

IDS 2935: Humans-Oil-Plants-Energy? Confronting Oil by Seeing Green

Quest 1: Justice and Power

I. General Information

Class Meetings

- Fall 2022
- Tuesday Period 6 (12:50-1:40), Tuesday and Thursday 6-7 (12:50-2:45)
- Tuesdays: Little Hall 0127
- Thursdays: Matherly Hall 0002

Instructor

- Katerie Gladdys
- FAC Room 301
- Office hours: Tuesdays 2:00-3:00 pm
- kgladdys@ufl.edu

Instructor

- Emily Hind,
- Grinter 362
- Office hours: Wednesdays 10:00 am-1:00 pm.
- **To schedule office appointment by zoom or in person, visit:** <https://calendly.com/ehind>
- **Zoom office appointment:** <https://ufl.zoom.us/my/ehind>
- **In-person office appointment: Grinter 362**
- You may schedule an appointment now on Calendly (see link above) and reserve a time up to 70 days in advance.
- ehind@ufl.edu

Course Description

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 Plantationocene), 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)
 - Choice to make a zine for final writing project
 - Take a nap. (Can you take a nap not intended to boost productivity? How?)
- 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.*

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.

Required Readings and Works

All readings and other materials are found in Ares through the Course Reserves link on Canvas. You **MUST** use Firefox and not Chrome to access Ares. 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*.

Materials and Supplies Fees: n/a

II. Graded Work

Description of Graded Work

Assignments marked *WR* count toward the writing requirement.

2% Attendance

*Attendance will be taken for each class. After five unexcused absences, the overall final grade will drop 3% for each unexcused absence thereafter. The method of taking attendance: the instructor will record who came to class by passing around a sheet and/or calling names at the beginning of class. Tardy arrivals will be counted as present. Late is **always** better than never. Be sure to contact the instructor promptly if you see a mistake with your attendance record.*

Tip: Come to class even if you are not prepared. We welcome you, always.

Tip: Don't let problems snowball: talk to your professors (email them both with every message, unless you are asking for a letter of recommendation), attend office hours, come to class. We are here to learn, not to be perfect.

19% Participation

Ideally, students must come to class punctually, listen to others, contribute to activities as appropriate, and avoid dominating the conversation. Civility matters. One participation grade will be given for each student for each class meeting. See rubric.

If you notice a student dominating discussion, step in and speak up. It's time for your view. If you have already shared it, you can always ask another student a question in order to break up the dominant student's monologue. Expecting the professors to be the discussion police shirks your duty as a cooperative peer.

30% Three Analytical Autobiographical Essays,

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, and (3) a second draft that develops the first draft by rewriting the first piece, adding words to the first piece, or both expanding and altering the first draft. Only the last draft requires a cited source. 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.

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. Sometimes a thesis statement needs two sentences. By the last draft of a tight essay, you may feel that you rewrote the same idea in every sentence across numerous pages. That's a good sign. Remember: the idea is clear to you and absolutely baffling to your reader. 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. A narrow, specific thesis statement makes for a fantastic essay.

Analytical Autobiographical Essay: My Life and Plants (Phyto-Literacy)

1% Abstract (one paragraph, 250-300 words, titled. To get started, for example, think what we will have learned from reading your finished piece: "In conclusion...")

3% First draft (500-750 words). Complete or incomplete. Highlight or boldface your thesis statement, wherever it may appear, though ideally it concludes the first paragraph. Highlight or boldface the connection you make between your personal experience and that

of at least one international source consulted for the piece. If you started the first paragraph with a statement about “society,” “life,” or “the world,” rewrite for a narrowed scope. (Of course you are writing about “society,” “life,” and “the world.” But *specifically*, what?)

WR 6% Final version (1,000-1,500 words; at least one cited source - MLA formatted bibliography).

Analytical Autobiographical Essay: My Life and Oil (Petroculture)

1% Abstract (one paragraph, 250-300 words, titled: In conclusion...)

3% First draft (500-750 words). Complete or incomplete. Highlight or boldface your thesis statement, wherever it may appear. Highlight or boldface the connection you make between **your personal experience** and that of at least one **international source** consulted for the piece.

Challenge: If you didn't work on your verbs for the first essay, now is the time. Can you avoid basic verbs like “is/are” (to be), has/have (“to have”), and can/could (“to be able to”)? This activity comes from Spanish-language writing lessons and reads awkwardly in English, but the results are the same: you'll improve your writing by finding an active, interesting verb. “To be” is not interesting. It is an equals sign (=). What else can you say that accomplishes more with the word count? Yes, this challenge is hard. If it's not hard, it's not worth doing, is it? When you lift weights, do you pick light ones that waste your time? No? The same goes for schoolwork: pick a writing challenge that makes you work.

WR 6% Final version (1,000-1,500 words; at least one cited source - MLA formatted bibliography)

Analytical Autobiographical Essay: My Life and (State-Influenced) Energy Management Practices (Energopower).

1% Abstract (one paragraph, 250-300 words, titled: In conclusion...)

3% First draft (500-750 words). Complete or incomplete. Highlight or boldface your thesis statement, wherever it may appear. Highlight or boldface the connection you make between your **personal experience** and that of at least one **international source** consulted for the piece.

Think about your transitions, if the vocabulary activity with precise and concise verbs seems to be going well. Can you find the transition in the *content*, rather than in set phrases that eat up your word count without developing the argument?

WR 6% Final version (1,000-1,500 words; at least one cited source - MLA formatted bibliography)

45% Analytical Semester Project. This project may be a carefully constructed zine or a traditional research paper. In either case, sources must be cited in proper format. The bibliography must include a minimum of seven sources and this bibliography must be turned in with proper citational style. Each type of project shares tasks and due dates. Be sure to highlight or boldface the thesis statement that summarizes your argument in the first draft. This thesis statement can (and probably should) transform as your research continues and your thinking develops.

1% proposal (abstract, one paragraph, titled, 250-300 words)

6% annotated bibliography (5-7 initial sources, each with a brief description of (1) what the source is and (2) whether the source is useful; Sources can be academic texts, image or film/video etc. Make sure to include at least one piece that contemplates a context beyond that of the United States.

6% First draft (750-1,000 words or equivalent). Complete or incomplete. Be sure to highlight or boldface the thesis statement that summarizes your argument.

WR 6% Second draft (1,000-2,000 words). See rubric.

WR 20% Final version (2,000-3,000 words). See rubric.

10% Oral Presentation of Semester Project (3-7 minutes, including class discussion)

Grading Scale (Rubrics below)

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

Name _____

Rubric for written work

/100

	Great	Good	Average	Poor	Absent
	20-19	16-19	9-15	2-8	0-1
Analysis	The thesis is original. Compelling ideas throughout.	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.
Evidence	27-30	23-26	15-22	11-14	0-11
	A variety of support for every claim, and it is strong, concrete, and appropriate.	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.
Organization	19-20	16-18	13-15	7-12	0-7
	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.
Language Maturity	10	8-9	6-7	4-5	0-3
	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.	Writing is clear, but sentence structures are simple or repetitive; repeated grammatical 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.
Style/Voice	9-10	8-9	6-7	4-5	0-3
	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.
Citations	10	9	7-8	4-6	0
	All evidence is well cited in appropriate format.	All evidence is cited, but with minor format errors.	Good citations but not enough of them.	Some citations but either incomplete or inappropriate.	Almost entirely without citations.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback before the end of the course on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

Name _____ **Rubric for abstract**

/10

	Great	Absent
	2	0
Basic specifications	Times New Roman, 12 pt, double space. One paragraph. 250 words.	Wrong font, wrong size, no double space or excessive spacing. Too short or too long.
	2	0
Text to study	Text(s) named. Relevant selection of texts. Proper punctuation, with book titles in italics and article titles in quotation marks. Correct author(s).	The text(s) for study are not mentioned. Or the punctuation does not handle titles correctly. Book titles in italics. Article titles in quotation marks. Or wrong author, or similar problem.
Aspect to study	2	0
	The element for study in the relevant text is mentioned.	The point of the analysis isn't explained. Or the point for analysis isn't clear. Or only a plot or information summary appears. and no analytic angle is proposed.
Language coherence	4	0
	Precise and concise verbs. Language shows careful word choice and thoughtful proofing. It seems likely that the student read the prose aloud before turning it in.	Only basic or vague verbs appear. Or the language requires extra sympathetic interpretation to understand. Or more words than necessary appear. (Wordy.) Or imprecise words aside from the verbs. The ambiguity impedes reading comprehension. Or, it seems clear that the student did not read aloud the prose. Odd rhymes, boring repetitions, or disjointed phrasing.

Name _____ **Rubric for annotated bibliography** /10

	Great	Absent
MLA style	2	0
	MLA style used.	Not MLA style. Or many confusing errors.
Basic specifications	2	0
	Times New Roman, 12 pt, double spacing.	Another font, another size, no double spaces, or excessive spacing. No hanging indent for sources.
Annotation (aspect one)	2	0
	A brief content explanation appears for each text.	The general content of the text remains unclear. (The reader has no idea what the text is about.)
Anotation (aspecto two)	2	0
	Each annotation explains if the text in question serves the purpose of the proposed research paper.	It isn't clear if each text proved useful for the research project.
Language coherence	2	0
	Avoided basic and vague verbs. The language employs precise and concise expression, with complete sentences. Seems likely that the student read the sentences aloud before turning in the assignment.	Basic verbs. More words than necessary (wordy). The ambiguous language makes it difficult to understand the point. Sloppy language in other ways, such as repetition or grammar problems.

Oral Presentation Rubric and Statements (max. 21 pts)

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	<p>10 pts</p> <p>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.</p>	<p>5 pts</p> <p>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.</p>
ORGANIZATION AND COHERENCE	<p>5 pts</p> <p>Presentation includes a clear thesis with an identifiable progression of supporting information. Speech is prepared, with the needed words at hand.</p>	<p>2 pts</p> <p>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 to the point of incomprehension with lots of “ums.” Vocabulary is not prepared.</p>
CREATIVITY and AUDIENCE INSPIRATION	<p>6 pts</p> <p>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</p> <p>Presentation is inclusive and inspires lively discussion among peers. The presentation themes speaks to all people in the classroom.</p>	<p>2 pts</p> <p>Moves only slightly or not at all beyond expected, “textbook” data. Recognizes only one connection among ideas or solutions—or none.</p> <p>Fails to inspire questions among students. Seems directed to the instructors, or to no one.</p>

Calendar Quest class

The following calendar is subject to change.

Date	Texts to be completed (watched, read) before class.	Assignments due today
AUGUST		
Topic: What is car culture? Part I		
Thurs 8/25	<p>Take notes summarizing daily readings and screenings and generate questions for class discussion.</p> <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> <p>How does this text help you see the culture you are living in? Are there plants in this video? Did you notice them?</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>Take a selfie at the end of class. Watch <i>Koyaanisqatsi</i> before class on Thurs. Think about making friends in class. (Henceforth, consult the class assignment and do that work before class. It won't be listed in this column.)</p> <p>Take notes summarizing daily readings and screenings and generate questions for class discussion. (Yes, we just repeated this instruction across the columns. That's because we keep watching you fail to take notes. Make a plan. Execute. Thank yourself when you can take off Thanksgiving and feel good about it. Start strong, end easy.)</p>
Tues 8/30	<p>Watch <i>Koyaanisqatsi</i> (film) - https://www.qatsi.org/ - In Prime Video and at school library 86 minutes</p>	<p>In-transit selfie diary (<i>Due at the beginning of class</i>)</p> <p>Begin by taking a picture of yourself at the end of class on Thurs. Thereafter, record each time you go from one place to another. Include walking, riding in a bus or a car, on a scooter or bike, skateboarding, and so forth. If you lack a phone, talk to an instructor who will provide a disposable camera. Organize your images into a contact sheet. Present your diary to your peers using the doc cam. Be prepared to discuss what the photos suggest about your relationship to car culture.</p>

		<i>Participation grade - evaluated as incomplete or complete.</i>
SEPTEMBER		
Topic: What is car culture? Part II		
Thurs 9/1	<p>Read "Robert Moses: The Expressway World." (5 pages) http://contemporaryurbananthropology.org/pdfs/Berman,%20Robert%20Moses.pdf (Links to an external site.)</p> <p>In preparation for a discussion, 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>and read "Why the Concept of Induced Demand Is a Hard Sell." (7 pages with photos) https://www.governing.com/now/why-the-concept-of-induced-demand-is-a-hard-sell (Links to an external site.)</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>Abstract for the autobiographical Essay: My Life and Oil (Petroculture). One paragraph titled, 250-300 words. To get started, for example, think what we will have learned from reading your finished piece: "In conclusion...") Remember that you will need to connect your experience in some way with an international concern. <i>Due today and worth 1%</i></p> <p>Remember: everyone has three weekdays leeway as an automatic extension, so that Gladdys and Hind do not have to arbitrate excuses. After three days, your work is late. You may turn in the abstract on Tuesday 6, at the latest, and avoid penalty.</p>
Tues 9/6	<p>Read "Erosion of Cities" or "Attrition of Automobiles" from Jane Jacobs <i>Death and Life of American Cities</i></p> <p>and persue <i>Urban Routines: Cars</i> - Theo Duetinger, Lukas Feireiss and Floyd E. Schulze https://www.studiolukasfeireiss.com/Urban-Routines-Cars (Links to an external site.) –</p> <p>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 systems that represents your motion or stillness, street</p>	

	signage, land use and distribution of vegetation etc.	
Thurs 9/8	<p>Possible guest speakers: Shantanu Suman Watch two videos on Huichol, Vochol art https://www.youtube.com/watch?v=heW9M_xyDok OR https://www.youtube.com/watch?v=weu7h7k8DTs and watch "Horn Please", a documentary by Shantanu Suman who will talk about his research in class on Thursday. Prepare any questions you might have for him and read the article about the national and international monument honoring the industry in Mexican Oil Fountain in class. * (see pictures from Daniel Schávelzon's blog post summarizing his academic work: http://www.danielschavelzon.com.ar/?p=1960)</p>	<p>First Draft for the autobiographical Essay: My Life and Oil (Petroculture) – 500-750 words - Highlight or boldface your thesis statement, wherever it may appear. Highlight or boldface the connection you make between your personal experience and that of at least one international source consulted for the piece. Worth 3% of grade – evaluated as complete or incomplete - (Due today. <i>Latest day to turn in without penalty is Tuesday 13.</i>)</p>

Topic: Rethinking Car Culture: What is Mobility Justice?

Tues 9/13	<p>Watch Berlinger, Joe, director. <i>Crude: The Real Price of Oil</i>. 2009. (1 ' 45") You can check out the DVD from the Library West or watch online here https://watchdocumentaries.com/crude-the-real-price-of-oil/ or here https://www.youtube.com/watch?v=BvrZRvgwBS8</p> <p>In preparation for a discussion, jot down three facts or things you learned while watching the film. 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>And read as much of 17 pages as you can comfortably handle of Sheller, Mimi. "Theorising Mobility Justice." https://www.researchgate.net/publication/327385759_Theorising_mobility_justice</p> <p>Vocabulary to look up if you are a star student. Otherwise, prepare to learn from your peers.</p>	
--------------	---	--

	<ol style="list-style-type: none"> 1. Why is it called the <i>crash</i> dashboard and not the <i>accident</i> dashboard? 2. What is <i>induced demand</i>? 3. Why might it be useful to distinguish between <i>transportation</i> and <i>transit</i>? (Hint: which one sounds sustainable? Which one sounds like fossil fuels as usual?) 4. How does US car culture compare with that of other countries, like Mexico, India, and Japan? 5. What has oil extraction left behind in Ecuador? How does local traffic compare with global patterns and goals for transit? 	
Thurs 9/15	<p>Read “Parisian Car Ban Now Planned for 2024.” https://www.theverge.com/2022/2/18/22940512/paris-car-ban-2024-city-center-cycling-pollution</p> <p>Guillermoprieto, 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>McCanna, Mo. “Bicycling in Bogotá: Experiencing the Good and Not-So-Good of One of the World’s Top Bicycling Cities.” https://www.bicyclecolorado.org/bike-news/bicycling-in-bogota/ (14 pages with a lot of photos)</p> <p>Ryan Martinson - Walkability comic - https://www.cite7.org/transportation-talk-winter-2019-20/ (Links to an external site.) (14 pages mostly pictures)</p> <p>Prepare for a class discussion, by recalling your experience with urban/suburban spaces where cars were not permitted. Describe cycling 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><i>Be prepared to tell the class how you personally define of mobility justice.</i></p> <p>Turn in the second draft for the autobiographical Essay: My Life and Oil (Petroculture). Second draft (750-2,000 words; includes at least one cited source with MLA formatted bibliography). Highlight or boldface your thesis statement, wherever it may appear. Highlight or boldface the connection you make between your personal experience and that of at least one international source consulted for the piece. (Due today. With automatic extension, last day to turn in free of penalty is Thursday 20.) Worth 6% of your grade.</p>
<p>Topic: Phytoculture I</p>		

Tues 9/20	<p>WATCH</p> <p>Infante, Manuela. "Estado vegetal." 23 May 2019. https://vimeo.com/338066108 (3 minutes)*</p> <p>Simard, Suzanne. "How Trees Talk to Each Other." https://www.youtube.com/watch?v=Un2yBgIAxYs</p> <p>AND READ</p> <p>Mattern, Shannon. "Tree Thinking." https://placesjournal.org/article/tree-thinking/?cn-reloaded=1&cn-reloaded=1 (12 pages)</p> <p>Meyers, Natasha. "Ungrid-able Ecologies: Becoming Sensor in a Black Oak Savannah." https://brill.com/view/book/9789004375253/B9789004375253_005.xml *(5 pages).</p> <p>Vincent, Alice. "Succulent Mania: The Perfect Fad for a Rootless Generation." https://www.theguardian.com/commentisfree/2020/feb/07/succulent-mania-smuggling-millennials-roots</p> <p>AND PERUSE TO PREPARE FOR IN-CLASS ACTIVITY</p> <p>Hirsch, Jess. "An Exercise in Sensing Emotions Through Plants." https://martists.walkerart.org/an-exercise-in-sensing-emotions-through-plants (3 pages).</p>	<i>Be prepared to discuss with the class what you will miss about 2022 from the perspective of 2052. What Do you fear? What do you look forward to?</i>
Thurs 9/22	<p>READ</p> <p>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>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>	Abstract for the autobiographical Essay: My Life and Plants (Phytoculture). One paragraph, 250-300 words, titled. To get started, for example, think what we will have learned from reading the finished piece: "In conclusion..." Remember that you will need to refer in some way to data beyond the US context. <i>Due today</i> (the automatic extension lasts until Tuesday 27). Worth 1% of total grade.
Topic: Phytoculture 2		
Tues 9/27	<p>READ</p> <p>"The Effects of Historical Housing Policies on Resident Exposure to Intra-Urban Heat: A Study of 108</p>	

	<p>US Urban Areas.” https://www.mdpi.com/2225-1154/8/1/12/htm (11 pages). This reading is harder than others: here's a chance to level up. We dropped the reading about Mexico City, out of concern that it was too hard. But similar principles of wealth = green space apply around the world.</p> <p>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 WATCH</p> <p>“The Great American Lawn: How the Dream Was Manufactured.” https://www.nytimes.com/video/us/100000006542254/climate-change-lawns.html (7 minutes)</p> <p>Fritz Haeg, Edible Estate #15 Twin Cities https://walkerart.org/magazine/fritz-haegs-edible-estate-15-twin-cities-minn 20 minutes</p>	
<p>Thurs 9/29</p>	<p>READ</p> <p>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</p> <p>“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>PERUSE TO PREPARE FOR THURSDAY’S ACTIVITY</p> <p>IFAS weed identification guide (https://plants.ifas.ufl.edu/plant-directory/).</p> <p>LASTLY READ</p> <p>Ito, Robert. “It’s Not Easy Being Greenspeople.” https://www.nytimes.com/2021/06/29/arts/greensperson-movies-tv-plants.html. (3 pages lots of pictures) What does this article propose about the greenery in high-budget film? Is that greenery actually, well, <i>green</i>?</p>	<p>First draft for the autobiographical Essay: My Life and Plants (Phytoculture) - 500-750 words - Highlight or boldface your thesis statement. Highlight or boldface the connection you make between your personal experience and that of at least one international source consulted for the piece. <i>Due today</i>. Latest extension without penalty is Tuesday 4. <i>Worth 3% of grade</i>. Evaluated as complete or incomplete</p>

OCTOBER		
Topic: Phytoculture III		
Tues 10/4	<p>READ</p> <p>Geniusz, Wendy Makoons. "Introduction: Decolonization and Biskaabiiyang Methodologies." (12 pages) NEED LINK or LOCATION</p> <p>LOOK</p> <p>through 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>WATCH VIDEOS AND BROWSE</p> <p>through the materials on the website No Design On Stolen Land: A Botany of Violence. https://nodesignonstolen.land/a-Botany-of-Violence (8") Consider the "Cinchona" plant, whose quinine bark extract is of interest to imperial powers as medicine, and which grows in the lower Andean Mountain Range and the upper headwaters of the Amazonian River Valley.</p> <p>WATCH or READ</p> <p>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" 30s) https://research.ncl.ac.uk/mcahe/commissions/gibside/ *</p> <p>Intro to Fiona Curran's project, just words: https://fionacurran.co.uk/Your-sweetest-empire-is-to-please</p>	
Topic: Energopower		
Thurs 10/6	<p>LISTEN</p> <p>Carbon Critique Podcast, Institute for Advanced Sustainability Studies, "How did energy come</p>	<p>Turn in the second draft for the autobiographical Essay: My Life and Plants (Phytoculture) – 1,000-</p>

	<p>to mean fuel in politics?": a conversation with Cara New Daggett on the history and politics of energy https://soundcloud.com/iass_potsdam/carbon-critique-podcast-1-cara-new-daggett-the-birth-of-energy-30"</p> <p>Carbon Critique Podcast, Institute for Advanced Sustainability Studies, "Carbon Democracy: Political power in an Age of Oil": a conversation with Timothy Mitchell https://soundcloud.com/iass_potsdam/carbon-critique-podcast-2-timothy-mitchell-carbon-democracy-political-power-in-the-age-of-oil?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing</p>	<p>1,500 words; includes at least one cited source with MLA formatted bibliography. Highlight or boldface your thesis statement, wherever it may appear. <i>Due today.</i> (The last day for a penalty-free extension is Tuesday 11.) Worth 6% of grade</p>
--	--	---

Topic: Plantation

<p>Tues 10/11</p>	<p>FIRST LISTEN TO Listen to the podcast "The Coloniality of Planting with Ros Gray and Shela Sheik." The Botanical Mind Camden Art Studio. https://www.botanicalmind.online/podcasts/the-coloniality-of-planting (18")</p> <p>This podcast really brings together the ideas about the relationships between plants, science, access to green space and plantations.</p> <p>NEXT READ Understand the term, monocropping. https://www.greenmatters.com/p/what-is-monocropping</p> <p>"Waging a War Against Hunger." https://www.youtube.com/watch?v=HucSCNQ01X4 (10")</p> <p>Shiva, Vandana. "Vandana Shiva 1: A Critique of the Green Revolution" https://www.youtube.com/watch?v=UfKi47Vfriw (8 min)</p> <p>THEN WATCH Black Atlantis: The Plantationocene - https://www.internationaleonline.org/dialogues/23_black_atlantis_the_plantationocene/23"</p> <p>Think about how all of these reading, podcasts and videos connect all of the topics we have</p>	<p>Abstract for the autobiographical Essay: My Life and (State-Influenced) Energy Management Practices (Energopower) - one paragraph, 250-300 words, titled. To get started, for example, think what we will have learned from reading the finished piece: "In conclusion..."). Remember that you must, in some way, reference one international aspect. <i>Due today.</i> (Latest date for penalty-free extension is Thursday 13.) Worth 1% of course grade.</p>
-----------------------	--	--

	<p>covered thus far in class and come together in thinking about the plantation system that we commonly associate as part of our country's history and how this system still impacts all of us today on multiple levels.</p> <p>LASTLY READ Francois, Janine. "Reparations for Black People Should Include Rest." https://www.vice.com/en/article/d3bbay/slep-gap-black-slavery-reparations-black-power-naps (2 pages)</p>	
Thurs 10/13	<p>READ McKittrick, Katherine. "Failure (My Head Was Full of Misty Fumes of Doubt)." Available in COURSE RESERVES on CANVAS. In order to think about the importance of McKittrick's thought on plantations, we will read about the present of algorithms. (18 pages)</p> <p>LEVEL UP: If you like McKittrick's work, look up Christina Sharpe, <i>In the Wake</i>; Habiba Ibrahim, <i>Black Age</i>; Daniel Nemser, <i>Infrastructures of Race</i> (see the chapter on the Royal Spanish botanical gardens built in Mexico City).</p>	
Topic: What Is Slow Violence?		
Tues 10/18	<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) Or http://www.csun.edu/~hceng028/English/Fa14/carson.pdf (7 pages)</p> <p>NEXT UNDERSTAND DDT is made from oil. https://www.atsdr.cdc.gov/toxprofiles/tp35-c5.pdf</p> <p>REVIEW CDC website on DDT. Consider the other petro-based chemicals listed in the sidebar: https://www.cdc.gov/biomonitoring/DDT_FactSheet.html</p> <p>WATCH</p>	

	<p>from 8:50-14:11 and hear Rob Nixon, author of <i>Slow Violence and the Environmentalism of the Poor</i>, talk: https://www.youtube.com/watch?v=VOUGO LS14gs</p>	
Thurs 10/20	<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). Compare this memoir and natural history of Georgia and Florida with other situations we have learned about from around the world.</p> <p>AND 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>Assignment: First draft for the autobiographical Essay: My Life and (State-Influenced) Energy Management Practices (Energopower) - 500-750 words. Boldface your thesis statement, wherever it may appear. Highlight or boldface the connection you make between your personal experience and that of at least one international source consulted for the piece. Due today. (Extension allows Thursday 20 deadline without penalty.) worth 3% of course grade. Evaluated as complete or incomplete.</p>
<h2 style="margin: 0;">Topic: What Is Epigenetics and Metabolism?</h2>		
Tues 10/25	<p>Hannah Landecker in her article “Food as Exposure: Nutritional Epigenetics and the New Metabolism.” tells us how what we eat is actually part of the environment. She is a researcher in the interdisciplinary field of <i>nutritional epigenetics which seeks to explain the effects of nutrition on gene expression. For social science, it is an area of life science whose analysis reveals a concentrated form of a wider shift in the understanding of food and metabolism. Rather than the chemical conversion of food to energy and body matter of classic metabolism, food is now also a conditioning environment that shapes the activity of the genome and the physiology of the body. It is thought that food in prenatal and early postnatal life impacts adult-onset diseases such as diabetes and heart disease; exposure to food is seen as a point of potential intervention in long-term health of individuals and populations.</i></p> <p>GO THROUGH</p>	

	<p>all of the short readings, videos and interactive learning experiences in Learn.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>LEVEL UP AND 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>	
--	--	--

Topic: Zine Workshop

Thurs 10/27	<p>You will be turning in your third essay on Thursday. We have a little over a month of school left and it is time to start thinking about the final project. You will choose a topic that related to plants and petroleum that particularly interested you and have the option of writing a traditional research paper or creating a zine. Many of you may be unfamiliar with zines so we are having a workshop on zine making so you know your options and can experiment with a new form of combining writing and pictorial communication.</p> <p>Please go through the following website to prepare for the workshop. https://libguides.whitworth.edu/c.php?g=1144938&p=8356204</p>	<p>Assignment: Second draft for the autobiographical Essay: Autobiographical Essay: My Life and (State-Influenced) Energy Management Practices (Energopower) – 1,000-1,500 words; includes at least one cited source with MLA formatted bibliography Due today. (With extension, due Tuesday 1 at the latest.) Worth 6% of course grade.</p>
-------------	---	---

NOVEMBER

Topic: What Is Petroculture? What Is Petroliteracy?

<p>Tues 11/1</p>	<p>READ pages 1-10 in Davis, Heather. "Life and Death in the Anthropocene: A Short History of Plastic." https://heathermdavis.com/wp-content/uploads/2014/08/Life-and-Death-in-the-Anthropocene.pdf</p> <p>Using Heather Davis as an inspiration, how would you theorize plastic? What words do you need? Images? Sources?</p> <p>NEXT READ OR LISTEN TO the 9-page transcript. Gordon, Doug and Marcel Steeman. "Where Are the Bike Lanes in Lego City?" Podcast. https://thewaroncars.org/2021/06/07/where-are-the-bike-lanes-in-lego-city/</p> <p>OR the 39-min podcast https://thewaroncars.org/episode-65-where-are-the-bike-lanes-in-lego-city-final-web-transcript/ (9 pages)*</p> <p>Most Lego pieces are made of acrylonitrile-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>ACCESS AND EXPLORE Synthetic Collective website https://syntheticcollective.org/</p> <p>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>Assignment: Final Project – Chose a topic that related to plants and petroleum that particularly interested you. Create carefully constructed zine or write a traditional research paper. In either case, sources must be cited in proper format. Worth 45% of your course grade.</p> <p>Abstract for your final project - one paragraph, titled, 250-300 words. Due today. (With extension, due Thursday 3). Worth 1% of course grade.</p>
<p>Thurs 11/3</p>	<p>READ Heather Davis's article <i>Plastic Media</i> from <i>e-flux Journal #125</i> (8 pages including references and images) https://www.e-flux.com/journal/126/458489/plastic-media/</p> <p>LOOK AT</p>	<p>Assignment: Annotated Bibliography for Final Project 5-7 initial sources, each with a brief description of (1) what the source is and (2) whether the source is useful; these may be other artworks or academic papers and books). Due</p>

	<p>Courtney Desiree Morris's photo essay <i>Solastalgia</i> recalling her experiences of living in Mosswood, LA in the shadow of multi-national owned chemical plants https://courtney-morris-2bls.squarespace.com/solastalgia Kamaguchi, Haruhiko. <i>Zatsuran</i> https://hgcontemporaryart.com/artists/haruhiko-kawaguchi/zatsuran-series/ Kwan, Gayle Chong's <i>Wastescape</i> sculpture http://www.gaylechongkwan.com/works/wastescape#0 Documentation from Rothberg, Sara. <i>Immortal Plastics</i> 2012. Premiered at New Museum IDEAS CITY. https://o-matic.com/play/necrocracy/immortal.html</p>	<p>today. (Extension allows latest day to turn in as Tuesday 8). Worth 6% of course grade.</p>
--	---	--

Topic: What Is Petroculture? What Is Petroliteracy? Carbon Democracy

<p>Tues 11/8</p>	<p>READ Huffman, John Pearley. « The Car Kids Are Alright. Maybe: The Automotive Subculture Will Be with Us for a Long Time to Come.” https://www.caranddriver.com/features/columns/a27434382/young-people-love-cars-column/ Is this article about you? Why or why not? (5 pages) Sosa López, Óscar. “Bicycle Policy in Mexico City: Urban Experiments and Differentiated Citizenship.” https://onlinelibrary.wiley.com/doi/epdf/10.1111/1468-2427.12992 (18 pages) 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) Based on this reading and in preparation for next class discussion, dream up a few policy recommendations for ameliorating “unequal citizenship.” How would these recommendations also work for the UF campus? For Gainesville? For your hometown? Why or why not? Watch from 8:50-14:11 and hear Rob Nixon, author of <i>Slow Violence and the Environmentalism of the Poor</i>, talk:</p>	<p>Assignment: Annotated Bibliography for Final Project 5-7 initial sources, each with a brief description of (1) what the source is and (2) whether the source is useful; these may be other artworks or academic papers and books). Due today. (Extension allows latest day to turn in as Tuesday ???). Worth 6% of course grade.</p>
----------------------	---	--

	https://www.youtube.com/watch?v=VOUGOLS14gs	
Thurs 11/10	<p>READ</p> <p>On Thursday, guest speaker Ave Barrera will come and talk about learning to drive in Mexico. Please read her article <i>Mujer Al Volante</i> (13 pages) LINK TO ARTICLE HERE.</p> <p>Solnit, Rebecca. "Tracing a Headland: An Introduction." (12 pages) NEED TO GET FOR COURSE RESERVE OR Kapstein, Helen. "Petrofeminism: Love in the Age of Oil." * (22 pages)</p> <p><i>Use what you know about race, class, gender, and other intersectional matters of life experience to compare the matter of driving, taking a bus, of watching "Fast and Furious", or of walking in the social contexts that the above articles assume. Now, think about how these suppositions and arguments might change if they were interpreted through distinct life experiences, including other national contexts. What do you discover?</i></p>	
Topic: What Is Climate Change?		
Tues 11/15	<p>READ</p> <p>Dessler, Andrew E. Chapter 9 "Impacts of Climate Change." (21 pages)</p> <p><i>Prepare for discussion by answering the comprehension questions for chapter 9 on page 167, questions 1-7. What artworks have we seen already in class that mesh with this scientific information? Are there readings or artworks that strike you as out of step with this data?</i></p> <p><i>Climate</i> Michael Hulme Environmental Humanities https://www.environmentandsociety.org/sites/default/files/key_docs/environmental_humanities-2015-hulme-175-8.pdf *(3 pages)</p> <p>PERUSE</p> <p>letters and posters and listen to audio meditations about climate change in the <i>Dear Climate</i> project https://www.dearclimate.net/ What would you say to the climate in a personal letter?</p>	<p>Assignment: First draft of your final project 750-1,000 words or equivalent - Be sure to highlight or boldface the thesis statement that summarizes your argument. Due on today. (With extension, due Tuesday ??? at the latest.) Worth 6% of course grade. Evaluated as complete or incomplete.</p>

	<p>WATCH Jeff Frost and Zaria Forman - PBS bit on Artists Harness the Power of Fire and Ice to Shape Attitudes on Climate Change - https://www.pbs.org/newshour/show/artists-harness-the-power-of-fire-and-ice-to-shape-attitudes-on-climate-change video (8"14) If you are interested go ahead look through the artists' work on their websites - Jeff Frost California on Fire https://www.frostjeff.com/caof and Zaria Forman - https://www.zariaforman.com/</p>	
Thurs 11/17	<p>PERUSE United Nations website on climate change. https://www.un.org/climatechange?gclid=Cj0KCCQjw wNWKBhDAARIsAJ8Hkhc4p8RFqk5H5ygvTPVlPayK S 4CbRdER S17OP4DWRtpAvmQQchYsaAvp5EALw w cB What do you find interesting about this discussion? What disturbs you? Do you feel that this purportedly global effort accurately reflects a planetary concern? Does "hegemonic oil" seem to affect the discourse here? How or how not?</p> <p>BROWSE 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." (approx 2.5 pages or 4 min radio listen) https://www.npr.org/sections/parallels/2014/08/21/342189261/chinas-pollution-crisis-inspires-an-unsettling-art-exhibit *</p> <p>CHECK OUT Miwa Matreyek's website in preparation for class on Thursday https://www.semihemisphere.com/</p>	

Tues 11/22	Meet with students individually to discuss their projects. Catch up if necessary.	Assignment: Second draft of your final project - 1000-2,000 words. See rubric. Due on today. (With extension, latest day to turn in is Tuesday 29) Worth 10% of course grade
Thurs 11/24	No class.	
Tues 11/29	Meet with students individually to discuss their projects. Catch up if necessary.	
December		
Topic: What did we learn this semester about Seeing Green, Living Oil, and Rethinking Our Energy Story?		
Thurs 12/1	Oral Presentations of Final Project	Oral Presentations of your Final Project - 3-7 minutes, including class discussion. Presentation is worth 10% of course grade. Turn in the final version of the final project today. The last day to turn in the project without penalty is the last day of class, Tuesday 6. Worth 22% for this third draft (2,000-3,000 words). See rubric.
Tues 12/6	Oral Presentations of Final Project	Oral Presentations of your Final Project - 3-7 minutes, including class discussion. Presentation is worth 10% of course grade.

BIBLIOGRAPHY of COURSE READINGS

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

Items marked in yellow highlighting can be found on COURSE RESERVES through the CANVAS website for class.

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

Scharf, Sara. "On the Origin and History of Field Guides." In *Defense of Plants*. 26 April 2020. <https://www.indefenseofplants.com/podcast/2020/4/26/ep-262-on-the-origin-amp-history-of-field-guides?rq=Linnaeus> (1'8")

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

Botti, David. "The Great American Lawn: How the Dream Was Manufactured." *The New York Times* 9 August 2019. <https://www.nytimes.com/video/us/100000006542254/climate-change-lawns.html> (7 minutes)

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

Infante, Manuela. "Estado vegetal." 23 May 2019. <https://vimeo.com/338066108> (3 minutes)*

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.wsi.com/video/mexican-superhero-peatonito-fights-for-pedestrians/B7B0BF83-90FB-421D-9122-BDC1F0BC000A.html> *

Nikiforuk, Andrew. "What Oil Does to Democracy." <https://www.youtube.com/watch?v=nOAVrPsIMes> (18:04) *

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> *

No Design On Stolen Land: A Botany of Violence. <https://nodesignonstolen.land/a-Botany-of-Violence> (8 minutes)*

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 ")

Shiva, Vandana. "Vandana Shiva 1: A Critique of the Green Revolution." Ecovercity. YouTube. 2 September 2009. <https://www.youtube.com/watch?v=UfKi47Vfriw> (8 min)

Simard, Suzanne. "How Trees Talk to Each Other." TED. YouTube. 30 August 2016.

<https://www.youtube.com/watch?v=Un2yBglAxYs> *(18 minutes)

"Vochol: Huichol Art on Wheels." KPBS Public Media. 20 January 2012.

https://www.youtube.com/watch?v=heW9M_xyDok

"Vochol: Huichol Art on Wheels." DenversAirport. 13 June 2012.

<https://www.youtube.com/watch?v=weu7h7k8DTs>

Films

Koyaanisqatsi (film) - <https://www.qatsi.org/> - In Prime Video and at school library 86 minutes

Berlinger, Joe, director. *Crude: The Real Price of Oil*. 2009. (1 ' 45")

<https://www.kanopy.com/en/product/137531> Available on Kanopy. *

Articles and Chapters

Student choice, from , *Antennae*, no. 53 (2021). <https://www.antennae.org.uk/back-issues-1>

Berman, Marshall. "Robert Moses: The Expressway World." Excerpted from *All That Is Solid Melts Into Air* (1982). Reprinted in *Autopia: Cars and Culture*. London: Reaktion Books, 2002. pp. 244-248. (5 pages) <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)

Blumgart, Jake. "Why the Concept of Induced Demand Is a Hard Sell." *Governing*. The Future of States and Localities. 28 February 2022. (7 pages with photos) <https://www.governing.com/now/why-the-concept-of-induced-demand-is-a-hard-sell>

Boswell, Peter. "Invisible Aesthetic: Revisiting Mel Chin's *Revival Field*." *Sightlines*. 9 October 2017. <https://walkerart.org/magazine/mel-chin-revival-field-peter-boswell-rufus-chaney-eco-art>

Carson, Rachel. "The Obligation to Endure (1962)". Chapter Two from *Silent Spring*. 1962. 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)

Davies, Thom. "Slow Violences and Toxic Geographies: 'Out of Sight' to Whom?" *Environment and Planning*, Vol. 40, Issue 2 (2022), pp. 409-427. <https://journals.sagepub.com/doi/full/10.1177/2399654419841063> (14 pages)

Ebel, Roland. "Chinampas: An Urban Farming Model of the Aztecs and a Potential Solution for Modern Megalopolis." *HortTechnology*, Vol. 30, No. 1. (2019), pp. 13-19. <https://journals.ashs.org/horttech/view/journals/horttech/30/1/article-p13.xml> (6 pages)*

Francois, Janine. "Reparations for Black People Should Include Rest." *Vice* 8 January 2019. <https://www.vice.com/en/article/d3bbay/sleep-gap-black-slavery-reparations-black-power-naps> (2 pages)

Garrity, Katie. "Here's Everything You Need to Know about Monocropping (And How It's Hurting the Environment)." *Green Matters*. 19 May 2020. <https://www.greenmatters.com/p/what-is-monocropping> (1 page)

Guillermoprieto, Alma. "This City Bans Cars Every Sunday—and People Love It." *National Geographic* 27 March 2019. (5 pages) <https://www.nationalgeographic.com/environment/article/bogota-colombia-ciclovía-bans-cars-on-roads-each-sunday>

Heid, Markam. "Experts Say Lobbying Skewed the U.S. Dietary Guidelines." *Time* 8 January 2016. <https://time.com/4130043/lobbying-politics-dietary-guidelines/> (6 pages)

- Hess, Amanda. "Race, Class, and the Stigma of Riding the Bus in America." *Bloomberg News* 10 July 2012. <https://www.bloomberg.com/news/articles/2012-07-10/race-class-and-the-stigma-of-riding-the-bus-in-america> (4 pages)
- Hirsch, Jess. "An Exercise in Sensing Emotions Through Plants." Mn Artists. Arts Writing from Mn, Beyond Mn. 22 July 2019. <https://mnartists.walkerart.org/an-exercise-in-sensing-emotions-through-plants> (3 pages)
- Hoffman, Jeremy S., Vivek Shandas, and Nicholas Pendleton. "The Effects of Historical Housing Policies on Resident Exposure to Intra-Urban Heat: A Study of 108 US Urban Areas." *Climate*, Vol 8, No. 1 (2020) <https://www.mdpi.com/2225-1154/8/1/12/html> (11 pages).
- Jacobs, Jane. "Erosion of Cities or Attrition of Automobiles." *Autopia: Cars and Culture*. London: Reaktion Books, 2002. pp. 259-265. (7 pages)
- Landecker, Hannah. "Food as Exposure: Nutritional Epigenetics and the New Metabolism." *BioSocieties*, Vol. 6, No. 2 (2011), pp. 167-194. https://www.researchgate.net/publication/233889732_Food_as_exposure_Nutritional_epigenetics_and_the_new_metabolism
- Langfitt, Frank. "China's Pollution Crisis Inspires an Unsettling Art Exhibit." NPR. 23 August 2014. (approx 2.5 pages or 4 min radio listen) <https://www.npr.org/sections/parallels/2014/08/21/342189261/chinas-pollution-crisis-inspires-an-unsettling-art-exhibit> *
- McCanna, Mo. "Bicycling in Bogotá: Experiencing the Good and Not-So-Good of One of the World's Top Bicycling Cities." Bike News. Bicycle Colorado. 4 November 2019. <https://www.bicyclecolorado.org/bike-news/bicycling-in-bogota/> (23 pages).
- McKittrick, Katherine. "Failure (My Head Was Full of Misty Fumes of Doubt)." *Dear Science and Other Stories*. Durham and London: Duke UP, 2021, pp. 103-121. (18 pages)
- Martin, Hannah Meszaros. "'Defoliating the World': Ecocide, Visual Evidence and 'Earthly Memory.'" *Third Text*, Vol 32, No 2-3 (2018), pp. 230-253.
- Mattern, Shannon. "Tree Thinking." *Places Journal*. September 2021. <https://placesjournal.org/article/tree-thinking/?cn-reloaded=1&cn-reloaded=1> (12 pages)
- Menezes, Débora. "Indigenous Artists from the Amazon Use Art for Environmental Advocacy." (3 pages; you may listen to the video of the performance as you read). 7 January 2020. <https://news.mongabay.com/2020/01/indigenous-artists-from-the-amazon-use-art-for-environmental-advocacy/>
- Meyers, Natasha. "Ungrid-able Ecologies: Becoming Sensor in a Black Oak Savannah." *Why Look at Plants? The Botanical Emergence in Contemporary Art*. Brill, 2018, pp. 56.60. https://brill.com/view/book/9789004375253/B9789004375253_005.xml

Ray, Janisse. "Child of Pine" and "Below the Fall Line." *Ecology of a Cracker Childhood*. Mlikweed Editions, 1999. <https://archive.nytimes.com/www.nytimes.com/books/first/r/ray-ecology.html>

Roth, Joshua Hotaka. "Heartfelt Driving: Discourses on Manners Safety, and Emotion in Japan's Era of Mass Motorization." *The Journal of Asian Studies*, Vol 71, No 1 (2012), pp. 171-192. (22 pages).

Parsley, Kathryn M. "Plant Awareness Disparity: A Case for Renaming Plant Blindness." *Plants People Planet*, Vol. 2, No. 6 (2020), pp. 598-601.
<https://nph.onlinelibrary.wiley.com/doi/full/10.1002/ppp3.10153> (4 pages)

Paulson, Susan and William Boose. "Masculinities and the Environment. CAB International, Vol. 14, No. 30 (2019), pp 1-12. https://www.academia.edu/44896355/Masculinities_and_environment

Pell, Amanda. "Chinampas: What They Are, How They Work, and Why They Matter Today More than Ever." 27 December 2017. <https://www.upworthy.com/chinampas> (1 page)*

Porter, Jon. "Parisian Car Ban Now Planned for 2024." *The Verge*, 18 February 2022. (7 pages with photos) <https://www.theverge.com/2022/2/18/22940512/paris-car-ban-2024-city-center-cycling-pollution>

Sheller, Mimi. "Theorising Mobility Justice." *Tempo Social*, Vol. 30, No. 2 (2018), pp. 17-34. (17 pages) https://www.researchgate.net/publication/327385759_Theorising_mobility_justice

Solnit, Rebecca. "Tracing a Headland." *Wanderlust: A History of Walking*. Penguin, 2000.
<https://oss.adm.ntu.edu.sg/17s1-dp2010-tut-g01/wp-content/uploads/sites/1694/2017/08/Rebecca-Solnit-WANDERING-Chapter-12.pdf>

Reizman, Renée. "Breathtaking Black-and-White Photos of LA's Subway System." *HyperAllergic* 9 May 2021. <https://hyperallergic.com/644414/breathtaking-black-and-white-photos-of-la-subway-system-ken-karagozian/> (1 page)

Vincent, Alice. "Succulent Mania: The Perfect Fad for a Rootless Generation." *The Guardian*. 7 February 2020. <https://www.theguardian.com/commentisfree/2020/feb/07/succulent-mania-smuggling-millennials-roots>

(On DDT: <https://www.atsdr.cdc.gov/toxprofiles/tp35-c5.pdf>)

Artworks

Car Culture: Media of Mobility -ZKM - (art exhibition) * <https://zkm.de/en/exhibition/2011/06/car-culture-media-of-mobility>

Oil Fountain in Mexico City. (la Fuente de Petróleos). *
[https://es.wikipedia.org/wiki/Fuente_de_Petr%C3%B3leos_\(Ciudad_de_M%C3%A9xico\)](https://es.wikipedia.org/wiki/Fuente_de_Petr%C3%B3leos_(Ciudad_de_M%C3%A9xico))

William Anastasi drawing based on the motion of the subway.
<https://www.youtube.com/watch?v=DKSwFcJ9PYM>

Alison McNulty's Seismographic Sketching Device <https://alisonmcnulty.com/seismographic-sketching-device-1>

GPS Drawings - <https://cryptoforest.blogspot.com/2010/10/forage-psychogeography.html>

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> *

Torkwase Dyson: Black Compositional Thought. 15 Paintings for the Plantationocene.
<https://noma.org/exhibitions/torkwase-dyson-black-compositional-thought-15-paintings-from-the-plantationocene/#about>

Kamaguchi, Haruhiko. "Zatsuran." <https://hgcontemporaryart.com/artists/haruhiko-kawaguchi/zatsuran-series/>

Kwan, Gayle Chong's "Wastescape" sculpture <http://www.gaylechongkwan.com/works/wastescape#0> *

Websites

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

DDT. National Biomonitoring System. Centers for Disease Control and Prevention.
https://www.cdc.gov/biomonitoring/DDT_FactSheet.html

Florida Crash Dashboard <https://www.flhsmv.gov/traffic-crash-reports/crash-dashboard/>

Maria Thereza Alves. <http://www.mariatherezaalves.org/cv/>

Nap Ministry - <https://thenapministry.wordpress.com/>

Schávelzon, Daniel. "La Fuente de Petróleos (1952): Un monumento alegórico-apoteótico mexicano." <http://www.danielschavelzon.com.ar/?p=1960>

Synthetic Collective website <https://syntheticcollective.org/>

Urban Routines: Cars - Theo Duetinger, Lukas Feireiss and Floyd E. Schulze
<https://www.studiolukasfeireiss.com/Urban-Routines-Cars>

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 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.bluera.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 (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).