

Environmental Media

School of Film and Media Studies
Purchase College, State University of New York
CIN 3875, CRN 66281
Spring 2022, Tuesdays, 6:30 PM - 9:50 PM
Center for Media, Film, and Theatre, CMFT0065

Instructor: Prof. Joel Neville Anderson
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Course Description:

An examination of how environments are represented across media forms and how they mediate cultural practices. Media forms include landscape painting, nature photography, art installations, music, video games, science fiction, comics, podcasts, and eco-cinema. Cultural practices include romantic, philosophical, and aesthetic traditions, engaging with indigenities, nationalism, environmentalism, settler colonialism, and warfare. The following ideas are braided through the course: the Environment *in* Media (or aesthetic framing of “nature”), Media *for* the Environment (such as advocacy for preservation), Environment *as* Media (found forms as vessels of meaning), and Media *as* Environment (immersion, etc.).

Course Goals/Student Learning Outcomes:

By the end of the semester, students will:

1. Demonstrate an understanding of significant media forms mediating cultural practices in relation to environments.
2. Understand and employ vocabulary key historical terms and theoretical concepts corresponding to environmental justice, de-colonization, nationalism, romanticism, and cultural anthropology, de-industrialization, post-humanism, and ambient media.
3. Develop a critical approach to these topics through the written essay form as well as a creative mixed media project.

Reading and Viewing Assignments:

Readings will be posted on Moodle as PDFs. Films/videos assigned for viewing outside class will be available via online streaming (using the library website or other platforms freely accessible to students), as specified by the instructor. (Whatever devices you choose to use to watch films/videos outside of class, I encourage you to do so in an environment free of distractions so you may concentrate on the creators' work.) Texts and film/video offered on a

weekly basis as “Recommended” sources are optional and meant for students with a particular interest in the topic, possibly for later reference as part of the Final Essay assignment.

Discussion Platform:

Students will be periodically required to respond to the assigned viewing and reading material, analyzing the form and content of given cinematic works, and incorporating the historical contexts, theories, or arguments of the texts. This is not an informal film review, but an opportunity to demonstrate the modes of analysis we are learning in the course: briefly describe the work while offering your own thoughtful observations and questions. Your posts to Moodle should be informal, offering thoughtful observations and questions (300 words minimum) based on a prompt question. The following day, students are required to post a response to a classmate’s post with further analysis (100 words minimum). Students will also be required to post at least one recommendation of a creative or critical project related to environment and ecology they are inspired by that is not on the syllabus (linking to a reading or viewing resource that introduces the work to the class) over the course of the semester. (Students are encouraged to comment on these additional contributions with constructive responses, but are not required).

Class Facilitation:

During certain class sessions, two students will be required to lead discussion. Leading discussion does not mean you are responsible for the entire discussion; rather, it means you and a partner should briefly meet outside of class to discuss a few questions to pose about that day’s reading and viewing material, along with a few passages from the reading that you thought were interesting and would like to propose for discussion. Your role will be to get the conversation started, and the instructor’s role will be to help guide the discussion and supplement it with background information helpful or relevant for understanding the material at hand. Students will volunteer via a sign-up process, and every student is expected to lead discussion during one class.

Midterm Essay:

Students are required to write a final essay analyzing a topic and/or media form related to material from the class (5 pages, double-spaced, 12 point Times New Roman font, Chicago Manual of Style citations with footnotes and a bibliography: https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html). I will distribute a prompt listing potential media forms and topics, along with further guidelines. Students should consult with me during office hours to choose from the suggested films/videos/topics and discuss their approach, or propose a new one. Students are encouraged to choose which works and theoretical models they engage with, but if you would like to pursue titles and topics outside the list of prompts, it must be discussed with and approved by the instructor in advance. The “Recommended” readings each week will be useful in furthering students’ original research. *Due at the start of class midway through the semester.*

Final Project:

Students are required to apply their skills linking diverse cultural practices and environments using forms of media-making that best suit their preferred modes of expression in this creative mixed media project activating the topics explored in the class and integrating them into their critical practice. Projects may take the form of an essay film, site-specific installation, research poster/portfolio, or another proposed form, and must be accompanied by a short introductory text. I will distribute a prompt listing further guidelines. Students should consult with me during office hours to develop their project and discuss their approach based on their own expertise and interests in different media practices, while applying the critical approach to cultural practices related to environments in the course. *Due on the final class day during Exam Week, submitted via Moodle.*

Grading:

Attendance/Participation: 25% of final grade

Discussion Platform/Class Facilitation: 20%

Midterm Essay: 20%

Final Project: 35%

Policies and Guidelines:

- Respecting Yourself and Others: You are expected to treat others in the class with respect. This means listening to their words and choosing your own with care. Students violating this policy will be dismissed from class.
- Preparation and Participation: Approximately two to three hours of screening material, in addition to one to two articles or book chapters will be assigned each week for students to watch and read outside class. Students are expected to review the material in detail, and come prepared to participate in discussion. Your thoughts are valuable to me and your fellow students. Students are responsible for all assignments, even if they are absent, unless otherwise discussed.
- Attendance: Your attendance at each class is mandatory. Be sure to sign the attendance sheet. A single absence will be excused without question, however repeated absences will result in a lowered letter grade: 2 will result in a B as a maximum possible grade, 3 in a C, and 4 absences will result in automatic failure of the course. Arriving to class after the start time on two occasions will be recorded as one absence. Arriving more than 20 minutes after the start time will be considered an absence. Excusing absences will require consultation with the instructor and may require documentation, such as a doctor's note following a medical visit. If you do miss class, please also check with the instructor or your peers to catch up on assignments and handouts—this will be your responsibility.
- Breaks: There will generally be a short break during class. Returning after the class resumes will count as a late arrival. Please only leave the class outside of this set break time in case of emergencies. It is not necessary to ask for the instructor's permission, but please return within five minutes, and do not leave more than once. Inform the instructor at the start of the semester if you require an accommodation.
- Email Correspondence: Please check your university email regularly for announcements and updates to the syllabus and assignments.

- Moodle: Moodle will be an important resource for this class, and students should check it regularly for announcements.
- Instructor Delay: In rare instances, the instructor may be delayed arriving to class due to an emergency. If the instructor has not arrived by the time class is scheduled to start, students must wait a minimum of thirty minutes for the instructor's arrival before leaving. In the event that the instructor will miss class entirely, students will be contacted in advance via email or a sign will be posted at the classroom.
- Food and Drinks: The Center for Media, Film, and Theatre facilities have strict rules regarding food and drink due to the sensitivity of technology. You may eat a snack outside the building during the break, though please note there will not be time to run and purchase a snack outside the classroom building during break. Please prepare accordingly. Students violating this policy will be dismissed from class.
- Classroom Technology: Please bring a notebook and pen or pencil to class. Laptops, tablets, and mobile phones are not to be used once class has begun. Laptops or tablets may be used during class presentations.
- Notes on Zoom Usage in Case of Virtual Sessions:
 - Remain engaged during lectures and discussions conducted via the Zoom video chat platform, and keep your webcam on as much as your situation permits.
 - When attending class via Zoom, please do your best to contribute to a positive and accepting learning environment. As much as possible, create a dedicated space for class time, with ample light. Find a comfortable position and physical posture, feel free to use a virtual background, and use your own best judgment regarding attire, etc.
 - Be prepared to take notes, whether using a desktop app or a notebook and pen/pencil.
 - Do not become distracted by other desktop windows or electronic devices. Please keep mobile phones in a separate location or ensure they are turned off.
 - Please adjust how your name displays on the Zoom interface to reflect how you would like to be addressed (including for example your preferred pronouns).
 - Keep track of your Zoom meeting links and passwords. It's helpful to store links in a calendar application with each class or meeting entered into the correct day/time.
 - If you encounter any issues with internet connectivity or computer performance, please quit any unnecessary applications or temporarily mute your webcam.
 - Please contact the instructor if you have any issues regarding access to the internet or a reliable computer in order to find a solution in coordination with Campus Technology Services (CTS): <https://www.purchase.edu/offices/cts/>
 - If any difficulties arise, don't hesitate to inform the instructor in order to discuss potential accommodations. We'll figure it out together.

Academic Integrity Policy:

The Purchase College academic integrity policy explicitly forbids cheating, plagiarism, and other forms of academic dishonesty. Plagiarism is the appropriation or imitation of the language, ideas, and/or thoughts of another person and the representation of them as one's own original work. Students are responsible for familiarizing themselves with the definition of plagiarism and the acceptable methods of attribution. These are serious matters and you need to be aware of what is

and is not permissible. See <https://www.purchase.edu/offices/community-standards/student-code-of-conduct/section-a-academic-integrity/index.php> and related links for more information.

Tutoring Support:

All students at Purchase College can take advantage of tutoring services in the Learning Center. These are free peer-to-peer tutoring sessions in a variety of subjects and in writing across the disciplines. I encourage you to take advantage of this service to help you excel in this class, as well as your other courses. Please visit the Learning Center website for more information: <https://www.purchase.edu/offices/learning-center/>.

Community Health During COVID-19:

To ensure that each of us has a healthy and safe learning experience, all students are required to remain informed and follow Purchase College Policy and/or any departmental, local, state, or federal laws, rules, or regulations for attending classes on campus and in a remote learning environment. Within courses that involve in-person contact, all students, faculty members, staff, and visitors are required to adhere to the expectations outlined on the College's COVID-19 website (<https://www.purchase.edu/covid-19-updates-and-plans/>). Failure to comply with requirements (e.g. wearing masks, maintaining social distancing where applicable) will result in the request to leave the classroom for that in-person class session. Students may also be referred to the Office of Community Standards (<https://www.purchase.edu/offices/community-standards/>). Do not enter campus buildings if you test positive for or are experiencing any symptoms of COVID-19. Contact your faculty and Health Services (<https://www.purchase.edu/offices/health-services/index.php>) if you need to miss class because of COVID-19 symptoms or a positive COVID-19 test result. The conservatory/school will address on a case by case basis student absences due to COVID-19, while awaiting test results, or during quarantine.

Accessibility:

It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities. You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk as soon as possible about the need for any modifications. The Office of Disability Resources collaborates directly with students who identify documented disabilities to create accommodation plans, including testing accommodations, in order for students to access course content and validly demonstrate learning. For those students who may require accommodations, please call or email the Office of Disability Resources, (914) 251-6035, odr@purchase.edu, www.purchase.edu/odr.

Counseling:

Help is available at the Counseling Center on campus for difficulties with emotional wellbeing and psychological functioning. If distress is interfering in relationships, academics, work, or daily life, confidential support can be had right away. Contact the Counseling Center at (914) 251-6390 or COU.counseling.center@purchase.edu on M-F, 9 AM -5 PM. The Counseling Center's website lists after hours emergency resources for mental health crises, sexual assault or

interpersonal violence emergencies (Campus Advocacy Services), self-help, and additional coping resources. <https://www.purchase.edu/counseling-center>.

Religious Accommodations:

If you require academic accommodations for a religious observance, please speak with me as soon as possible to consider a reasonable modification.

Course Schedule:

(Note: all readings/screenings should be completed *before* the class for which they are assigned, unless otherwise noted)

Week 1 (February 1): Course Introduction / Birds

In-class screening: *Journey to a land otherwise known* (Laura Huertas Millán, 2011, 23 min.); *Crow Requiem* (Cauleen Smith, 2015, 11 min.); *The Birdpeople* (Michael Gitlin, 2004, 61 min.).

Week 2 (February 8): Landscape

In-class screening: *small roads* (James Benning, 2011, 86 min.).

Read before class: Justine Smith, “Deconstructing Colonial Cinema with Ethnographic Fiction,” *Hyperallergic* (2019); Eleana J. Kim, “Invasive Others and Significant Others: Strange Kinship and Interspecies Ethics near the Korean Demilitarized Zone,” *Social Research* (2017); Lihong Liu, “Path, place, and pace in mid-Ming Suzhou landscape painting,” *RES: Anthropology and Aesthetics* (2017).

Watch before class: *Birders: The Central Park Effect* (Jeffrey Kimball, 2012, 61 min.); Cauleen Smith in conversation with Tina Campt.

Recommended: Christian Cooper, Alitha Martinez, Mark Morales, “It’s a Bird,” *Represent!* (2020) comic book ([via free comiXology account](#)); Bruno Latour, Ch. 1, “Crisis,” *We Have Never Been Modern* (1991).

Week 3 (February 15): Industry

In-class screening: *Psychohydrography* (Peter Bo Rappmund, 2010, 63 min.).

Read before class: Stephanie Lam, “It’s About Time: Slow Aesthetics in Experimental Ecocinema and Nature Cam Videos,” *Slow Cinema* (2016); Julian Jason Haladyn, “Friedrich’s Wanderer: Paradox of the Modern Subject,” *RACAR* (2016); Heather Anne Swanson, “Anthropocene as Political Geology: Current Debates over how to Tell Time,” *Science as Culture* (2016).

Watch before class: *Water and Power* (Pat O’Neill, 1989, 55 min.); *Three Landscapes* (Peter Hutton, 2013, 49 min.).

Recommended: David Harvey, *A Companion to Marx’s Capital* (2010) excerpts; Nina Power, “Mountain and Fog: Kant and the Nazi sublime,” *Cabinet* (2007); *The Holy Mountain* (“Der heilige Berg,” Arnold Fanck, 1926, 107 min.).

*** Class Facilitation today (students will volunteer via a sign-up process).**

Optional: Cenote (Kaori Oda, 2019, 75 min.) screening in Cinema Studies Screening Series on Thursday, February 17, 7 PM, CMFT 0065

Week 4 (February 22): Land Back (Guest Lecture: Prof. Paula Halperin)

In-class screening: *The Pearl Button* (Patricio Guzmán, 2014, 82 min.).

Read before class: Carolina Pérez Dattari, “Neoliberalism was born in Chile. Now it will die there,” *openDemocracy* (2022); Stephen N. Borunda, “Mapuche Cosmovision and the Cinematic Voyage: An Interview with Filmmaker Francisco Huichaqueo Pérez,” *Media+Environment* (2019); Macarena Gómez-Barris, *The Extractive Zone: Social Ecologies and Decolonial Perspectives* (2017) excerpts.

Watch before class: *Mencer: Ni Pewma* (Francisco Huichaqueo Pérez, 2011, 32 min.); *Democracy Now!* Standing Rock broadcast; *Dislocation Blues* (Sky Hopinka, 2017, 17 min.); *Topophilia* (Peter Bo Rappmund, 2015, 62 min.).

Recommended: A. Haroon Akram-Lodhi, “Land, Markets and Neoliberal Enclosure: An Agrarian Political Economy Perspective,” *Third World Quarterly* (2007); *Cenote* (Kaori Oda, 2019, 75 min.); Aiko Masubuchi, “Toward a Common Tenderness: An Interview with Kaori Oda,” *MUBI Notebook* (2020).

*** Class Facilitation today (students will volunteer via a sign-up process).**

*** Discussion Platform: First post due today (300 words, Tuesday, 9 AM), response post within two days (100 words, Thursday, 9 AM).**

*** Guidelines for Midterm Essay distributed today**

Week 5 (March 1): Deindustrialization

In-class screening: *Struggles in Steel: A Story of African-American Steelworkers* (Ray Henderson and Tony Buba, 1996, 58 min.); *Distressed* (Liz Magic Laser, 2009, 10 min.); *LaToya Ruby Frazier Takes on Levi's* (LaToya Ruby Frazier and Liz Magic Laser, 2011, 7 min.).

Read before class: Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (2011) excerpt; LaToya Ruby Frazier and Tony Buba, *Inheritance: Documentary Work on Braddock, Pennsylvania 1974-2012* (2012); LaToya Ruby Frazier, *The Notion of Family* (2014); Wendy Cheng, “‘New Topographics’: Locating Epistemological Concerns in the American Landscape,” *American Quarterly* (2011).

Watch before class: *Lighting Over Braddock* (Tony Buba, 1988, 79 min.).

Recommended: *Braddock Chronicles* (Tony Buba, 1972-85, 106 min.).

*** Class Facilitation today (students will volunteer via a sign-up process).**

*** Schedule meetings with instructor this week to discuss Midterm Essay: <https://calendly.com/joelnanderson/>**

Week 6 (March 8): Neoliberal Enclosure & Seeds

In-class screening: *Save the Farm* (Michael Kuehnert, 2006, 31 min.).

Read before class: Eve Tuck and K. Wayne Yang, “Decolonization is not a metaphor,” *Decolonization: Indigeneity, Education & Society* (2012); Tim Cresswell, *Place: A Short Introduction* (2004) excerpts; Elaine Gan, “Seed Vault: Freezing Life for Doomsday,” *Elemental: An Arts and Ecology Reader* (2016); Louis Bockner, “On Tyendinaga Mohawk Territory, the

Kenhté:ke Seed Sanctuary preserves not just plants, but culture and language, too,” *The Narwhal* (2022).

Watch before class: *Seeds of Time* (Sandy McLeod, 2014, 78 min.).

Recommended: *The Garden* (Scott Hamilton Kennedy, 2008, 81 min.).

*** Discussion Platform: First post due today (300 words, Tuesday, 9 AM), response post within two days (100 words, Thursday, 9 AM).**

*** Class Facilitation today (students will volunteer via a sign-up process).**

Week 7 (March 15): Soil

In-class screening: *Behemoth* (Zhao Liang, 2015, 88 min.).

Read before class: Lydia Jennings, “Reclaiming Mining Lands in Southern Arizona: A Scientific and Policy Inquiry towards Resiliency” (2020) dissertation (excerpts); Zoran Lee Pecic, “Haunting China: Eco-poetics of Zhao Liang’s *Behemoth*,” *Asian Cinema* (2020).

Watch/listen before class: *Run to Be Visible* (Devin Whetstone and Jordan Marie Daniel, 2021, 19 min.); *THIS LAND* (Chelsea Jolly and Whit Hassett, 2020, 11 min.); *The Runners* (Matan Rochlitz and Ivo Gormley, 2014, 11 min.); “Lydia Jennings,” episode 12, *The Grounded Podcast with Dinée Dorame* (2021).

Recommended: “Jordan Marie Daniel,” episode 1, *The Grounded Podcast with Dinée Dorame* (2021); “Faith E. Briggs,” episode 7, *The Grounded Podcast with Dinée Dorame* (2021); *THIS LAND* (2020) education resources; David Treuer, “Return the National Parks to the Tribes,” *The Atlantic* (2021); Nicholas Mirzoeff, “It’s Not the Anthropocene, It’s the White Supremacy Scene; or, The Geological Color Line,” *After Extinction* (2018).

*** Class Facilitation today (students will volunteer via a sign-up process).**

Week 8 (March 22): Forest (campus field trip)

Read before class: Jane Bennet, “The Force of Things: Steps toward an Ecology of Matter,” *Political Theory* (2004); Anna Tsing, “Arts of Inclusion, or, How to Love a Mushroom,” *Australian Humanities Review* (2011); Elaine Gan and Anna Tsing, “How Things Hold: A Diagram of Coordination in a Satoyama Forest,” *Social Analysis* (2018).

Watch before class: *Imported* (Kevin Jerome Everson, 1999, 5 min.); *Crossroads* (Bruce Conner, 1976, 37 min.); *Looking for Mushrooms* (Bruce Conner, 1959-67/1996, 14 min.); *End of the Season* (Jason Evans, 2021, 13 min.).

Recommended: *The Radiant* (The Otolith Group, 2012, 65 min.).

*** Class Facilitation today (students will volunteer via a sign-up process).**

*** Midterm Essays due today via Moodle.**

*** Guidelines for Final Project assignment distributed today.**

Week 9 (March 29): Land Art

In-class screening: *Spiral Jetty* (Robert Smithson, 1970, 35 min.); *Sojourner* (Cauleen Smith, 2018, 22 min.).

Read before class: LaToya Ruby Frazier, “Lost and Found: A Pilgrimage to the Desert Shrine of Noah Purifoy,” *The New York Times* (2016); Richard Cándida Smith, “Learning from Watts Towers: Assemblage and Community-Based Art in California,” *Oral History* (2009); *Monuments*

to an Effigy (Alexandria Smith, 2019) exhibition brochure and resource guide; Purchase campus research materials; K. Wayne Yang, “Sustainability as Plantation Logic, Or, Who Plots an Architecture of Freedom?,” *e-flux* (2020).

Watch before class: *Leaning Into The Wind* (Thomas Riedelsheimer, 2018, 98 min.).

Recommended: Claire Bishop, “Antagonism and Relational Aesthetics,” *October* (2004); *Troublemakers: The Story of Land Art* (James Crump, 2015, 71 min.); Ryan Conrath, “Space Race: Cauleen Smith’s Cinematic Errantry,” *Feminist Media Histories* (2021); Kameelah Janan Rasheed, “In Pursuit of Freedom: Public Art at Abolitionist Place” (2022).

*** Class Facilitation today (students will volunteer via a sign-up process).**

*** Discussion Platform: First post due today (300 words, Tuesday, 9 AM), response post within two days (100 words, Thursday, 9 AM).**

*** Schedule meetings with Learning Assistant this week to discuss Final Project: <https://calendly.com/lucasneufeld/>**

Week 10 (April 5): Climate

In-class screening: *The Hottest August* (Brett Story, 2019, 96 min.).

Read before class: Achille Mbembe, *Necropolitics* (2019) excerpts; Julia Adeney Thomas, “Confronting Climate Change: The Uneasy Alliance of Scientists and Nonscientists in a Neoliberal World,” *Environmental History* (2017); Denis Wood, “Counter-Mapping and the Death of Cartography,” Ch. 5, *Rethinking the Power of Maps* (2010).

Watch/play before class: *The Unchained Goddess* (Frank Capra, 1958, 55 min.); *Songs for Earth and Folk* (Cauleen Smith & The Eternals, 2013); Whose Land app and web browser map; Geoguessr app and web browser game.

Recommended: Alexis Pauline Gumbs, “Songs for Earth and Folk” by Cauleen Smith introduction,” *Vdrome* (2013); *Vapor Trail (Clark)* (John Gianvito, 2020, 264 min.); *Wake (Subic)* (John Gianvito, 2015, 277 min.); *Minamata: The Victims and their World* (Noriaki Tsuchimoto, 1971, 125 min.).

*** Class Facilitation today (students will volunteer via a sign-up process).**

*** Schedule meetings with instructor this week to discuss Final Project: <https://calendly.com/joelnanderson/>**

Week 11 (April 12): No class (Spring holiday)

Week 12 (April 19): Final Project Workshop Groups / Video

In-class screening: Video art samples.

Read before class: Paul Ryan, *Video Mind, Earth Mind: Art, Communications and Ecology* (1993) excerpts; Sandra Jeppesen, *Understanding Alternative Media Power: Mapping Content & Practice to Theory, Ideology, and Political Action, Democratic Communiqué* (2016); Fred Turner, *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism* (2006) excerpts.

Watch before class: *TVTV: Video Revolutionaries* (Paul Goldsmith, 2018, 83 min.);

Recommended: *Radical Software* (1970-74) magazine articles.

*** Class Facilitation today (students will volunteer via a sign-up process).**

*** Students should have chosen topics for the Final Project by today.**

Week 13 (April 26): Clouds & Data

In-class screening: *Ten Skies* (James Benning, 2004, 101 min.).

Read before class: Yuriko Furuhashi, *Climatic Media: Experiments in Atmospheric Control* (2022) excerpts; Tess Takahashi, “Data Visualization as Documentary Form: The Murmur of Digital Magnitude,” *Discourse* (2017); Sean Cubitt, “Everybody Knows This is Nowhere: Data Visualization and Ecocriticism,” *Ecocinema Theory and Practice* (2013).

Watch before class: *It’s never nighttime in the map* (Ernesto de Carvalho, 2016, 6 min.); *sound of a million insects light of a thousand stars* (Tomonari Nishikawa, 2 min. 2014); Lydia Jennings, “Indigenous Data Sovereignty: How Researchers can Empower Data Governance” lecture, National Center for Ecological Analysis & Synthesis (NCEAS) (2021).

Recommended: David Bering-Porter, “Data as Symbolic Form: Datafication and the Imaginary Media of W. E. B. Du Bois,” *Critical Inquiry* (2022); Nicholas Mirzoeff, “Visualizing the Anthropocene,” *Public Culture* (2014); *La Région Centrale* (Michael Snow, 1971, 192 min.).

*** Class Facilitation today (students will volunteer via a sign-up process).**

Week 14 (May 3): The Politics of Play (Guest Lecture: Learning Assistant Lucas Neufeld)

In-class screening: Collective video game play.

Read before class: Nina B. Huntemann, Matthew Thomas Payne, *Joystick Soldiers: The Politics of Play in Military Video Games* (2010) excerpts; Aleena Chia, “The Moral Calculus of Vocational Passion in Digital Gaming,” *Television & New Media* (2019); Sukhdev Sandhu, “Fatima Al Qadiri: ‘Me and my sister played video games as Saddam invaded,’” *The Guardian* (2014); Lewis Gordon, “The rise of the ambient video game,” *The Outline* (2018).

Watch before class: Fatima Al Qadiri music videos; *She Puppet* (Peggy Ahwesh, 2001, 15 min.); Iskandar Zulkarnain, “Locating Cultures in Video Games and Interactive Fiction,” 4th UNNES (Universitas Negeri Semarang) Student Conference (2021) keynote.

Recommended: Aubrey Anable, *Playing with Feelings: Video Games and Affect* (2018).

Week 15 (May 10): Final Project Presentations / Ambient Media & Virtual Reality, or: Against the Metaverse

Read before class: Paul Roquet, *Ambient Media: Japanese Atmospheres of Self* (2016) and *The Immersive Enclosure: Virtual Reality in Japan* (2022) excerpts; Carrie McLaren, “Why Immersive? On the historic link between immersive media and fascist propaganda,” *Immerse* (2020).

Watch/listen before class: *Music for Nine Post Cards* (Hiroshi Yoshimura, 1982); *Ambient 1: Music for Airports* (Brian Eno, 1978); Napflix; Norwegian Slow TV; Console repair livestreams.

Week 16 (May 17): No class

*** Final Projects due by today via Moodle.**