

Cultural Production, Protest, & Technologies of Change

WOMEN'S RIGHTS ARE HUMAN RIGHTS
LOVE IS LOVE IS
LOVE ♥ BLACK LIVES MATTER ♥ IMMIGRATION IS AMERICAN CIVIL CHANGE IS REAL ♥ ♥ ♥

IN THIS HOUSE, WE BELIEVE
BLACK LIVES MATTER
WOMEN'S RIGHTS ARE HUMAN RIGHTS
NO HUMAN IS ILLEGAL
SCIENCE IS REAL
LOVE IS LOVE
KINDNESS IS EVERYTHING

HATE

BLACK LIVES MATTER
BlackLivesMatter.org

Key Course Goals: Writing, Research, and Collaboration

- ### Required Texts & Technology

- *They Say, I Say*
- Most readings are linked below or from *They Say, I Say*. *Little Seagull* readings will be posted on TritonEd.
- Access to the internet and the course website (please “Follow” the course website)
- Access to a computer & a notebook (for in class)

Key Course Policies for Lecture & Discussion

For complete CAT programmatic policies, click [HERE](#).

- Unless otherwise indicated, your phone and computers should be away during lecture and discussion. Using your phone in lecture and/or discussion counts as an absence.
- You should ALWAYS print out the readings and bring them to lecture and discussion. You are also welcome to make your own reader for the course.

Attendance & Participation:

- Attendance in both lecture and discussion are mandatory. I will use quizzes and in-class writing assignments to take attendance in lecture. You can miss up to four classes without it affecting your course grade. *After four absences, each subsequent absence deducts 1/3 a letter grade from your final course grade. After eight absences, you automatically fail the class.*
- Be on time! Arriving late multiple times will negatively affect your participation grade.
- Come prepared to discuss and participate. This means that you've done the reading and arrived in class with questions, concerns, ideas, etc. to talk about.

Respect in the classroom:

- Be respectful to your fellow classmates. This means, do not interrupt. Try to understand points of view that may differ from your own (intellectual, logical argument is good! But be respectful and engaged, not dismissive).
- Be respectful to the space of the classroom. That is, no sleeping, side-conversations, or personal uses of technology (i.e., checking/updating Facebook, texting, etc.). Again, routinely disrespecting the space of the classroom, will negatively affect your participation grade.
- We will do a fair amount of peer interaction in a number of ways: collaborative planning, small group, and whole class discussion, peer review of projects, feedback on oral presentations. Be prepared to work with groups collaboratively and take responsibility for your own efforts and work.
- Feel free to bring snacks! You are more than welcome to eat and drink during class. (but, make sure all beverages are in a container with a secure top).

Coursework

- Policy for contesting a grade: TAs are responsible for grading your coursework. Please contact them if/when you have questions about grading. In addition, if you want to contest a grade, you must come within two weeks of the assignment being passed back and talk to your TA in person, bringing a clear argument (written out with evidence) for why your paper deserves to be re-graded. Please note that a re-grading will not ensure you receive a higher grade.
- DO NOT Plagiarize. See the link above for more specific academic integrity policies.

Assignments:

First Reflection: 10%

Paper #1: 20%

Project Proposal: 20%

Final Group Project: 30% (includes video, artist statement, and presentation)

Final Reflection: 10%

Participation: 10% (includes reading quizzes, discussion questions, participation in discussion)

Turning in Your Work & Late Work Policy:

- Assignments are due in hard copy to your TA at times/dates stated on the syllabus (usually at the beginning of your section). You must submit your assignments directly to your TA. Writing submitted late but before the end of the final exam period will be accepted but marked down by one grade notch for every day it is late. *You are required to complete and submit all assignments by the end of the final exam period in order to pass the course.*
- Turnitin.com: In addition to hard copies, all graded writing must be submitted to Turnitin.com (on TritonEd) to receive credit. Late submissions will be penalized. If an assignment is not time stamped in Turnitin.com by midnight on the date it is due, it will be reduced by one full grade (ie.: an A would be lowered to a B).

Course Calendar: Topics in Revolution

- I reserve the right to change/alter this schedule as the course progresses. The lecture topic loosely represents what we will discuss that day.
- All assignments are *due in discussion or lecture* on the day noted on the syllabus.
- Please note that all screenings and readings are required and to be completed before class on the day they are assigned (unless otherwise noted).
- Most of your readings are linked below as PDFs or as html links. Readings from *They Say, I Say* are in the textbook and readings from *Little Seagull* are on TED.

Basic Class Structure:

- Monday: Lecture on Contexts & Develop a discussion question or comment about lecture (this is your attendance)
- Wednesday: Quiz & Case Study
- Friday: On Writing & In Class Writing

Week 1: The Art of Activism: Framing the Course

Monday (April 3): Lecture: Course Intro, Welcome to CAT 3, etc.

Wednesday (April 5): Lecture: “Civil Disobedience: Dissent as American Culture”

Read/Listen: Jay Smooth, “[After Selma, Separating the Work from the Triumph](#)” and Angela Davis, “[Political Activism and Protest from the 1960s through the Age of Obama](#)”

Recommended: Sarah van Gelder, “[The Radical Work of Healing](#)”

Friday (April 7): Lecture: On Research & “They Say”

Read: Chapter 1 *They Say, I Say*, “They Say”

Week 2: Cartoons: Protest v. Propaganda:

Monday (April 10): Lecture: “Executive Order 9066: Japanese Internment, Protest, and Propaganda”

Due in lecture: First Reflection #1

Wednesday (April 12): Case Study: On Propaganda & [The Seuss Collection](#)

Guest Lecture: Heather Smerdberg from UCSD Special Collections

Read: Carl Takei, “[The Incarceration of Japanese Americans in World War II](#)”

And, complete: [Library Research Tutorial](#)

Friday (April 14): Learning to Read Images & Finding an Argument (Clips: “Daisy Girl” & “[16 Children--16 Photos](#)”)

Read: Chapter 2 *They Say, I Say*, “Her Point Is” & “[Learn How to Analyze Photos like an expert](#)”

Week 3: Writing To Freedom

Monday (April 17): Lecture: “In Writing: Writing, Rhetoric, and Protest”

Due in lecture (uploaded to TED): [One Primary & Secondary Source on Japanese Internment](#)

Wednesday (April 19): Case Study: Civil Rights & Newspapers

Read: Frederick Douglass, “[What is the The Meaning of the Fourth of July to a Slave?](#)” & MLK and “[Letter from Birmingham Jail](#)”

Friday (April 21): Lecture: Diagramming an argument, “Letter from Birmingham Jail”

Read: Chapter 3 *They Say, I Say*, “As He Himself Puts It”

Due in lecture: Paper #1 Rough Draft

Week 4: Signs of the Times

Monday (April 24): Lecture: “From Jim Crow to Movimiento Chicano to Climate Justice”

Read: “[WPA-syle Posters imagine a bleak future for us](#)”

Wednesday (April 26): Lecture: On Revision (& Introducing Reading Films)

Read: Chpt 4 *They Say, I Say*, “Yes/No/Okay, But”

Friday (April 28): Class Canceled/Extended Office Hours/Writing Circles

Due: Paper #1 Final Draft at 10am to your TA

Week 5: Documenting Resistance

Monday (May 1): Lecture: “On Documentary, Reading Films, and Environmental Disaster”

Clips (in-class): *When the Levees Broke* & *The River* (1937)

Read: *Little Seagull*, “Doing Research” & “Evaluating Sources” (on Triton Ed)

Wednesday (May 3): Case Study: Watch (in class): [Can't Stop the Water](#)

Read: “[Re-settling the First Climate Refugees](#)” & “[Losing Louisiana](#)”

Friday (May 5): Imagining the Future, Developing a Topic, & Working Collaboratively (and a little close reading)

Read: *Little Seagull*, “Synthesizing Ideas” & “Integrating Sources, Avoiding Plagiarism”

Chpt 8, *They Say, I Say*, “As a Result”

Due in lecture: Annotated Bibliography (Individual Project)

Week 6: Claiming Space: Collective Action

Monday (May 8): Lecture: “From Woolworth and Freedom Summer to Pride and Standing Rock”

Wednesday (May 10): Case Study: LGBTQ Rights & The History of Pride

Read: *Life Magazine* “[Homosexuals in Revolt](#)” (pg. 62) (1971) & “[The Stunning 1971 ‘Life Magazine’ feature on gay liberation](#)” & “[Beyond the Victory Queer Narrative](#)”

Friday (May 12): Guest Lecture: Paty Arroyos, “Campaign Strategy and Theory of Change”

Read: *Little Seagull*, “Designing What You Write”

Due in lecture: Final Project Proposal & Group Contract & Calendar

Week 7: Claiming Space: Urban Art

Monday (May 15): Lecture: “From Graffiti to Banksy in Palestine and Atlanta’s Living Walls”

Wednesday (May 17): Watch (in class): TBD

Read: “[Artist Remixes ‘If you See Something Say Something’](#)”

Friday (May 19): Read: Chpt Seven, *They Say, I Say*, “So What? Who Cares?”

Week 8: The Sounds of Protest

Monday (May 22): “Sounding Out: Song, Chants, and the Power of Speech”

Due by Lecture: Rough Cut of Video (uploaded to Turnitin)

Read: “[The Return of the Protest Song](#)”

Wednesday (May 24): Case Study: NWA and “Fuck the Police”

Listen/Read/Watch: Nina Simone’s “[Strange Fruit](#),” “[Playlist: Black Queer Music, Part 1](#)”

NWA’s “[Fuck tha Police](#),” and [MLK’s “I have a dream”](#)

Friday (May 29): Playlists of Revolution: Choosing Your Soundtrack & Presenting Your Work

Read: *Little Seagull*, “Giving Presentations”

Week 9: #Activism

Mondays (May 29): No Class/Memorial Day

Wednesday (May 31): Lecture: “From Kony 2012 to #arabspring, #blacklivesmatter, and #icebucketchallenge”

Look at: “[With Joyful Protest 19-year-old-artists Confronts Media Bias](#)” and Jeff Duncan-Andrade, “[Growing Roses in Concrete](#)”

Friday (June 2): Saving the Revolution: Living Archives and the Future of Civil Rights (Guest Speaker: Tamara Rhodes)

Read: “[A Look Inside the Newberry Library Protest Archive](#)”

Week 10: The Power of Fiction & Speculating on Future Revolutions

Monday (June 5): Lecture: Revolutions on Film & Speculating on Future Revolutions

Clips (in class): *Battle of Algiers*; *V for Vendetta*

Due by Lecture: Final Projects, Artist Statement, Presentation (to Turnitin)

Wednesday (June 7): Lecture: *The Hunger Games* & Wrapping it Up

Watch: *The Hunger Games* (First Movie) (on TritonEd)

Read: “[Why are dystopian films on the rise again?](#)”

Friday (June 9): No Class/Extended Office Hours

Finals Week:

Monday (June 12) from 9am-11am:

Final Reflection (you must be present to turn yours in. We will *not* accept submissions from a friend) & Best of Section Screening and Presentations (Instead of Final Exam)