.0 pts	3 to >0 pts
Language Maturity	Creative word choice and sentence structure enhance the meaning and focus of the paper. Special attention to precise verbs.	The language is clear with complex sentence structure but contains minor grammatical errors. Unnecessary use of basic verbs, although only in one or two instances.	Writing is clear, but sentence structures are simple or repetitive; repeated grammatical errors. Cultural errors	Grammatical mistakes slightly interfere with the meaning of the paper. Basic and imprecise verbs. Or excessively informal expression.	Frequent and serious grammatical mistakes make the meaning unclear.
	10 to >9.0 pts	9 to >8.0 pts	8 to >7.0 pts	7 to >4.0 pts	4 to >0 pts
Style/Voice	A keen sense of the intended audience. The author’s voice and the writing convey passion.	The paper addresses the audience appropriately and is engaging with a strong sense of voice.	Essay addresses the audience appropriately with some examples of creative expression.	Writing is general with little sense of the audience or communication of the writer’s voice or passion.	Writing is general with no sense of either the writer or audience.
	10 to >9.0 pts	9 to >8.0 pts	8 to >6.0 pts	6 to >4.0 pts	4 to >0 pts

CALENDAR

This calendar is subject to change for pedagogical or logistical motivations. To the extent possible, students will be notified in advance of any such changes.

Date	Texts to examine by the start of class that day	Homework Due
Your Oil Story: What is car culture? How is car culture part of living on oil, or "petroculture"?		
JANUARY		
Stroads! Introduction		
Tues 1/9	<p>WATCH Slaughter, Jason. "Stroads Are Ugly, Expensive, and Dangerous (and They're Everywhere)." Not Just Bikes. YouTube. 26 April, 2021. https://www.youtube.com/watch?v=ORzNZUeUHAM (video 18' 27")</p> <ul style="list-style-type: none"> • How does this text help you see the culture you are living in? • Are there plants in this video? • Did you notice them? <p>PONDER QUICKLY: GDP Alternatives: 8 Ways of Measuring Economic Health (Updated for 2023) https://intheblack.cpaaustralia.com.au/economy/8-ways-of-measuring-economic-health</p> <p>WATCH <i>Car Culture: Media of Mobility</i> -ZKM - (art exhibition) * https://zkm.de/en/exhibition/2011/06/car-culture-media-of-mobility</p> <p>We will watch and discuss these works in class. Henceforth, complete the readings and watch the videos before class, please.</p> <p>Remember to connect to the VPN before starting work for this class. You cannot access many of the links for assignments without being on campus or using the VPN. None of COURSE RESERVES materials will appear for you without the VPN or a campus connection.</p>	<p>Complete Transit Selfie Diary before next class.</p> <p>Begin by taking a picture of yourself at the end of class. Thereafter, record each time you go from one place to another. Take notice of stroads. Include walking, riding in a bus or a car, on a scooter or bike, skateboarding, and so forth. Organize your images and load them to Canvas.</p>
Gainesville Citizens for Active Transit (GCAT)! Guest speaker Christ Furlow		
Thurs 1/11	<p>Professor and Activist Chris Furlow will speak on behalf of GCAT about street safety in Gainesville and sustainable transit.</p> <p>Complete Selfie Diary</p> <p>Examine the numbers of pedestrian deaths in the state of Florida and Alachua County, according to the categories and counties that interest you. Use the Crash Dashboard https://www.flhsmv.gov/traffic-crash-reports/crash-dashboard/ and check out Gainesville Citizens for Active Transportation's FB page https://www.facebook.com/GainesvilleCitizensforActiveTransportation</p> <p>Prepare three questions for Chris.</p>	

Sensible Shoes Make Good Neighbors!		
Jane Jacobs and the Walkable Neighborhood- Documenting Symbolic Relationships Between Cars and People		
Tues 1/16	<p>READ "Erosion of Cities" or "Attrition of Automobiles" from Jane Jacobs' <i>Death and Life of American Cities</i>. (COURSE RESERVES)</p> <p>PERUSE <i>Urban Routines: Cars</i> - Theo Duetinger, Lukas Feireiss and Floyd E. Schulze https://www.studiolukasfeireiss.com/Urban-Routines-Cars – This pamphlet takes a designer's perspective and visualizes the relationship between people, the car and the city of Moscow. As you travel this weekend around Gainesville and beyond, speculate about how you might map and create a symbolic system that represents your motion or stillness, street signage, land use and distribution of vegetation etc.</p>	
What Is Mobility Justice?		
Thurs 1/18	<p>READ: Hess, Amanda. "Race, Class, and the Stigma of Riding the Bus in America." <i>Bloomberg News</i> https://www.bloomberg.com/news/articles/2012-07-10/race-class-and-the-stigma-of-riding-the-bus-in-america (4 pages)</p> <p>READ: Barrera, Ave. "Woman at the Wheel." (<i>Mujer Al Volante</i>). (13 pages) Look for the essay in the files on Canvas. The Mexican author Ave Barrera spent fall 2023 in Gainesville as the UF Center for Latin American Studies Visiting Writer. She graciously allows us to use the translation of her essay about the gender discriminations of learning to drive in Mexico and the ongoing prejudice toward "the woman at the wheel."</p> <p>READ Sheller, Mimi. "Theorising mobility justice." <i>Tempo social : revista de sociologia da USP</i>, vol. 30, no. 2, 2018, pp. 17–34, https://doi.org/10.11606/0103-2070.ts.2018.142763. Look for the essay in the files on Canvas.</p> <p>SKIM Sosa López, Oscar. "BICYCLE POLICY IN MEXICO CITY: Urban Experiments and Differentiated Citizenship." <i>International Journal of Urban and Regional Research</i>, vol. 45, no. 3, 2021, pp. 477–97, https://doi.org/10.1111/1468-2427.12992. Think about the phrase <i>differentiated citizenship</i>. It comes from an article by Óscar Sosa López about gentrified bicycle rental programs Do you find the term <i>differentiated citizenship</i> useful? Why or why not?</p>	<p>Abstract for first Autobiographical Essay. A specific and researchable topic related to "My life and oil." One paragraph, 250-300 words. Times New Roman, Double Space, One-inch margins, with title. See rubric for more.</p>

Flow Club! Robert Moses and Car Dependence + Induced Demand + Discussion of the film <i>Koyaanisqatsi</i>		
Tues 1/23	<p>READ “Robert Moses: The Expressway World.” (5 pages) http://contemporaryurbananthropology.org/pdfs/Berman,%20Robert%20Moses.pdf</p> <p>Reflect upon the ways that your hometown or even Gainesville has changed as a result of large-scale transportation and road construction projects.</p> <p>PERUSE the article “Can Information Increase Support for Transportation Reform? Results from an Experiment”. (20 pages)</p> <p>Pay special attention to pp. 993-998 so you can get a better grasp on the idea of induced demand. Read in depth the Discussion section (2 pages) pp. 908-909. https://link.springer.com/article/10.1007/s11116-022-10265-0</p> <ul style="list-style-type: none"> • What is induced demand in your own words? • Come up with and describe examples of induced demand in the community where you live or places that you have driven through. <p>WATCH <i>Koyaanisqatsi</i> (Godfrey Reggio 1982) (86 min) https://www.youtube.com/watch?v=v6-K-arVI-U Available on Prime Video and at Smathers Library. Let the film wash over you. How do the visuals and the audio impact your emotions. Jot down questions, comments, themes and what you notice about the film as you watch as preparation for a class discussion on Tues.</p>	
Crude! Documentary set in Ecuador and New York and Monument to Oil in Mexico City		
Thurs 1/25	<p>WATCH <i>Crude</i> (Joe Berlinger 2009). (105 minutes). Available on Kanopy through Smathers library or on DVD at Smathers. https://ufl-flvc.primo.exlibrisgroup.com/permalink/01FALSC_UFL/6ad6fc/alm_a99383955486706597</p> <p>In preparation for a discussion of <i>Crude</i>, jot down three facts or things you learned while watching the film post to this assignment. How would life be different if you lived, ate, bathed and worked in the villages whose land and water were contaminated by the byproducts of oil drilling?</p> <p>Please closely examine images of <i>Fuente de Petróleos Mexicanos</i> which is also known as <i>the Monumento a la Industria Petrolera de México</i>.</p>	<p>Draft for first autobiographical essay. A specific and researched topic related to “My life and oil.” 500-700 words. Times New Roman, Double Space, One-inch margins, with title. See rubric for more.</p>

	<ul style="list-style-type: none"> • Wikipedia - https://es.wikipedia.org/wiki/Fuente_de_Petr%C3%B3leos_(Ciudad_de_M%C3%A9xico) • Schávelzon, Daniel. “La Fuente de Petróleos (1952): Un monumento alegórico-apoteótico mexicano.” <i>Anales del Instituto de Investigaciones Estéticas</i>, no. 59, 1988, pp. 255-260. https://www.analesiie.unam.mx/index.php/analesiie/article/view/1398/1385 The article is in Spanish. You just need to look at the images. If you want to translate and skim, all the better <p>Quickly jot down what you notice. Look at the images again and write down anything else about what you see or notice. Think about the placement of the monument/fountain within the cityscape, the fountain's purpose as well as what is carved into the fountain. Who is depicted on the fountain? What are they doing? What is the purpose of a monument? What do monuments do? Monuments are often constructed to commemorate particular histories and further political agendas. What questions or contradictions arise for you, if any, after observing this monument?</p> <p>Now look at film stills of a montage sequence from Spanish-language film <i>Señoritas</i> (1959), directed by Fernando Méndez.</p> <p>Read the brief notes on these images and ponder the changes that currently make the Fuente de Petróleos inaccessible by foot.</p> <p>Contrast with another monument, <i>Monumento a los Niños Héroes</i> ("Monument to the Boy Heroes"), in Chapultepec Park in Mexico City which today is a pedestrian-only area.</p>	
Park! Lots! The High Cost of Free Parking: The Relationship between Housing and Transportation Costs		
Tues 1/30	<p>WATCH this video of an interview from C-SPAN with Henry Grabar, author of <i>Paved Paradise: How Parking Explains the World</i>. (58 min) https://www.c-span.org/video/?528543-1/qa-henry-grabar</p> <p>If the video on C-Span is not to your taste, try these written sources:</p> <p>READ the review of Grabar’s book. Szalai, Jennifer. “America, Land of the Free Parking.” <i>New York Times</i>. (1 page) https://www.nytimes.com/2023/05/10/books/review/paved-paradise-henry-grabar.html</p> <p>READ the transcription of an interview from the Podcast “The Brake.” Henry Grabar talks Parking with Streetsblog. (2 pages)</p>	

	<p>https://nyc.streetsblog.org/2023/05/23/the-brake-podcast-slates-henry-grabar-talks-parking-with-streetsblog</p> <p>READ the article published on a website hosted by UF’s Warrington College of Business. Boisseau, Charles. “Parking Puzzle.” July 17, 2023. (5 pages) https://warrington.ufl.edu/due-diligence/2023/07/17/parking-puzzle/</p> <p>As the above article explains, cities like Gainesville have eliminated parking minimums for developers. Nonetheless, the battle to demand paid parking in areas like downtown Gainesville has been ferocious. Why is parking such an incendiary topic? Do you feel entitled to free parking? Why or why not? Does it offend your sensibility to walk more from a car to the destination, to pay less for parking? Consider what Grabar explains in terms of your own beliefs regarding housing and transportation justice.</p>	
FEBRUARY		
Ban Cars! No Cars in Paris Center, No Cars on Sunday in Bogotá, No Bike Lanes in LEGO City + Walkability		
Thurs 2/1	<p>READ Grabar, Henry. "How Paris Kicked Out the Cars." (2 pages) https://slate.com/business/2023/03/paris-car-ban-bikes-cycling-history-france.html</p> <p>READ Guillermprieto, Alma. “This City Bans Cars Every Sunday—and People Love It.” (5 pages) https://www.nationalgeographic.com/environment/article/bogota-colombia-ciclovía-bans-cars-on-roads-each-sunday</p> <p>THEN READ OR LISTEN to the 39-min podcast available on the same website. 9-page transcript. Gordon, Doug and Marcel Steeman. “Where Are the Bike Lanes in LEGO City?” from the podcast, The War on Cars. https://thewaroncars.org/2021/06/07/where-are-the-bike-lanes-in-lego-city/ Links to an external site.</p> <p>Most LEGO pieces are made of crylo-nitrile-butadiene-styrene (ABS), a petroleum-based substance. Are Legos part of petroculture, in your understanding of the world? What do you think about toy bike lanes? (Or are Legos not just toys?) What did you learn about the Danish culture in general and the company’s specific initial objection that bike lanes are “political”?</p> <p>FINALLY READ Ryan Martinson - Walkability comic - Ryan_Martinson_Equity_Comic_final_20180717.pdf (14 pages mostly pictures) From https://www.measuring-walking.org/resources/comic</p>	<p>Final Version for first autobiographical essay. A specific and researched topic related to “My life and oil.” 1,000-2,000 words. Times New Roman, Double Space, One-inch margins, with title. See rubric for more.</p>

	<p>PREPARE for a class discussion, by recalling your experience with urban/suburban spaces where cars were not permitted. Describe experiences when you enjoyed pedestrian bicycle travel. Recall other experiences when you had to ride a bike or walk was not safe or pleasurable. What sorts of infrastructure supported your positive experience?</p>	
<p>YOUR PLANT STORY: What about plants, or what we could call "phytoculture"?</p>		
<p>Tree Feelings! How Trees Talk to Each Other, Tree Thinking, Tree Skepticism</p>		
<p>Tues 2/6</p>	<p>WATCH Simard, Suzanne. "How Trees Talk to Each Other." https://www.youtube.com/watch?v=Un2yBgIAxYs (18 min)</p> <p>READ Mattern, Shannon. "Tree Thinking." https://placesjournal.org/article/tree-thinking/?cn-reloaded=1&cn-reloaded=1 (12 pages)</p> <p>READ Meyers, Natasha. "Ungrid-able Ecologies: Becoming Sensor in a Black Oak Savannah." https://brill.com/display/book/9789004375253/B9789004375253_005.xml (5 pages)</p> <p>READ Fitzgerald, Des. "Save Me." <i>The Living City: Why Cities Don't Need to Be Green to Be Great</i>. Basic Books, 2023. pp. 155-189. (24 pages) (COURSE RESERVES)</p> <p>Does the fourth source by a UK-based writer who aims for cynicism about Japanese-inspired practices like forest bathing convince you?</p> <p>AND PERUSE TO PREPARE FOR IN-CLASS ACTIVITY Hirsch, Jess. "An Exercise in Sensing Emotions Through Plants." https://mnartists.walkerart.org/an-exercise-in-sensing-emotions-through-plants</p>	
<p>The Inequities of Shade, Lawns, and Discriminatory Housing Policy Remember Robert Moses v. Jane Jacobs? The consequences of their argument are on display here.</p>		
<p>Thurs 2/8</p>	<p>READ Bloch, Sam. "Shade." <i>Places Journal</i>. April 2019. https://placesjournal.org/article/shade-an-urban-design-mandate/ (23 pages with many pictures)</p> <p>AND THEN WATCH "The Great American Lawn: How the Dream Was Manufactured." https://www.nytimes.com/video/us/100000006542254/climate-change-lawns.html (7 minutes)</p>	<p>Abstract for second Autobiographical Essay. A specific and researchable topic related to "My life and plants" One paragraph, 250-300 words. Times New Roman, Double Space, One-inch</p>

	<p>AND Fritz Haeg, Edible Estate #15 Twin Cities https://walkerart.org/magazine/fritz-haegs-edible-estate-15-twin-cities-minn 20 minutes</p> <p>THEN READ/PERUSE Ian and Yaryna Serkez. “Since When Have Trees Existed Only for Rich Americans?” <i>The New York Times</i>. 30 June 2021. https://www.nytimes.com/interactive/2021/06/30/opinion/environmental-inequity-trees-critical-infrastructure.html</p> <p>AND LEVEL UP BY PERUSING/SKIMMING “The Effects of Historical Housing Policies on Resident Exposure to Intra-Urban Heat: A Study of 108 US Urban Areas.” https://www.mdpi.com/2225-1154/8/1/12/htm (11 pages).</p>	<p>margins, with title. See rubric for more.</p>
Chinampas! The Floating Gardens of Mexico. Can We Still Make this Ancient Technology Function?		
Tues 2/13	<p>READ: Pell, Amanda. “Chinampas: What They Are, How They Work, and Why They Matter Today More than Ever.” https://www.upworthy.com/chinampas (1 page)*</p> <p>WATCH: “Chinampas as a form of food security activism.” https://www.instagram.com/laboratorio_lacustre/ (5 minutes) super gorgeous and peaceful video of chinampas, which you must request access on Instagram to see. No pressure if you don’t have an Instagram account.</p> <p>AND FINALLY, CAREFULLY READ: Ebel, Roland. “Chinampas: An Urban Farming Model of the Aztecs and a Potential Solution for Modern Megalopolis.” https://journals.ashs.org/horttech/view/journals/horttech/30/1/article-p13.xml (6 pages)</p> <p>Dr. Ebel will be zooming into class to talk to us about his research into chinampas. Asking guest speakers questions is a form of respect and gratitude. Please prepare 3 questions about his article and research. Post questions to this assignment.</p>	
Indigenous Knowledge and Colonialism and Plants		
Thurs 2/15	<p>READ Geniusz, Wendy Makoons. “Introduction: Decolonization and Biskaabiiyang Methodologies.” (12 pages) On COURSE RESERVES</p> <p>WATCH VIDEOS AND BROWSE through the materials on the website No Design On Stolen Land: A Botany of Violence. https://nodesignonstolen.land/a-Botany-of-Violence Links to an external site. (8 minutes) Consider the “Cinchona” plant, whose quinine bark extract is of interest to imperial powers as medicine,</p>	<p>Draft for second autobiographical essay. A specific and researched topic related to “My life and plants.” 500-700 words. Times New Roman, Double Space, One-inch</p>

	<p>and which grows in the lower Andean Mountain Range and the upper headwaters of the Amazonian River Valley.</p> <p>READ: Kimmerer, Robin Wall. “Epiphany in the Beans.” <i>Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants</i>. pp. 121-127. (COURSE RESERVES)</p>	<p>margins, with title. See rubric for more.</p>
What Weeds?! Plant Blindness, Colonialism, Collecting, and Indigenous Knowledge		
Tues 2/20	<p>READ Parsley, Kathryn M. “Plant Awareness Disparity: A Case for Renaming Plant Blindness.” https://nph.onlinelibrary.wiley.com/doi/full/10.1002/ppp3.10153 (4 pages)</p> <p>LISTEN TO “On the Origin and History of Field Guides.” Data from science historian Sara Scharf. https://www.indefenseofplants.com/podcast/2020/4/26/ep-262-on-the-origin-amp-history-of-field-guides?rq=Linnaeus (1’8”)</p> <p>WATCH or READ Curran, Fiona. “Your Sweetest Empire Is to Please.” 2018. Curran talks about her work which talks about the relationship between 18th-century women, plant collections, and classification in Britain and South Africa. (10 min 30 sec) https://research.ncl.ac.uk/mcahe/commissions/gibside/* Intro to Fiona Curran’s project, just words: https://fionacurran.co.uk/Your-sweetest-empire-is-to-please</p> <p>PERUSE projects on the website of artist Maria Thereza Alves. http://www.mariatherezaalves.org/cv/ Choose a project that affected you the most or that you spent time with and be prepared to share your thoughts with the class</p> <p>AND PERUSE TO PREPARE FOR TUESDAY'S ACTIVITY IFAS weed identification guide (https://plants.ifas.ufl.edu/plant-directory/).</p>	
Field of Gains? The Green Revolution and Monocropping: A Debate		
Thurs 2/22	<p>FIRST LISTEN TO the podcast “The Coloniality of Planting with Ros Gray and Shela Sheikh.” The Botanical Mind Camden Art Studio. https://www.botanicalmind.online/podcasts/the-coloniality-of-planting (18”) This podcast really brings together the ideas about the relationships between plants, science, access to green space and plantations.</p> <p>WATCH: <i>Black Atlantis: The Plantationocene</i> https://www.internationaleonline.org/dialogues/23_black_atlantis_the_plantationocene/ (23 min)</p>	

	<p>UNDERSTAND the term, monocropping. https://www.greenmatters.com/p/what-is-monocropping</p> <p>WATCH: “Waging a War Against Hunger.” https://www.youtube.com/watch?v=HucSCNQ01X4 (10 min)</p> <p>WATCH: Shiva, Vandana. “Vandana Shiva 1: A Critique of the Green Revolution” https://www.youtube.com/watch?v=UfKi47Vfriw (8 min)</p> <p>CONSIDER the differences between Norman Borlaug’s agricultural plan and the disadvantages that Vandana Shiva points out. What if we can no longer continue with Borlaug’s plan, using the type of seeds, monocrops, fossil-fueled tractors, herbicides, pesticides, and water inputs that this large-scale project demands?</p> <p>READ, if we have permission from the publisher: Conway, Ed. [Part Five Oil. Chapter 15] “The Everything Thing.” <i>Material World: The Six Raw Materials that Shape Modern Civilization</i>. New York: Alfred A. Knopf, 2023. pp. 344-361. (COURSE RESERVES) Fertilizers and natural gas in agriculture. Plastics</p>	
Your Energy Management Story: What is ENERGOPOWER?		
SLOW VIOLENCE A one-generation change in Plant Hardiness Zones, plus Rachel Carson on Pollution, Ecosystems, Extinctions		
Tues 2/27	<p>COMPARE the maps of plant hardiness growing zones from 1981-2010 to the projected 2011-2040. “What’s Going On in This Graph? Growing Zones.” <i>The New York Times</i>. April 1, 2021. https://www.nytimes.com/2021/04/01/learning/whats-going-on-in-this-graph-growing-zones.html</p> <p>CONSULT the website “Shifting Planting Zones.” Climate Central. https://www.climatecentral.org/climate-matters/shifting-planting-zones-2023</p> <p>READ Carson, Rachel. “The Obligation to Endure (1962)”. https://englishbusselman.weebly.com/uploads/1/3/8/2/13827069/the_obligation_to_endure_-_carson.pdf (7 pages)</p> <p>NEXT UNDERSTAND that DDT is made from oil. https://www.atsdr.cdc.gov/toxprofiles/tp35-c5.pdf</p> <p>REVIEW, if you like CDC website on DDT. Consider the other petro-based chemicals listed in the sidebar: https://www.cdc.gov/biomonitoring/DDT_FactSheet.html</p>	<p>Final Version for second autobiographical essay. A specific and researched topic related to “My life and plants.” 1,000-1,500 words. Times New Roman, Double Space, One-inch margins, with title. See rubric for more.</p>

	<p>WATCH: minutes 8:50 to 14:11 and hear Rob Nixon, author of <i>Slow Violence and the Environmentalism of the Poor</i>, talk. https://www.youtube.com/watch?v=VOUGOLS14gs</p> <p>WATCH: Menezes, Débora. “Indigenous Artists from the Amazon Use Art for Environmental Advocacy.” (3 pages; Listen to the video of the performance as you read). https://news.mongabay.com/2020/01/indigenous-artists-from-the-amazon-use-art-for-environmental-advocacy/ Does this approach to “sharing the rainforest’s socio-environmental diversity and bringing up questions about its future” seem as effective as the UN website? Why or why not?</p> <p>READ OR LISTEN Langfitt, Frank. “China’s Pollution Crisis Inspires an Unsettling Art Exhibit.” (approximately 2.5 pages or 4 min radio) https://www.npr.org/sections/parallels/2014/08/21/342189261/china-s-pollution-crisis-inspires-an-unsettling-art-exhibit</p>	
SLOW VIOLENCE - Cotton Poisons Past and Present		
Thurs 2/29	<p>READ what you can: Williams, Brian and Jayson Maurice Potter. “Cotton, Whiteness, and Other Poisons.” <i>Environmental Humanities</i>, Vol. 14, No. 3 (2012), pp. 499-521. https://read.dukeupress.edu/environmental-humanities/article/14/3/499/319763/Cotton-Whiteness-and-Other-Poisons</p> <p>WATCH: “Environmental Impacts of Cotton.” University of Texas, Dallas Geoscience Studio. https://www.youtube.com/watch?v=nviT7_SrAho</p> <p>By splitting oil and plants, we might be tempted to think of plants as wholly good. But viewing oil and plants together, and thinking about energopower, reminds us that cultivated plants are only as good as the systems that grow them.</p>	
March		
SLOW VIOLENCE - Changing the Climate Many Plants at a Time! Defoliation and Invasive Forestation		
Tues 3/5	<p>What happens when petroleum-based chemicals are sprayed on plants? What happens when trees spread into grasslands? Today we will think about opposing examples, one of defoliation and one of forestation.</p> <p>READ: Martin, Hannah Meszaros. “‘Defoliating the World’: Ecocide, Visual Evidence and ‘Earthly Memory.’” Available in COURSE RESERVES on CANVAS* (24 pages; it is a picture essay)</p>	<p>Abstract for third Autobiographical Essay. A specific and researchable topic related to “My life and energy management.” One paragraph, 250-300 words. Times New</p>

	<p>READ: Vaughan, Carson. “A ‘Green Glacier’ Is Dismantling the Great Plains.” <i>The New York Times</i> 7 December 2023. (2 pages) https://www.nytimes.com/2023/12/07/opinion/prairie-great-plains-trees.html</p>	Roman, Double Space, One-inch margins, with title. See rubric for more.
Mapping Janisse Ray’s Cracker Childhood		
Thurs 3/7	<p>READ: Chapters 1 “Child of Pine” and Chapter 2 “Below the Fall Line” of Janisse Ray from <i>Ecology of a Cracker Childhood</i>.) https://archive.nytimes.com/www.nytimes.com/books/first/r/ray-ecology.html (12 pages).</p> <p>COMPARE this memoir and natural history of Georgia and Florida with other situations we have learned about from around the world.</p> <p>In class today, you will work on a mapping activity as a means to stimulate discussion. The participation grade for that activity will be attached to the reading assignment. Extra point/points will be awarded for more detailed maps. Here is link to that handout.</p>	
Data, Information and Energopower + Artist Miwa Matreyek’s film Infinitely Yours		
Tues 3/19	<p>READ: McKittrick, Katherine. “Failure (My Head Was Full of Misty Fumes of Doubt).” Available in COURSE RESERVES on CANVAS.</p> <p>PERUSE Miwa Matreyek’s website in preparation for class next time: https://www.semihemisphere.com/</p> <p>WATCH AND DISCUSS IN-CLASS: Miwa Matreyek’s video.</p>	
Extraction, Fracking, Colonialism, Lithium and Copper Mining in Chile		
Thurs 3/21	<p>Energy is not “neutral,” but cultured. How do we understand energy, culturally? How does energy and the state management of electricity and fossil fuels (i.e. energopower) wind up reflecting familiar prejudices?</p> <p>READ: Conway, Ed. [Part Five Oil. Chapter 13] “The Elephant.” <i>Material World: The Six Raw Materials that Shape Modern Civilization</i>. New York: Alfred A. Knopf, 2023. pp. 309-326. (Course Reserves) Saudia Arabia and the influx of oil. US and British companies. From coal to fracking.</p> <p>Mines in the Atacama Desert of Chile remind us that copper and lithium are key ingredients of greener technologies, necessary for electric vehicles.</p>	<p>Draft for third autobiographical essay. A specific and researched topic related to “My life and energy management.” 500-700 words. Times New Roman, Double Space, One-inch margins, with title. See rubric for more.</p>

	<p>WATCH: “The True Cost of Lithium Mining.” (Chile) https://www.youtube.com/watch?v=n10E-UhKB5E</p> <p>WATCH: “The Giant Trucks from the Copper Mine in Chuquicamata” (Chile). https://www.youtube.com/watch?v=sZgEjN5x_VE</p> <p>What else has not changed about the ideology of energy, as suggested in these images? Are electric cars a solution to fossil-fueled cars, as seen from the angle of the consequences of lithium mining for indigenous people in Chile?</p> <p>DISCUSS how government might otherwise manage energy. If you were able to restructure the management of electricity and fossil fuels, what would you change? Where does the problem of unsustainable energy practices start, in your opinion? (How much more energy might we use in this class with the substitution of websites and videos for a paper textbook?)</p> <p>PERUSE the first page of The Driving Factor exhibition whose theme questions what powers the power using lithium batteries as a metaphor https://thedrivingfactor.net/index.php/sections They give tours about extraction.</p>	
<p>Nurdles! The Durable, but Disappearing History of Plastics: Plastic Pellets and Untraceable Materials</p>		
<p>Tues 3/26</p>	<p>Have you heard of a <i>nurdle</i> before?</p> <p>READ the following quotation from Heather Davis’s <i>Plastic Matter</i> that explains why it can be difficult to know where a particular plastic was made:</p> <p>The non-traceability of plastics (which is partially due to the proprietary secrets of chemical companies) also inhibits activist intervention in holding companies accountable for their products and for the unregulated release of nurdles, or preproduction plastic pellets, as it is difficult, if not impossible, to trace a particular piece of plastic back to its manufacturer. Most of the time, what can be known is the type of plastic and its basic chemical structure but not its source of origin or its movements once it has been produced. In this way, plastics are designed and engineered to be universal, replaceable, exchangeable, untraceable, and nonlocalizable. (48)</p> <p>READ: Sedaghat, Lilly. “7 Things You Didn’t Know about Recycling.” <i>National Geographic</i>. 4 April 2018. Blog about recycling plastics and other substances from a writer in Taiwan. (2 pages) https://blog.nationalgeographic.org/2018/04/04/7-things-you-didnt-know-about-plastic-and-recycling/</p>	

WATCH: “How Plastic Bags Were Supposed to Help the Planet.”

BBC News. (3 min)

<https://www.youtube.com/watch?v=DQW5w9yAWgE>

WATCH: “How It’s Made: Plastic Bags.” Discovery Channel.

<https://www.youtube.com/watch?v=bgVRuchYBUE> (4 min 44 sec)

How does this video compare to *Koyaanisqatsi*? How has your perspective changed since you watched *Koyaanisqatsi*?

WATCH: “What Really Happens to Plastic Bags Returned to Store for Recycling?” ABC 7 Chicago (4 min 27 sec.)

<https://www.youtube.com/watch?v=VXmYOJ2QAhU>

READ: Rothman, Alan. “Before Plastic: A trip Down Memory Lane.” *The Gardiner Gazette*. Issue 44, Fall 2019.

<https://gardinergazette.com/article/before-plastic-a-trip-down-memory-lane/>

In the above interview, old-timers reflect on life before plastic in small-town New York state. The interview was conducted on the occasion of a ban of plastic bags.

PERUSE AND PLAY:

Kamaguchi, Haruhiko. *Zatsuran*

<https://hgcontemporaryart.com/artists/haruhiko-kawaguchi/zatsuran-series/>

Kwan, Gayle Chong’s *Wastescape* sculpture

<https://invisibledust.com/projects/wastescape/>

Documentation from Rothberg, Sara. *Immortal Plastics* 2012.

Premiered at New Museum IDEAS CITY.

<https://sarahrothberg.com/IMMORTAL-PLASTICS-ASSESSMENT-SERVICES>

IN-CLASS PERSONAL PLASTICS INVENTORY

MAKE a list of everything (that you feel comfortable sharing as part of a small group discussion) in your backpack, purse, pockets and on your person. Compare your list with other members in your group. Describe similarities and differences in your group’s consumption of personal petroleum-based possessions. As a group generate a working definition of petroculture to share with the class.

Do you think you could trace these objects to their origins, if they are made of plastic? Do you spend much time wondering where your possessions came from? Or where they will end up? Why?

Visiting Artist Bethany Taylor Talks About Plastics Activism in Her Work		
Thurs 3/28	<p>PERUSE Bethany Taylor’s website and bring 3 questions about her work to class. http://www.bethanytaylor.net/</p>	<p>Final Version for third autobiographical essay. A specific and researched topic related to “My life and energy management.” 1,000-1,500 words. Times New Roman, Double Space, One-inch margins, with title. See rubric for more.</p>
April		
The Green and the Gray – Indistinguishable?		
Tues 4/2	<p>It can be hard to tell if plastic is made from petroleum (oil) or plants. Most plastic is petroleum-based, and specialists tend to theorize plastic in terms of oil.</p> <p>Heather Davis writes in the book <i>Plastic Matter</i> (2022) that "plastic never quite leaves behind its origins in fossil fuels; indeed, it is one of the primary ways that fossil fuels have intimately saturated contemporary life" (26).</p> <p>The following reading links to a website with the first pages of Davis’s book. We are only assigning the introduction, but you are welcome to read the preface as well.</p> <p>READ: Davis, Heather. [Chapter 1] “Introduction: Plastic Matter.” <i>Plastic Matter. Plastic Matter.</i> Duke UP, 2022. pp. 1-19. (19 pages) https://www.dukeupress.edu/Assets/PubMaterials/978-1-4780-1775-2_601.pdf</p> <p>Using Heather Davis as an inspiration, how would you theorize plastic? What words do you need? Images? Sources?</p> <p>ACCESS AND EXPLORE Synthetic Collective website https://syntheticcollective.org/ Click on the RESEARCH category, scroll down and read about the art-science’s collective’s investigation into plastic pellets in the Great Lakes region. Why might it take scientists <i>and</i> artists working together to “sample, map, understand, and visualize the complexities of plastics and micro-plastics in the Great Lakes Region”?</p>	<p>Abstract for Final Project. A specific and researchable topic related to the coursework. One paragraph, 250-300 words. Times New Roman, Double Space, One-inch margins, with title. See rubric for more.</p>

PET v. NAP! Durability and Disposability in the Same Plastic? What values underlie our approach to resources like plastic? Plastic!		
Thurs 4/4	<p>READ: Hawkins, Gay. "Made to Be Wasted: PET and Topologies of Disposability." <i>Accumulation: The Material Politics of Plastic</i>. Eds. Jennifer Gabrys, Gay Hawkins, and Mike Michael. London and New York: Routledge, 2013. 49-67. (COURSE RESERVES)</p> <p>Do the infelicities and contradictions signaled in Hawkins's article on PET plastic remind you of the video we watched on stroads? How so? Or how not?</p> <p>DISCUSS readings (article and podcast interview). (1) The academic article teases out the paradoxically disposable habits encouraged of the durable PET plastic. Hawkins gets at our cultural contradictions in complex language. (2) Simpler language appears in the interview that compares US grind culture to a different way of structuring work lives and mealtimes in Mexico.</p> <p>Energopower gives us a way to think about mealtimes and disposable/durable plastic in the same framework. Be ready to explain in class how naps and leisurely meals provide a different attitude toward energy management than the command to burn up all resources, as fast as possible, in the name of "work" and "productivity."</p>	
Our Changed Planet and Energopower: Pulling the themes together for your final project		
Epigenetics: Changes That Skip Generations - Rethinking the Calorie - You are what your grandparents ate.		
Tues 4/9	<p>PERUSE the short readings, videos and interactive learning experiences in Genetics module from University of Utah https://learn.genetics.utah.edu/content/epigenetics/</p> <p>WATCH: "Epigenetics the molecular traffic lights of our genetic railway" Desiree Goubert TEDxGroningen https://www.ted.com/talks/desiree_goubert_epigenetics_the_molecular_traffic_lights_of_our_genetic_railway/transcript (8" 30s)</p> <p>READ: Landecker, Hannah. "Food as Exposure: Nutritional Epigenetics and the New Metabolism." pp.167-190 https://www.researchgate.net/publication/233889732_Food_as_exposure_Nutritional_epigenetics_and_the_new_metabolism (23 pages).</p> <p>Do you see the relationship between metabolism and the topic of oil + plants? How have understandings of metabolism imitated thoughts on machinery and technology?</p>	

Petroliteracy: Children's Films, Toys and Books		
Thurs 4/11	<p>In class we will look at some books for children on plastic and about sustainability.</p> <p>How do you think children today should be taught about greener energies and more sustainable habits? Why might a truly different approach be difficult (or easy?) to imagine under petroculture and energopower as currently structured?</p> <p>READ: Malouf, Michael. "Behind the Closet Door: Pixar and Petro-Literacy." In <i>Petrocultures: Oil, Politics, Culture</i>. Edited by Sheena Wilson, Adam Carlson, and Imre Szeman. Montreal and Kingston: McGill-Queen's UP. 138-161. (COURSE RESERVES)</p> <p>Think back to your favorite toys, films, television shows, music videos, songs, etc. from childhood.</p> <ul style="list-style-type: none"> • What did they teach you about cars? (Remember, you might have seen <i>Cars 2</i>, and played with Thomas the Train, and used the Force...). • What did these toys and other artefacts teach you about energy usage? • What <i>didn't</i> you learn about oil and energy from your childhood artefacts? • Why do you think you were not encouraged to learn those lessons? 	
Thwarting Energopower: Rest as Resistance		
Tues 4/16	<p>READ: Francois, Janine. "Reparations for Black People Should Include Rest." https://www.vice.com/en/article/d3bbay/sleep-gap-black-slavery-reparations-black-power-naps (2 pages)</p> <p>READ OR LISTEN: Interview with Ignacio Sánchez Prado. You can listen to this Mexican scholar, Sánchez Prado, compare cultures of eating and rest on the podcast for <i>The Atlantic</i> or you can read the transcription. Both the audio and transcription can be found on this webpage: https://www.theatlantic.com/podcasts/archive/2023/12/how-to-leave-work-time-at-work/676196/?fbclid=IwAR3x2zQ207h7dw7sdWWCkXdnB7BzS4snQ15iV8mpNbr-tR0wuXwAZE6FwOo</p>	Draft of Final paper, 1,000-2,000 words. Times New Roman, Double Space, One-inch margins, with title. See rubric for more.
	Another Pair of Eyes: Discuss Final Paper	
Thurs 4/18	Individual meetings over Zoom to discuss Final Paper	

ORAL PRESENTATIONS OF FINAL PAPER		
Tues 4/23	Three-minute Oral presentations of your final paper	Oral Presentation Due
Tues 4/30	<i>No class, obviously.</i>	Final project due, 2,000-3,000 words. Times New Roman, Double Space, One-inch margins, with title. See rubric for more.

BIBLIOGRAPHY of COURSE READINGS and RESOURCES

Not all the text below may appear in class. Use this list for research projects if you need help. Readings are subject to change.

Comics

Martinson, Ryan. Walkability comic. Winter 2019/20 - pp18-32
<https://www.cite7.org/transportation-talk-winter-2019-20/> (14 pages mostly pictures)

Playlist

Katherine McKittrick's playlist on her website that accompanies the book *Dear Science*:
<https://katherinemckittrick.com/>

Podcasts

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The Botanical Mind Camden Art Studio. "The Coloniality of Planting with Ros Gray and Shela Sheikh." 31 July 2022. <https://www.botanicalmind.online/podcasts/the-coloniality-of-planting> (18")*

The Botanical Mind Camden Art Studio. "Queer Nature with Céline Baumann." 9 July 2022. The Botanical Mind. <https://www.botanicalmind.online/podcasts/queernature> * (15 minutes)

Videos

Numerous trailers for films. See syllabus. Plus:

Adams, John Luther. "Sila: The Breath of the World." 25 July 2014. Lincoln Center.
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- Curran, Fiona. “Your Sweetest Empire Is to Please.” 2018. Newcastle University. <https://research.ncl.ac.uk/mcahe/commissions/gibside/> (10 min 30 sec)*
- Forensic Architecture Collective on oil and gas pollution in Vaca Muerta <https://forensic-architecture.org/investigation/oil-and-gas-pollution-in-vaca-muerta> * (7.5 minutes total)
- “The Green Revolution: Waging a War Against Hunger.” Anita. YouTube. <https://www.youtube.com/watch?v=HucSCNQ01X4> (10”)
- Goubert, Désirée. “Epigenetics the molecular traffic lights of our genetic railway” Desiree Goubert. TEDxGroningen. YouTube. 14 November 2017. https://www.ted.com/talks/desiree_goubert_epigenetics_the_molecular_traffic_lights_of_our_genetic_railway/transcript
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- Landecker, Hannah. “The Microbiome After Industrialization. 52” <https://www.youtube.com/watch?v=xC2g2P0Ka1o>
- . “Outside In: Microbiomes, Epigenomes, Visceral Sensing, and Metabolic Ethics.” Serpentine Gallery Lecture 28” <https://www.youtube.com/watch?v=ZioN-wabNfg>
- “Mexican Superhero Peatónito Fights for Pedestrians.” (video 2 ‘ 30 “) - Are there plants in this video? Did you notice them? <https://www.wsj.com/video/mexican-superhero-peatonito-fights-for-pedestrians/B7B0BF83-90FB-421D-9122-BDC1F0BC000A.html> *
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- Nixon, Rob. Rob Nixon, author of *Slow Violence and the Environmentalism of the Poor*. Duke Franklin Humanities Institute. 18 April 2013. YouTube. <https://www.youtube.com/watch?v=VOUGOLS14gs> *
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Simard, Suzanne. "How Trees Talk to Each Other." TED. YouTube. 30 August 2016.
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<https://www.kanopy.com/en/product/137531> Available on Kanopy. *

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<http://contemporaryurbananthropology.org/pdfs/Berman,%20Robert%20Moses.pdf>

Bloch, Sam. "Shade." *Places Journal*. April 2019. <https://placesjournal.org/article/shade-an-urban-design-mandate/> (23 pages with many pictures)

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https://englishbusselman.weebly.com/uploads/1/3/8/2/13827069/the_obligation_to_endure_-_carson.pdf (7 pages) or <http://www.csun.edu/~hceng028/English/Fa14/carson.pdf> (7 pages)

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Candy Chan <https://www.wired.com/story/3d-schematics-nyc-subway-stations/>

Smog Eating Bike <https://www.studioroosegaard.net/project/smog-free-bicycle> *

UuDam Tran Nguyen - *Serpent's Tails* (art) –<https://artwriting.sva.edu/journal/post/dispatch-from-vietnam-rong-ran-len> *

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Kwan, Gayle Chong's “Wastescape” sculpture

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Annalee Davis. <https://annaleedavis.com/archive/category/Exhibition>

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Urban Routines: Cars - Theo Duetinger, Lukas Feireiss and Floyd E. Schulze
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Readings We Cut That You Might Find Interesting or Relevant to Your Essays and Papers

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UNIVERSITY POLICIES

In response to **COVID-19**, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit [one.ufl.edu](https://one.ufl.edu/screening/) for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

Attendance and make-ups

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>.

Accommodations

Students who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their

Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Academic Integrity

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code.” On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Student Conduct Code and the Student Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specify a number of behaviors that are subject to sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action

instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

UNIVERSITY RESOURCES

Health and Wellness

- *U Matter, We Care*: umatter@ufl.edu; <https://umatter.ufl.edu>; 392-1575
- *Counseling and Wellness Center*: <https://counseling.ufl.edu/>; 392-1575
- *Sexual Assault Recovery Services (SARS)*: Student Health Care Center; 392-1161
- *University Police Department*: <https://www.police.ufl.edu/>; 392-1111 (911 for emergencies)

Academic Resources

- *E-learning technical support*: helpdesk@ufl.edu; <http://helpdesk.ufl.edu/>; 352-392-4357
- *Career Connections Center*: Reitz Union Suite 1300; <https://career.ufl.edu/>; 392-1601
- *Library Support*: <https://cms.uflib.ufl.edu/ask>
- *Teaching Center*: Broward Hall; 392-2010 or 392-6420
- *Writing Studio*: 2215 Turlington Hall; <https://writing.ufl.edu/writing-studio/>; 846-1138

PROCEDURE FOR CONFLICT RESOLUTION

Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact the (Under)Graduate Coordinator or the Department Chair. Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<https://ombuds.ufl.edu/>; 392-1308) or the Dean of Students Office (<https://dso.ufl.edu/>; 392-1261). For further information refer to the Student Honor Code and Student Conduct Code webpage (for residential classes) or <https://distance.ufl.edu/getting-help/student-complaint-process/> (for online classes).