

## CAT 3C Queering Climate Change

1100AM-1220PM Tuesdays Thursdays ONLINE

(all times are PDT)

Please read [this syllabus carefully](#). (revised 040321)

### Web Site

<https://courses.complex-systems-laboratory.org/cat3>

All downloads, videos, assignments, links and slides will be available at this link. Login required. Check your e-mail for login info or e-mail bt for an account. Assignments will be submitted on canvas.

### Instructor

bt werner, SIO/Ethnic Studies/Critical Gender Studies

[bwerner@ucsd.edu](mailto:bwerner@ucsd.edu)



Photo Credit: BLACK EARTH - BIPOC Environmental & Climate Justice Kollektiv Berlin 2019

### Office Hours for bt

(check web site for link and changes)

200-400PM Mondays // 330-500PM Tuesdays, Thursdays // 800-900PM Thursdays

### Teaching Assistants

Eugene Chua [eychua@ucsd.edu](mailto:eychua@ucsd.edu) C10//39139//4PM | C11//39140//5PM

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### Synopsis

Climate change is an array of changes that are happening to physical, chemical, biological and social aspects of Earth and its atmosphere, but it is also stories – frameworks or discourses – for thinking about and interpreting the past, the present and the future. One such set of stories, which dominates mainstream discussion of and action (or lack thereof) on climate change, was created through a partnership between scientists and national and international policymakers to address climate change owing to anthropogenic greenhouse gas emissions. As emissions and atmospheric levels of atmospheric greenhouse gases have continued to climb, arguably, by any reasonable empirical criteria, this partnership and its discourse have failed.

In this course, we are going to queer climate change by critiquing mainstream climate change discourse and exploring alternative ways to interpret and envision the past, the present and the future. In doing so, we are going to foreground the voices of those who, over centuries, have survived changes to their environment and climate brought about through forced migration, displacement, enslavement, violence and environmental devastation and ultimately driven by patriarchal systems of colonialism, capitalism and extractivism. These are the folk who have survived and thrived through multiple apocalypses, and have much to offer as the colonialist, capitalist system confronts an apocalypse of its own making.

### **CAT 3 Objectives**

By the end of the quarter, you should be able to:

#### **[Writing and Argumentation]**

- Develop an ability to read, understand, critique, write, and make your own arguments and assumptions in texts in diverse genres including multimodal texts (such as film, television, posters, photography, and digital genres).
- Organize and support an argument effectively with useful evidence and clear analysis.
- Use the revision process consistently and effectively by clearly progressing from draft to draft and assignment to assignment.

#### **[Research]**

- Understand and evaluate relevant sources.
- Cite texts and arguments fairly and effectively.
- Use sources effectively by drawing key examples from research to support arguments, creativity, and art-making.
- Develop an independent research project and understand key components of research such as literature review (and annotated bibliography), proposal process, and revision.

#### **[Collaboration and Art-Making]**

- Develop effective ways to collaborate with groups of peers.
- Use digital methods to enhance collaboration.

### **Queering Climate Change Goals**

- Learn how climate change discourse interacts with the material reality of climate change.
- Explore Black, Feminist, POC, Crip, Indigenous, Queer and Class analysis frameworks and struggles against injustice, for the environment, for the climate, for the past, for the present and for the future.
- Acquire the ability to read, comprehend, interpret, analyze and critique academic and activist texts on climate change.
- Learn critical analysis methods/tools and how to apply them.
- Practice expressing analysis and critique using art and performance.

### **Beyond Brave Spaces**

As the instructor of this course, bt is dedicated to creating a learning environment of critical thinking and practice, where we are collectively sharing, learning, and producing knowledge. Drawing from Black Feminist Thinker, bell hooks, bt is committed to facilitating a collective space that includes:

- 'transgressing' to disrupt and dismantle the status quo;
- honoring and acknowledging the ways that people with different abilities learn, communicate, participate and interact;
- recognizing students' varying mobilities and lived experiences as sources of knowledge;
- working towards an accessible collective learning environment;
- supporting students through difficult conversations and creating an environment in which everyone might grapple with these topics and potentially move towards action;
- explicitly prioritizing nonlinear ways of learning and building relationships with each other.

## Accountability

Instructor: bt welcomes constructive comments and suggestions about the class to better make it a space for productively working, learning and growing together. bt will provide class time to receive those suggestions, and you can communicate those suggestions to bt by e-mail, through TAs, or with an anonymous suggestion box on the course web site. bt will provide timely feedback.

Students: Active participation in lectures and section meetings, doing the reading and completing assignments on time. Accepting responsibility for the learning of your classmates and of yourself. You are encouraged to share your writing with your classmates and seek comments and suggestions.

### *Assignments/Grading:*

#### Summary:

- Attendance and Participation in Lectures/Section **15%**
- Writing Assignment Weeks 1-3, 5 **20%**
- Major Writing Assignment + Peer Review **25%**
- Final Group Project (Group and Individual Components) **40%**

#### Details:

- Attendance and Participation in Lectures/Section **20%**

Participation in section can be through spoken contributions during class or typed contributions in the chat. Attendance at lecture is not required; however, you will be responsible for all content discussed during lecture and for posting one (if you attend lecture) or two (if you cannot attend lecture) posts to the course forum. Please attend lecture during Week 3 if possible to participate in our performative critique project (Week 3 Thursday). If you miss lecture, please check the recorded videos and borrow notes from someone who attended.

#### Broken down as:

- Lecture Participation Part One **5%**

---> based on the content of the lectures and reading for that week, post one well-thought out question or one well-thought-out answer to another student's question to the forum on the course web site per week for weeks 1-8 – Due Fridays 11:59PM

- Lecture Participation Part Two **5%**

---> attend lecture and answer questions in chat during lecture Weeks 1-10

#### OR

---> based on the content of the lectures and reading for that week, post an additional well-thought out question or additional well-thought-out answer to another student's question to the forum on the course web site. Weeks 1-10 Due Fridays 11:59PM

- Section Participation Weeks 1-10 **5%**

Attendance and Participation in Section Meetings. Consult your TA for details.

- Writing Assignment Weeks 1-3, 5 **20%**

Write one ~300-500 word essay Weeks 1-3, Week 5. This essay will address a question or questions related to the course content for that week. Check the course web site for detailed instructions for each week. Due Sundays 11:59PM

– Major Writing Assignment + Peer Review **25%**

Review a Climate Justice Resistance Movement's work, their critical analysis of mainstream climate change discourse, including the frameworks they are employing in their analysis and the hidden structures their analyses reveal, their counter-discourses, and their vision for the future 800-1000 words First Draft Due Friday May 7 11:59PM; Final Draft Due Friday May 28 11:59PM. **20%**

• Peer Review of classmate's major writing assignment 300-500 words Due Friday May 14 11:59PM **5%**

– Final Group Project **40%**

Groups of four-five within a section (three groups per section) will produce a digital art or performance piece or short video that critically analyzes climate change discourse using one or more of the frameworks discussed during Week 2 and amplifies the voices of a specific resistance movement expressing a call for collective liberation and an alternate future.

---> Group members will jointly write a 400-600 word proposal that describes their art project, how it will critically analyze climate change discourse, which framework(s) they will employ, which specific resistance movement's voices they will be amplifying and how, and what kind of alternative future they are envisioning. Due Sunday May 2 11:59PM **5%**

---> Group members will jointly produce a 10 minute video about their art that will be posted to the course web site. This video will be a presentation about the art, and should show the art (digital art, performance or, because of geographical separation during the pandemic, a simulation of the performance, or the short video) and First draft due Friday May 21 11:59PM; Final Draft Due Tuesday June 1 11AM. **15%**

---> Group members will jointly produce a 1.5 minute trailer for their video that will be shown in class during Week Ten. Due Friday May 28 11:59PM **5%**

→ Each group member will write an individual essay reflecting on the group's art and its relationship to future climate that you will experience, how changes in climate will affect you and the role you envision playing in influencing changing climate and its environmental and societal impacts. 400-600 words. Due Sunday June 6 11:59PM. **10%**

---> Each group member will write a review of another group's art project and video (not a group in your section). 300-500 words. Due Tuesday June 8 11:59PM **5%**

-Extra Credit: You can receive extra credit for remotely attending/viewing/reading and writing a short essay about related events, articles or films. Monitor the course web site for further information and possibilities.

A step-by-step instruction sheet for each of the assignments will be provided. All assignments must be attempted to receive a passing grade.

## **TEACHING ASSISTANTS**

Please remember that your section TAs are employees and students who, like you, have more work to do than they could possibly accomplish. They will be guiding your learning in CAT 3C. TAs at UCSD are awesome and they are going to be one of the best parts of your learning experience. Please treat them with the respect and love they deserve.

## **Come Prepared**

Students are expected to keep up with the weekly readings as assigned in the syllabus. Assigned readings must be read prior to lecture/section. You are expected to identify key themes, concepts, and terms in the readings (see reading guide on the course web site!)



Here are some ways you can participate in section and lecture: ask/answer questions, participate in group work and other in-class activities, and or write down your thoughts and hand it to an instructor before, during or after class. There will be several in-class exercises including role plays, group work, presentations, etc. Full credit will require active participation throughout the entire course.

### Attendance and Participation

Learning in CAT 3 will take place through interactions with other students in the class. Attendance is strongly encouraged for lecture and required for section.

If you are attending and must miss a class, are late, or leave early, it is your responsibility to inform your TA prior to class. You are also responsible for contacting your fellow students to find out what you missed. Please arrive on time and stay until the end of class.

- Be physically and mentally present for yourself, for us, and for your classmates.
- Respect is key. Respect yourself, your classmates, and the academic goals of the course. Please do not interrupt others while they are speaking.
- Participation is not just speaking but also active listening – we are coming from different perspectives, backgrounds, and positionalities and we all have something to contribute to how we understand the readings and concepts.
- Step Up, Step Back: if you are participating more than others, step back and let others contribute; if you are participating less than others, step up and contribute more.
- Commit yourself to critically engage the material. Be an active participant in your education.
- Take initiative in your learning. Act with integrity.
- Commit yourself to arriving on time and coming prepared to learn.
- Support your arguments by engaging the texts (academic settings necessitate scholarly claims).
- The number one ground rule which we will all follow is to engage in respectful critical analysis and discussion in the classroom. Abusive and harsh language will not be tolerated.





## Sexual Violence and Sexual Harassment

In this class, we might discuss issues that many find difficult, painful and triggering. I invite you to relate your personal experiences where relevant to the academic discussion. Please feel free to reach out to your instructor or fellow classmates as needed. However, I want you to be aware that UCSD requires instructors to file a report with the University's Title IX Officer if any students relate experiences with sexual harassment or sexual violence in class discussions or assignments, whether or not that occurred on campus. This could result in an investigation without that student's participation or consent.

CARE at the Sexual Assault Resource Center is the UC San Diego confidential advocacy and education office for sexual violence and gender-based violence (dating violence, domestic violence, stalking). CARE provides violence prevention education for the entire UCSD campus and offers free and confidential services for students, staff and faculty impacted by sexual assault, relationship violence and stalking. CARE at SARC is on-call 24 hours a day and on weekends throughout the year. If you are in need of urgent support during non-business hours, weekends, or holidays, please call (858) 534-5793. <https://care.ucsd.edu/>

## Academic Integrity

Plagiarism is not acceptable. Please refer to the "UCSD Policy on Integrity of Scholarship."

## Communications with Instructor

Please let bt and your TA know if you go by a different name than what is on your UCSD record.

## Office Hours

If you have any questions regarding the readings and or assignments please visit office hours for bt or your TA. If you cannot attend



Photo Credit: Fred Murphy Photography

the scheduled office hours, please email bt or your TA with your availability to request an appointment.



## Email Policy

Please do not hesitate to e-mail bt with any questions and or concerns. bt checks email during normal university hours and will generally respond within 24 hours, however, bt might not respond to emails over weekends. Ask your TA about their e-mail policy. When emailing include CAT 3 as part of the subject line.

## Grade Disputes

If you have questions regarding the grades or written comments you receive, bt or your TA would be happy to address them during office hours or by appointment at least 48 hours after you have received your feedback. Make sure to contact bt or your TA no later than one week after the assignment has been returned. A re-grade means re-grading the entire assignment and could result in an overall lower grade for that assignment. Check with your TA for particulars of their grade dispute policy.

## Campus Resources

Please become familiar with campus resources! If you would like more assistance in locating additional campus resources for disability accommodations, health, food, stress, transitional support, well-being, mental health, financial aid, entertainment, job preparation, and community building do not hesitate to consult your instructor or the staff at your college or department.

## Accommodations

If you need any accommodations for disability, illness, or any other reason please contact bt so I can create an accommodation plan for your success. If you have a disability or other condition that compromises your ability to complete the requirements of this course, please inform bt asap of your needs. bt will make all reasonable efforts to accommodate you.

## Writing Support

Some students will need to utilize office hours in order to get extra background and direction on the material. ELL students are highly encouraged to consult the resources at the OASIS center (858-534-3760).

## Email Exchange

If you ever miss a class, contact your peers for support! Collaboration with your peers is a part of learning--this is **NOT** a competition!

## Note Taking

Some students might need note taking assistance. If you require assistance, please let bt or your TA know. I appreciate your willingness to share notes with those who need assistance. However, all students should take their own notes during every class if they are able to.



## Online Course

CAT 3 will be conducted entirely online. Links for the class meetings and for group discussion rooms will be available on the course web site. Recordings of lectures will be posted on the course web site. However, class discussions during lecture will not be recorded, to encourage free and open discussion. Section meetings will not be recorded.

## No-Fault Extensions

Because of the multiple intersecting crises causing high levels of stress among students and instructors, all students can request extensions on assignments without providing an excuse or evidence. See the link on the course web site, where you will specify your section, the assignment and the date by which you will turn it in. Assignment deadlines allow you to pace yourself in learning, engage with the material in collaboration with your classmates and get timely feedback that will help you with learning and with your subsequent assignments. This no-fault extension policy is offered on an honor-system basis for those who need it. Use it sparingly and with respect for your fellow students and for your instructors. If the no-fault extension policy is abused, it could be revised. Please note that if you turn in your assignment after your TA has completed grading that assignment, bt will grade your assignment and probably will not be able to provide the high quality feedback in a timely manner that your awesome TA provides. Please note that no-fault extensions are not available for group work, for the major assignment peer review or for the final project writing assignments.



### Reading/Viewing

Links for all reading/viewing will be provided on the course web site. Please check the the posted links as there are different editions/versions for some of the reading. I suggest you use the reading template and guide in developing your strategy for how you want to engage with the assigned reading.

Use the space below to record the names and contact info for other folx in CAT 3 that you can rely on for assistance with notes and comprehension of the course material.

new friend: \_\_\_\_\_ new friend's e-mail: \_\_\_\_\_

new friend: \_\_\_\_\_ new friend's e-mail: \_\_\_\_\_

new friend: \_\_\_\_\_ new friend's e-mail: \_\_\_\_\_

The CAT 3C syllabus is subject to change as needed. office hours times might vary throughout the quarter to best meet the needs of all students. :) Check the web site for updates!

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## COURSE FLOW, ASSIGNED READING AND ASSIGNMENTS

Please read through the detailed instruction sheet on the course web site before attempting each assignment.

### Week 1: Queering, Critical Analysis, Climate Change and Resistance: An Intro

What is the past, the present and the future and how are they determined? This week will include an overview of the course and a discussion of material and discursive pasts, presents and futures, scientific discourse on climate change and queering. Topics will include: the making of a burrito, scientific discourses, the Middle Passage, the Trail of Tears, the UN Intergovernmental Panel on Climate Change, the UN Framework Convention on Climate Change and cis-heteronormative domination of the environment.

### No Assigned Reading

#### ---> Week One Writing Assignment

Write about the climate that you will experience in your future, how changes in climate will affect you and the role you envision in influencing changing climate and its environmental and societal impacts. Your essay should include a specification of how climate will change, how your life pathway will be affected by those changes, what actions you plan to take in response and the discourses that affect how you are imagining and writing about possible futures. 300-500 words. Due Sunday, April 4 11:59PM



--->Post a well-thought out question or additional well-thought-out answer to another student's question to the course forum. Due Friday April 2 11:59PM (do this twice if you cannot attend lecture)

## **Week 2: Sampling Analysis Frameworks**

Critical Analysis involves reaching beyond a surface analysis determined by a dominant discourse by iteratively asking questions and seeking answers. An analysis framework gives a perspective and context for asking questions and a set of tools and methods for investigating the answers to those questions. This week we will sample some of the main ideas from a range of analysis frameworks, including Feminism (Black Feminism, Ecofeminism and Ecowomanism), Critical Race Theory, Native/Indigenous Studies, Marxism, Anarchism, Queer/Queer of Color Theory, Crip Theory and Intersectionality. Examples of how to use these sampled frameworks in critical analysis of climate change discourse will be discussed.

### Assigned Reading

- Richard Delgado and Jean Stefancic (2012) Critical Race Theory: An Introduction (Second Edition), New York University Press, pages 19-38 [Chapter 2: Hallmark Critical Race Theory Themes].
- Kyle Whyte (2018) Critical investigations of resilience: a brief introduction to indigenous environmental studies & sciences, Daedalus, 147(2), 136-147.
- Combahee River Collective (1977) Combahee River Collective Statement  
<https://www.blackpast.org/african-american-history/combahee-river-collective-statement-1977/>
- George Ritzer (2004) Queer Theory, Encyclopedia of Social Theory, Volume 2, Sage Publications, 615-618.
- Robert McRuer (2010) Compulsory able-bodiedness and queer/disabled existence, The Disability Studies Reader, 3, 383-392.

### ---> Week Two Writing Assignment

Analyze a news article about climate change (see link on course web site) by formulating a series of questions that probe underlying assumptions and exclusions using one of these frameworks we have sampled: Black Feminism, Critical Race Theory, Native/Indigenous Studies, Queer Theory or Crip Theory. 300-500 words. Due Sunday April 11 11:59PM

--->Post a well-thought out question or additional well-thought-out answer to another student's question to the forum on the course web site. Due Friday April 9 11:59PM (do this twice if you cannot attend lecture)

## **Week 3: Climate Change Discourse and Performative Critique: Simulation of COP 99**

The UN climate reports from the IPCC and the UN climate meetings and agreements have not been principally about changing material reality (empirically, they largely haven't) but rather more about creating a discourse. This week we will discuss methods of critique using performance and then engage in a class-wide critique of the UN's approach to climate change by performing a virtual simulation of a UN Climate Meeting: COP 99.

### Assigned Reading

- United Nations Framework Convention on Climate Change, Wikipedia:  
[https://en.wikipedia.org/wiki/United\\_Nations\\_Framework\\_Convention\\_on\\_Climate\\_Change](https://en.wikipedia.org/wiki/United_Nations_Framework_Convention_on_Climate_Change)
- United Nations Environmental Program (2009) The Global Green New Deal  
<https://wedocs.unep.org/rest/bitstreams/11748/retrieve>
- IPCC (2014) Climate Change 2014: Synthesis Report. Summary for Policymakers, 1-31.  
[https://www.ipcc.ch/site/assets/uploads/2018/02/AR5\\_SYR\\_FINAL\\_SPM.pdf](https://www.ipcc.ch/site/assets/uploads/2018/02/AR5_SYR_FINAL_SPM.pdf)
- Kate Beaven (2012) Performance Art 101: The Angry Space, Politics and Activism, Blogs and Channels.  
<https://www.tate.org.uk/art/art-terms/p/performance-art/angry-space-politics-and-activism>

### *Pick **One** to View or Read:*

- Razcel Jan Salvarita (2018) Artivism: Effecting Environmental Consciousness through Art  
<https://www.youtube.com/watch?v=41zYjBsOtx8>
- Bill Chameides (2014) Art makes environmental change real, Scientific American.  
<https://www.scientificamerican.com/article/art-makes-environmental-change-real/>
- Stephanie Theobald (2016) Nature is your lover, not your mother: meet ecosexual pioneer Annie Sprinkle, The Guardian, May 15.  
<https://www.theguardian.com/lifeandstyle/2017/may/15/nature-ecosexual-annie-sprinkle-porn-star-queer>

### --->Week Three Writing Assignment

Reflect on the simulation of COP 99 and your participation in it. In your post, address the following questions and issues. What aspects of climate change discourse did the performance reveal? What aspects of climate change discourse were not addressed by the performance? How could the performance have been more effective in its critical analysis? Identify and summarize two references that go beyond the performance in critiquing the UN Climate Change meeting process. ~ 300-500 words. Due Sunday April 18 11:59PM

--->Post a well-thought out question or additional well-thought-out answer to another student's question to the course forum. Due Friday April 16 11:59PM (do this twice if you cannot attend lecture)

## **4. Colonialism, Capitalism, Extractivism and the Anthropocene: Discourses and Material Realities**

The concentration of political power and wealth that characterize colonialism and capitalism have been made possible by exploitation of and extraction of riches from Land and Peoples. This extractivism has been facilitated by discourses that consider Land and Peoples as resources that can be converted to commodities, and has given rise to a cis-heteropatriarchal relationship between centers of power and the environment, including the atmosphere. This week, we will break down the ways that this relationship of domination has given rise to the climate crisis and the inability to address it.

### Assigned Reading/Viewing:

- Leanne Simpson and Naomi Klein (2013) Dancing the World into Being: A Conversation with Idle No More's Leanne Simpson, Yes! Magazine, March 6.
- Eileen Crist (2007) Beyond the Climate Crisis: A Critique of Climate Change Discourse, Telos, 141, 29–55.  
<http://biophilosophy.ca/Teaching/2070papers/crist.pdf>

- Naomi Klein and Amy Goodman (2021) Naomi Klein on the Fossil Fuel Shock Doctrine, Democracy Now, February 22.

[https://www.democracynow.org/2021/2/22/naomi\\_klein\\_texas\\_green\\_new\\_deal](https://www.democracynow.org/2021/2/22/naomi_klein_texas_green_new_deal)

--->Post a well-thought out question or additional well-thought-out answer to another student's question to the forum on the course web site. Due Friday April 23 11:59PM (do this twice if you cannot attend lecture)

## **5. Resistance Movements: Struggle for the Past and the Future**

Resistance movements bring about change by disrupting the operation of oppressive societal structures and discourses. This week we will discuss ways to engage with, describe and amplify marginalized communities struggling for social and climate justice.

### Assigned Reading

Maren Ellermann (2020) Using Art to Amplify Marginalized Voices, Theatre, Art, Life, August 20:

<https://www.theatreartlife.com/lifestyle/using-art-to-amplify-marginalised-voices/>

### Week Five Writing Assignment

Create an annotated bibliography for a climate-justice-related resistance movement with four analytical academic sources and four sources that transmit the voices of those folk engaged in the struggle. This will be the resistance movement you write about for your major writing assignment. 300-500 words. Due Sunday May 2 11:59PM

### Final Group Project Proposal

Group members will jointly write a 400-600 word proposal that describes their art project, how it will critically analyze climate change discourse, which framework(s) they will employ, which specific resistance movement's voices they will be amplifying and how, and what kind of alternative future they are envisioning. Due Sunday May 2 11:59PM.

--->Post a well-thought out question or additional well-thought-out answer to another student's question to the forum on the course web site. Due Friday April 30 11:59PM (do this twice if you cannot attend lecture)

## **6. Feminist and Queer Resistance and Futurity**

Feminist and Queer activists and academics are challenging a patriarchal climate future in the Anthropocene. This week we will sample research conducted in the ivory tower on feminist and queer futurity.

### Assigned Reading

- Mark Carey, M. Jackson, Alessandro Antonello and Jaclyn Rushing (2016) Glaciers, gender, and science: A feminist glaciology framework for global environmental change research, Progress in Human Geography, 40(6), 770-793.
- Whitney A. Bauman (2015) Climate weirding and queering nature: Getting beyond the Anthropocene, Religions, 6(2), 742-754.

Review a Climate Justice Resistance Movement's work, their critical analysis of mainstream climate change discourse, including the frameworks they are employing in their analysis and the hidden structures their analyses reveal, their counter-discourses, and their vision for the future ~ 800-1000 words First Draft Due Friday May 7 11:59PM.

## 7. Indigenous Resistance and (Anti-)Futurity

### Assigned Reading

- <https://www.jacobinmag.com/2019/08/red-deal-green-new-deal-ecosocialism-decolonization-indigenous-resistance-environment>

- Millennials Are Killing Capitalism (2019) Episode 38: Nick Estes On The Red New Deal And The History And Future Of Indigenous Resistance

- <https://soundcloud.com/anticapitalist-millennials/episode-38-nick-estes-on-the>

- Indigenous Action Media (2020) Rethinking the Apocalypse: An Indigenous Anti-Futurist Manifesto:

- > Major Writing Assignment Peer Review

--->Post a well-thought out question or additional well-thought-out answer to another student's question to the forum on the course web site. Due Friday May 14 11:59PM (do this twice if you cannot attend lecture)

In Africa, in New Orleans and elsewhere, Black Folx are on the frontlines of experiencing climate change and struggling for climate justice. This week we will listen to the voices of Black Womxn as they describe their climate justice activism.

- Katrina 15: Black Climate Feminist Leadership Roundtable

- [https://us02web.zoom.us/rec/play/zN2VDJw8Jcja7WrJP69JHsN0LQ-stRdVuR9PD9VQG0xD5nu\\_GtcCTYkmU3ngEm2\\_XBX1fuYsOocBP94.TUWIGm1B1GAh4mfX?  
startTime=1597698044000&x\\_zm\\_rtaid=sug0f\\_d5T\\_iuj1rojPtcNw.1602795166856.f57e2dc6  
aebe41a6725fdcd35fd7f659&x\\_zm\\_rhtaid=652](https://us02web.zoom.us/join?source=join_url_from_invite&url=https%3A%2F%2Fus02web.zoom.us%2Frec%2Fplay%2FzN2VDJw8Jcja7WrJP69JHsN0LQ-stRdVuR9PD9VQG0xD5nu_GtcCTYkmU3ngEm2_XBX1fuYsOocBP94.TUWIGm1B1GAh4mfX?startTime=1597698044000&x_zm_rtaid=sug0f_d5T_iuj1rojPtcNw.1602795166856.f57e2dc6aebe41a6725fdcd35fd7f659&x_zm_rhtaid=652)



- edna bonhomme (2018) Climate Justice Matters For Black Lives Now: Black Interventions in the Climate Crisis, Decolonization in Action Podcast, December 13:

<https://soundcloud.com/decolonizationpodcast/episode-7-black-interventions-in-the-climate-crisis>

---> Final Group Project Video

Group members will jointly produce a 10 minute video about their art that will be posted to the course web site. First draft due Friday May 21 11:59PM.

--->Post a well-thought out question or additional well-thought-out answer to another student's question to the forum on the course web site. Due Friday May 21 11:59PM (do this twice if you cannot attend lecture)

## **9. Crip Resistance and Futurity**

Tuesday: Anniversary of George Floyd's murder. NO LECTURE. Your instructor encourages you to participate in actions that promote justice for Black Folx.

Disability studies and crip theory provide a set of tools for tracing connections from domination of the environment to environmental destruction and its health effects to the production of disability by structural violence to the inventiveness of people with disabilities in coping with harms of the past, the present and the future.

### Assigned Reading

- Julia Watts Belser, (2020) Disability, Climate Change, and Environmental Violence: The Politics of Invisibility and the Horizon of Hope, Disability Studies Quarterly, 40(4):

<https://dsq-sds.org/article/view/6959/5805>

---> Major Writing Assignment – Final Draft

Review a Climate Justice Resistance Movement's work ~ 800-1000 words Final Draft Due Friday May 28 11:59PM.

---> Final Group Project Trailer

Group members will jointly produce a 1.5 minute trailer for their video that will be shown in class during Week Ten. Due Friday May 28 11:59PM.

## **10. Final Project Trailers and Course Summary**

No Assigned Reading this week.

---> Final Group Project Video

Group members will jointly produce a 10 minute video about their art that will be posted to the course web site. Final Draft Due Tuesday June 1 11AM.

---> Final Group Project Essay

Each group member will write an individual essay reflecting on the group's art and its relationship to future climate that you will experience, how changes in climate will affect you and the role you envision playing in influencing changing climate and its environmental and societal impacts. 400-600 words. Due Sunday June 6 11:59PM.

## Finals Week

### ---> Final Group Project Review

Write a review of another group's art project and video (not a group in your section). 300-500 words. Due Tuesday June 8 11:59PM.

## How are we grading?

### CAT 3 Individual Assignment Rubric:

CAT 3 Individual Assignment Rubric (Base + Multimodality + Revision)

Student Name: \_\_\_\_\_

TA/Instructor Name: \_\_\_\_\_

Criteria	A Range Excellent	B Range Good	C Range Average	D Range Inadequate	F Range Needs Extensive Revision
Focus	<i>Strong thesis or controlling idea statement that makes an original argument or establishes a unique perspective; rhetorical components work exceptionally well together to support the overall purpose</i>	<i>Clear thesis or controlling idea statement that makes an argument or establishes a perspective; all rhetorical components work well together to support the overall purpose</i>	<i>Thesis or controlling idea may be broad or unclear, but still makes moves towards an argument or perspective; rhetorical components attempt to support purpose, but may be inconsistent</i>	<i>No discernable thesis or controlling idea, but gestures at a purpose; overall purpose may be tangentially related to assignment</i>	<i>No thesis or controlling idea; components do not work together or are inappropriate to the assignment</i>
Development	<i>Ideas and claims are supported with thoughtfully analyzed evidence appropriate to the genre; any secondary sources are woven into the paper productively</i>	<i>Ideas and claims are supported with appropriate evidence, which may require more analysis; any secondary sources have been integrated fairly</i>	<i>Ideas and claims are supported with evidence, but such evidence may be not be analyzed well, or appropriate for the genre; any secondary sources have not been effectively integrated</i>	<i>Ideas and claims are minimal and/or not supported with clear analysis; any required secondary sources may be missing or hastily included</i>	<i>Ideas and claims are absent, inappropriate to the genre, and/or without any analysis; any required secondary sources are absent</i>
Organization	<i>Arrangement of ideas, including paragraph structure, enhance and develop the argument or controlling idea; transitions are seamless and reflect a strong awareness of audience needs and genre conventions</i>	<i>Arrangement of ideas, including paragraph structure, is generally logical and supports the development and focus; transitions are mostly effective and reflect a fair awareness of audience needs and genre conventions</i>	<i>Arrangement of ideas, including paragraph structure, is somewhat logical, but may be formulaic or sporadic; transitions are inconsistently effective and reflect minimal awareness of audience needs and/or genre conventions</i>	<i>Arrangement of ideas, including paragraph structure, does not help develop ideas; transitions are lacking but gesture towards genre conventions; audience awareness is lacking</i>	<i>Arrangement of ideas lack logic and paragraphs may not be delineated; no demonstrable awareness of audience or genre</i>
Prose & Style	<i>Error-free writing advances rhetorical purpose and reflects care in proofreading; word choice and sentence structure contributes to the writer's voice</i>	<i>Generally error-free writing advances rhetorical purpose and reflects care in proofreading; word choice and sentence structure mostly contributes to the writer's voice</i>	<i>Writing is generally clear, but may have some sections that lack clarity and coherence; minimal care has been taken in proofreading</i>	<i>Writing frequently lapses into incoherence or may reflect a lack of audience awareness; or no care has been taken to proofread</i>	<i>Writing is mostly incoherent and may reflect a lack of familiarity with standard conventions (grammar, etc.); or no care has been taken to proofread</i>
Multimodality	<i>All modes and media are thoughtfully chosen and skillfully contribute to overall rhetorical purpose</i>	<i>All modes and media are thoughtfully chosen and mostly contribute to the overall rhetorical purpose</i>	<i>Most modes and media are well chosen, but may intermittently distract from overall rhetorical purpose</i>	<i>Modes and media are unclearly connected and only partially contribute to overall rhetorical purpose</i>	<i>Modes and media make no contribution to rhetorical purpose and reflect hasty assemblage</i>

Draft Comments:

Revision	<i>Thorough development of written work from draft to draft, demonstrating a self-sufficient ability to critically rethink one's work; clear and productive effort to revise</i>	<i>Consistent development of written work from draft to draft, demonstrating a working ability to critically rethink one's work; clear effort to revise</i>	<i>Superficial development of written work from draft to draft, reflecting a dependence on outside feedback; attempted but unconvincing effort to revise</i>	<i>Difficult to identify development of written work from draft to draft, reflecting an inability to rethink one's work; minimal if any effort to revise</i>	<i>No change from draft to draft</i>
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Final Comments:

Letter Grade: \_\_\_\_\_

# CAT 3 Group Assignment Rubric:

CAT 3 Group Assignment Rubric (Base + Multimodality + Collaboration + Revision)

Student Name: \_\_\_\_\_ Group: \_\_\_\_\_

Criteria	A Range Excellent	B Range Good	C Range Average	D Range Inadequate	F Range Needs Extensive Revision
Focus	<i>Strong thesis or controlling idea statement that makes an original argument or establishes a unique perspective; rhetorical components work exceptionally well together to support the overall purpose</i>	<i>Clear thesis or controlling idea statement that makes an argument or establishes a perspective; all rhetorical components work well together to support the overall purpose</i>	<i>Thesis or controlling idea may be broad or unclear, but still makes moves towards an argument or perspective; rhetorical components attempt to support purpose, but may be inconsistent</i>	<i>No discernable thesis or controlling idea, but gestures at a purpose; overall purpose may be tangentially related to assignment</i>	<i>No thesis or controlling idea; components do not work together or are inappropriate to the assignment</i>
Development	<i>Ideas and claims are supported with thoughtfully analyzed evidence appropriate to the genre; any secondary sources are woven into the paper productively</i>	<i>Ideas and claims are supported with appropriate evidence, which may require more analysis; any secondary sources have been integrated fairly</i>	<i>Ideas and claims are supported with evidence, but such evidence may be not be analyzed well, or appropriate for the genre; any secondary sources have not been effectively integrated</i>	<i>Ideas and claims are minimal and/or not supported with clear analysis; any required secondary sources may be missing or hastily included</i>	<i>Ideas and claims are absent, inappropriate to the genre, and/or without any analysis; any required secondary sources are absent</i>
Organization	<i>Arrangement of ideas, including paragraph structure, enhance and develop the argument or controlling idea; transitions are seamless and reflect a strong awareness of audience needs and genre conventions</i>	<i>Arrangement of ideas, including paragraph structure, is generally logical and supports the development and focus; transitions are mostly effective and reflect a fair awareness of audience needs and genre conventions</i>	<i>Arrangement of ideas, including paragraph structure, is somewhat logical, but may be formulaic or sporadic; transitions are inconsistently effective and reflect minimal awareness of audience needs and/or genre conventions</i>	<i>Arrangement of ideas, including paragraph structure, does not help develop ideas; transitions are lacking but gesture towards genre conventions; audience awareness is lacking</i>	<i>Arrangement of ideas lack logic and paragraphs may not be delineated; no demonstrable awareness of audience or genre</i>
Prose & Style	<i>Error-free writing advances rhetorical purpose and reflects care in proofreading; word choice and sentence structure contributes to the writer's voice</i>	<i>Generally error-free writing advances rhetorical purpose and reflects care in proofreading; word choice and sentence structure mostly contributes to the writer's voice</i>	<i>Writing is generally clear, but may have some sections that lack clarity and coherence; minimal care has been taken in proofreading</i>	<i>Writing frequently lapses into incoherence or may reflect a lack of audience awareness; or no care has been taken to proofread</i>	<i>Writing is mostly incoherent and may reflect a lack of familiarity with standard conventions (grammar, etc.); or no care has been taken to proofread</i>
Multimodality	<i>All modes and media are thoughtfully chosen and skillfully contribute to overall rhetorical purpose</i>	<i>All modes and media are thoughtfully chosen and mostly contribute to the overall rhetorical purpose</i>	<i>Most modes and media are well chosen, but may intermittently distract from overall rhetorical purpose</i>	<i>Modes and media are unclearly connected and only partially contribute to overall rhetorical purpose</i>	<i>Modes and media make no contribution to rhetorical purpose and reflect hasty assemblage</i>
Collaboration	<i>Evidence of productive and sustained collaboration; student actively encourages teamwork</i>	<i>Evidence of productive collaboration; student generally encourages teamwork</i>	<i>Evidence of collaboration, but may be unclearly productive; student inconsistently encourages teamwork</i>	<i>No evidence of collaboration, even while assignment comes together; student does not encourage teamwork</i>	<i>No evidence of collaboration, which ultimately disrupts the final assignment;; student may be completely absent from team or exploit the nature of teamwork</i>
Revision	<i>Thorough development of written work from draft to draft, demonstrating a self-sufficient ability to critically rethink one's work; clear and productive effort to revise</i>	<i>Consistent development of written work from draft to draft, demonstrating a working ability to critically rethink one's work; clear effort to revise</i>	<i>Superficial development of written work from draft to draft, reflecting a dependence on outside feedback; attempted but unconvincing effort to revise</i>	<i>Difficult to identify development of written work from draft to draft, reflecting an inability to rethink one's work; minimal if any effort to revise</i>	<i>No change from draft to draft</i>

Final Comments:

Letter Grade: \_\_\_\_\_