English 230: Milestone 2 (for Wednesday, October 12th)

First, a recap of Milestone 1:

1. *Media are material agents that turn this into that*: sound into an MP3, for instance.
2. *Modalities matter for storytelling*. They shape attention: how we sense and make sense.
3. *Stories make moods*. A mood doesn't just happen. It's designed and produced.

Here are three more themes to recall as we procced with the course:

Media are about trust. Media are synonymous with memory, storage, and fidelity. Nalo Hopkinson reminds us that media are messengers. They carry messages, and hopefully those messages are delivered. Such hope is embodied by a bottle, containing a message, sent out to sea. But media keeps things found, too. The mollusc writes a message in a shell, perhaps for reference later. The shell is then curated; it's deemed to be an original important to the future. Following Hopkinson, we trust media to store the past and help us to faithfully remember it. This trust is especially pronounced when we're unsure whether the message will be received, who will receive it, or if it'll be significant down the line.

Media may foster intimacy. Media are actions at a distance: that's what the "tele" of telegraphy, telephony, telecommunications, and the like implies. Marina Kittaka performs an acousmatic voice (heard, but not seen) to share deeply personal stories with us in a browser game. If media may alienate us, then Kittaka reveals they can connect us, too. We thus needn't assume that media imply a "lack" or absence, as if Kittaka's one-to-one telecommunication in *Secrets Agent* is less meaningful, or less present to us, than a "real" F2F conversation. For Kittaka, distance affords some comfort and some room to experiment.

We need time to feel. Today's immediacy is rife with remediation. The internet is instant access, and my computer is a typewriter, television, phone, recorder, post office, trash bin . . . Amanda Strong and Leanne Simpson demonstrate what it's like to be "hyped up on aesthetics." An abundance of media is exhausting. It's like endless work. Needing time to feel is thus deeply political. It is, after all, a need and not a luxury. For Strong and Simpson, it may involve saying "no" to settler forms of productivity and progress. It also involves imagining otherwise. *Biidaaban* shows how media may be the stuff of craft and conjecture—a tactile "what if?"— rather than instruments of immediacy—of capture, extraction, efficiency, and automation.

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Terminology from Milestones 1 and 2: remediation, Flash animation, spectacle, Micky Mousing, vignette game, acousmatic voice, parallel play, sovereign media, stop-motion animation, curation, anthropocentrism