

CAT 125: Public Rhetoric & Practical Communication

M/W/F, [Section G=3-3:50 p.m.](#), [Section H=4-4:50](#)

Location: York 3070

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Office Hours: Fridays 12-2 pm (subject to change)

Location—TBD

[Office Hours Sign-up sheet here](#)

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COURSE DESCRIPTION

In this public rhetoric and practical communication course, we will use media narratives from stand-up to documentary film and TV episodes to explore how we tell our personal, professional, and political stories. The narratives we'll engage with from *Nanette* to Gloria Anzaldúa's writings and the 1619 Project, will situate personal stories, research, and expertise within broader histories and geopolitics, mobilizing rhetorical devices from humor and emotion to lighting and costuming. The

texts we watch will serve as (fun, hopefully) springboards to discuss different topics and rhetorical strategies and how to play with those same strategies in our own self-presentation.

This course will be part discussion and part writing workshop, driving towards helping you think through your future plans from graduation to life after college, from graduate school to getting a job you want/like. Part of this will entail using reflective strategies for reading, watching, and listening rhetorically, i.e. being mindful of contexts, messages, and audiences. You will also practice several modes of rhetorical speaking and writing, making decisions about content and structure to inform, persuade, or tell a story, and ultimately support you as you hone your voice and style. Finally you will develop strategic plans, turn your goals into actions, and discuss and develop a work-life balance. Exercises and assignments are loosely structured so as to allow you to compose texts that will support your present and/or future-life hopes and goals, while highlighting different stages of the writing process, from prewriting and drafting to peer review and collaborative revision.

COURSE GOALS: WRITING, RESEARCH, AND SELF-PRESENTATION

- Practice reflective strategies for reading, watching, listening, and writing
- Develop proficiency in public presentation, documentation, and curation
- Examine your authority as a writer (and how authority in authorship works in terms of race, gender, and sexuality)
- Understand and employ various rhetorical strategies appropriately
- Clearly direct written, spoken, and digital compositions to multiple and diverse audiences.

COURSE MATERIALS

All readings for this course will be free and linked on Canvas and/or our course calendar.

GRADING SCALE:

A = 90-100% **B** = 80-89% **C** = 70-79% **D** = 60-69% **F** = 59%-below

ASSIGNMENTS

- Notes

- All assignments must be original work created for this class and should ascribe to UCSD's policy of academic integrity. All major assignments will be graded using the [CAT 125 Rubric](#).
- Please make sure you refresh the assignment pages before you start working on them. The assignments are live documents and I will revise them as the course goes along (so, until I go over them in lecture, they are somewhat in motion).
- All major assignments require you to submit a rough draft before the final due date. While the draft does not count towards your grade, failure to submit a draft will result in the loss of a letter grade on the final submission.
- In order to receive a letter grade, all assignments must be submitted through Canvas.

Assignment Breakdown:

- **[Personal Narrative](#)** -- 25%
- **[Public Performance](#)**-- 25%
- **[Final Reflection](#)** & Portfolio -- 15%
- **[Participation](#)** -- 10%
 - This includes (but is not limited to) section participation, your participation on discussion boards, attending office hours, participating in peer review.
- **[Discussion Board](#)**--20%
 - Discussion Board posts will do two things: reflect on the weekly readings *and* act as journals where you will reflect on larger personal topics related to the class.
 - You will post TWICE a week. You will offer an original response to a question I ask about the reading *and* respond to one of your peers' posts.
 - Your original response will always be due on Sunday night. Your response to your peer will always be due on Tuesday night.
 - These posts will prepare you for conversations in sections. You'll find detailed instructions on each individual discussion board on Canvas. These are graded complete/incomplete.
 - PLEASE NOTE: using chatGPT to answer discussion questions for you is not allowed and will be treated as plagiarism. If you have questions about ways of using chatGPT to *assist* you in learning, rather than *replacing* your learning, please come discuss with me.
- **[Resume/CV](#)**: 5%
 - Complete/incomplete

LATE POLICY

- ❖ I am always understanding about extensions and late submissions if you communicate with me, preferably beforehand—if you need an extension, just reach out, let me know the circumstances (although it's up to you what feels comfortable to share and what is private, I trust you), **and how much time you need.**
- ❖ When an assignment is due at 11:59 pm, as long as you turn it in before the following morning (let's say by around 9 am), I will count it on time. No need to email me at 12:05 to explain about internet issues, or worry if you need that extra hour to revise. As long as I have it by around 9 am the next morning, it won't be marked late.
- ❖ For each full day work is late (without communicating with me!) your grade goes down by $\frac{1}{3}$ letter. If the assignment is more than a week late, you will receive a 0. However, as always, please come to me with any concerns with the work load, to make a plan to catch up on late work, etc.

COVID POLICY

- ❖ If you are exposed to or contract COVID, please follow [CDC](#) and [UCSD guidelines](#) closely. If you have to miss a class for COVID reasons, don't fret—your health and the health of our class community is always the priority. If you are not well enough to get in touch, wait and rest and reach out when you can. If you are well enough to do so, please email me to let me know you'll be missing class so we can work out alternative plan to get you caught up on class materials
- ❖ Masks are encouraged in class to care for our immunocompromised community members, but by UCSD policy are not required.
- ❖ If I get COVID—I will cancel class and/or create an asynchronous option to count for attendance until I recover and can come back to class based on CDC and UCSD guidelines. Because this is always a possibility and can often be sudden, please try to always check your email the morning of class to double check if there are any updates. There's a chance I would use zoom to hold class remotely but synchronously, but this would be a last resort if illness persisted.

ACCOMMODATIONS

- ❖ I am committed to providing you with any and all accommodations for documented reasons provided through [UCSD's Office for Students with Disabilities](#) *and* any accommodations for undocumented reasons as I acknowledge that this office and system still fails many students. This includes but is not limited to disabilities, neurodivergence, mental health needs, immunocompromisation, and caretaking for others. You are welcome to but never required to

share details of your circumstances with me. I will trust & honor your expertise on your needs and will provide necessary accommodations that you request whether through official or unofficial means.

ATTENDANCE

- ❖ You are allowed 3 freebie absences to be used for any class **except for peer review days**. If you need to miss a peer review day, please plan with me ahead of time in order to pair you up with one of your peers and ensure you can complete the assignment. If you miss a peer review day and do not prearrange or communicate with me, you will get a zero for that assignment in addition to an unexcused absence for that day.
- ❖ After 3 absences, each unexcused absence that you do not arrange to make up will deduct 10% from your participation grade. Missing 6 or more classes is grounds for failing the course.
- ❖ If you miss more than your freebie absences and would like to do makeup work, please make an office hours appointment with me and come prepared with a plan of your own making that you think will be sufficient to makeup the participation points. We will discuss and I will decide if I approve or have additional requests for your plan. Your plan should account for:
 - how many classes you missed and would like to make up, and why
 - the particular course content of the classes you missed
 - and, because missing class means missing valuable discussion and community building with your classmates, should also include some kind of community engagement plan (i.e. organizing a watch party and discussion of course content with friends; planning a poetry reading related to the course; facilitating a free-write group; etc!)
- ❖ If you email me about making up participation points, I will respond by directing you to the syllabus to follow the above instructions.
- ❖ Of course, I will always take into account COVID-related and other extenuating circumstances!

PARTICIPATION

- ❖ This course is an experiential learning course, meaning it requires a lot of participation, collaboration, and self-guidance—there will be no option to coast through this course. Before you continue in this course, please take the time to thoughtfully consider if you are able to give it your all based on both interest and circumstances, in order to respect and honor and build the community of this classroom. For this to work, we need everyone to be committed and willing—and I promise the reward of creating something tangible and important together will be worth it.

- ❖ **Participation is more than just attendance!** I count attendance as about 75% of your participation grade, and the other 25% is based on your engagement in class discussions, clear engagement with the assigned readings, your collaboration with your classmates during peer review, etc. Meaning, if you attend every single class but do not show engagement in other areas of participation, you could still receive a grade of 75%/C in participation. A 100%/A+ is reserved for those who not only show excellent engagement throughout the course but also go a little above and beyond.

TECHNOLOGY

- ❖ Out of respect for me and your classmates, please keep phones and other devices away during class unless specified for you to use them for an activity or if needed based on accommodations. I will ask you directly to put your phone away if it is being used at an unspecified time. This is not meant as a disciplinary approach, but as an approach guided by community-mindedness—please give us your presence and attention during the short time we have together each week.

EMAIL POLICY

- ❖ Please feel free to email me with questions anytime (if it can be answered in the syllabus or assignment descriptions, please check there first) but know I am most likely to respond between the hours of 9 am and 5 pm Mon-Fri, and I can often take 24 hours to respond. **If you do not receive a response within 24 hours, feel free to send a follow-up email to give me a little nudge!** Please include a subject line.

OFFICE HOURS

- ❖ [Sign-up sheet and guidelines here](#)

SUBJECT TO CHANGE POLICY

- ❖ *Please note that I may make small changes to the syllabus as I see fit to give us all the chance to be most successful in this course. As a new course, I'll be constantly reassessing as we go, and will always alert you with as much warning as possible if I make changes.*

CAMPUS POLICIES

- ❖ [UC San Diego Principles of Community](#)
- ❖ [UC San Diego Policy on Integrity of Scholarship](#)
- ❖ [Religious Accommodation](#)
- ❖ [Nondiscrimination and Harassment](#)

❖ UC San Diego Student Conduct Code

TEACHING PHILOSOPHY & INCLUSION STATEMENT

- ❖ You are all so much more than students—you are siblings, employees, friends, partners, children, and more. I honor and make space for your life outside the classroom in this course.
- ❖ While so often in academia it feels we are supposed to compartmentalize the classroom from the “outside” world, I will not abide by this “business-as-usual” approach. This means that you are not expected to pretend both personal and collective hardships are not happening in order to function in this class. While this is true of every class I will ever teach no matter the topic, we are uniquely positioned in *this* class to make our fears and our frustrations our subject. This is a course about the power of storytelling, and you are always welcome & encouraged to blend the personal and political in your assignments.
- ❖ As a white, cis-woman, I do not think it is enough to include a broad or vague diversity and inclusion statement copied and pasted from the university. Rather, I think it is my responsibility to directly acknowledge my positionality and the particular fraught history white women have as teachers, often perpetuating white saviorism and/or lacking an awareness of how our identities as white women privilege us in the world, thus perpetuating the harms of white supremacy and how it has and continues to function within education. I am committed to an anti-racist pedagogy and as your instructor, I promise to always thoughtfully consider my positionality in my interactions with the course content, in discussion, and with each of you, in order to challenge the historical norm of white supremacy within the institution and the world. If you ever feel that I or one of your classmates says something or behaves in a way that does not uphold an inclusive and anti-racist classroom, please know that in this space you are encouraged and safe to challenge or inform me, whether publicly or privately, and I will always receive that as a generosity that you are extending me, and will make all necessary changes.
- ❖ I ask that you also consider your positionality thoughtfully when engaging with your peers. In this space, we will hold preferred names, name pronunciation, and pronouns with utmost respect. This course content asks us to engage with and discuss power as related to many forms of identity; we are all a complex mix of identities that hold different amounts of power, and you will each be asked to reflect on this not only as individuals but as members of this community of people. This can be uncomfortable and vulnerable and might require you to challenge some implicit bias or beliefs you hold. I ask that you show up to this space open, engaged, and ready to be held accountable.
- ❖ Links to university statements and resources
 - [Office for Equity, Diversity and Inclusion](#)

- [COVID-19 and Equity, Diversity and Inclusion](#)
- [Anti-racism resources](#)

TYPICAL WEEK

Class is held Mondays, Wednesdays, & Fridays; Due dates will almost always be **before class on Mondays and Wednesdays** and **by the end of the day on Fridays**

- Mondays:
 - Readings for the week done and discussion board original post due by class time
 - hour-long class: discuss the weeks' readings
 - During weeks 4 and 9, Mondays will be used for Peer Review and readings discussion will be Wednesday of that week
- Wednesdays:
 - Discussion board response due by class time
 - Hour-long class: continue discussing readings, discuss upcoming assignments
- Fridays:
 - Hour-long class: freewriting/writing workshop/work on upcoming assignment
 - Major assignments due Friday nights

COURSE CALENDAR

Please note readings and screenings are liable to change as the class progresses. I will never add additional readings or assignments, but may revise and substitute what is already here (If I change anything, I will give you lots of notice and reminders!). All screenings and readings should be done before class the day that they are on the calendar (unless stated otherwise). If you have readings that you think would be a great fit, please send them my way!

Weeks 1-5: The first half of this course asks you to turn inward—the authors we read and media we watch will demonstrate ways to do this, particularly incorporating personal experience and memoir into broader political conversations. These narratives are all meant as fodder for thinking about how you narrate your own life, experience, and movement through the world and how those stories are both political and powerful.

Weeks 5-10 : The second half of this course turns those same conversations outward, considering how to tell politically impactful stories on topics of your choice. This part of the course asks you to take what you are concerned about, do some research, and then practice how you inform and persuade an audience (i.e. this class) about a topic near and dear to your heart/mind/passion.

WEEK 0: Introduction to 125	
Fri 9/29	No class, asynchronous syllabus activity assignment instead
WEEK 1: Welcome & Introduction	
Mon 10/2	<p>Due before class: Week 1 Discussion Board</p> <p>Read: (26 pages total)</p> <ul style="list-style-type: none"> ● Ocean Vuong, "Someday I'll Love Ocean Vuong" (1 page) ● Ross Gay, "Dispatch from the Ruins" (from <i>Inciting Joy</i>) (25 pages) <p>Watch: (20 min total)</p> <ul style="list-style-type: none"> ● "The Power of Vulnerability" —Brené Brown (20 min) <p>In class:</p> <ul style="list-style-type: none"> ● Class intros ● Discuss readings
Wed 10/4	<p>Due before class: Week 1 Discussion Board response</p> <p>In class:</p> <ul style="list-style-type: none"> ● Discuss readings ● Discuss CV/Resumes
Fri 10/6	<p>Due before class: CV/Resume draft</p> <p>In class:</p> <ul style="list-style-type: none"> ● Peer review CV/Resume draft <p>Due 11:59 pm: CV/Resume final</p>

WEEK 2: Stories and Power

Mon 10/9	<p>Due <u>before class</u>—Week 2 Discussion Board Post</p> <p>Indigenous Peoples Day</p> <p>Listen (1 hr total)</p> <ul style="list-style-type: none">● “(EP 18) PT 9- UNDER THE BLACKLIGHT: NARRATING THE NIGHTMARE &(RE)IMAGINING THE POSSIBLE” (1 hr) <p>Read (~17 pages)</p> <ul style="list-style-type: none">● Abdellah Taia, “Oum Zahra Goes to the Movies,” <i>Another Morocco</i> (2017) (3 pages)● Joseph Azam, “Last, First, Middle” (7 pages)● Vauhini Vara, Ghosts (2021) (alternative format, ~6 pages total)● Joy Harjo, “An American Sunrise” (brief poem)
Wed 10/11	<p>Due <u>before class</u>—Week 2 Discussion Board Response</p> <p>In class:</p> <ul style="list-style-type: none">● Discuss readings● Discuss Personal Narrative overall assignment & proposal
Fri 10/13	<p>In class:</p> <ul style="list-style-type: none">● Work on Personal Narrative Proposal <p><u>Due 11:59 pm</u>—Personal Narrative Proposal</p>
<h2>WEEK 3: Organizing Silences and Creating Space</h2>	
Mon 10/16	<p>Due <u>before class</u>—Week 3 Discussion Board Post</p> <p>Read: (~18 pages total)</p> <ul style="list-style-type: none">● Audre Lorde, “The Transformation of Silence into Language and Action” (4 pages)● Audre Lorde, “Poetry is not a Luxury” (~2 pages)● Gloria Anzaldúa “Speaking in Tongues” (8 pages)● Natalie Goldberg, “Writing as a Practice” from <i>Writing Down the Bones</i> (3

	<ul style="list-style-type: none"> pages) • UC Personal Statements & Statements of Purpose (~1 page total)
Wed 10/18	<p>Due before class—Week 3 Discussion Board Response</p> <p>In class:</p> <ul style="list-style-type: none"> • Discuss Personal Narrative Draft & freewrite
Fri 10/20	<p>NO CLASS</p> <p>Due 11:59 pm: Personal Narrative Draft</p>
WEEK 4: Laughter, Joy, and Pain	
Mon 10/23	<p>Due before class— Week 4 Discussion Board Post</p> <p>Watch</p> <ul style="list-style-type: none"> • Hannah Gadsby: Nanette (Netflix) (1 hr) <p>Read</p> <ul style="list-style-type: none"> • Roxanne Gay, “Some Jokes are Funnier Than Others” (~5 pages) <p>In class:</p> <ul style="list-style-type: none"> • Peer Review: Personal Narrative Drafts <p>Due 11:59 pm Personal Narrative Peer Review</p>
Wed 10/25	<p>Due before class—Week 4 Discussion Board Response</p> <p>In class:</p> <ul style="list-style-type: none"> • Discuss readings
Fri 10/27	<p>In class:</p> <ul style="list-style-type: none"> • Work on Personal Narrative Final Drafts <p>Due 11:59 pm—Personal Narrative Final Draft</p>
WEEK 5: On Curiosity, Delight, & Asking Questions	

Mon 10/30	<p>No discussion board!</p> <p>Read:</p> <ul style="list-style-type: none"> • Elizabeth Gilbert, "Curiosity and Devotion to Inquisitiveness" • Add: Book of Delights essay <p>Watch</p> <ul style="list-style-type: none"> • "The Medium is the Message" (Video) (2 min)
Wed 11/1	<p>In class:</p> <ul style="list-style-type: none"> • Discuss readings
Fri 11/3	<p>In class:</p> <ul style="list-style-type: none"> • Discuss Public Performance assignment
<p>WEEK 6: Telling a Story, Researching & Asking Questions—Fashion & Expression</p>	
Mon 11/6	<p>Due before class—Week 6 Discussion Board Post</p> <p>Read: (~35 pages total)</p> <ul style="list-style-type: none"> • Marita Golden, My Black Hair: a Tangled Story of Race and Politics in America (2015) (~11 pages) • Tanisha C. Ford, "Dashiki" chapter 1 of Dressed in Dreams (13 pages) • Nadra Kareem Nittle, A Guide to Understanding and Avoiding Cultural Appropriation (2021) (short article) • Minh-Ha T. Pham, Fashion's Cultural Appropriation Debate: Pointless (2014) (PDF version here if you can't access the link to the Atlantic) (~9 pages) <p>Watch</p> <ul style="list-style-type: none"> • Oscar-winning short film Hair Love (2019) (7 min) <p>In class:</p> <ul style="list-style-type: none"> • Discuss readings
Wed 11/8	<p>Due before class—Week 6 Discussion Board Response</p> <p>In class:</p> <ul style="list-style-type: none"> • Discuss Public Performance assignment
Fri 11/10	<p>HOLIDAY—NO CLASS</p>

WEEK 7: Telling a Story, Researching & Asking Questions—Food

Mon 11/13	<p>Due before class—Week 7 Discussion Board Post</p> <p>Read (~16 pages total)</p> <ul style="list-style-type: none">• Chantha Nguon & Kim Green, “The Gradual Extinction of Softness” (2021) (~10 pages)• “Fried Chicken is Common Ground” (Osayi Endolyn) (~6 pages) <p>Watch (50 min total)</p> <ul style="list-style-type: none">• Netflix: Watch Chef’s Table, “Mashama Bailey” (Vol 6, Ep 1) (50 min) <p>Listen: (47 min total)</p> <ul style="list-style-type: none">• Ngofeen Mputubwele, “When White People say Plantation” (2020) (47 min) <p>In class:</p> <ul style="list-style-type: none">• Discuss readings
Wed 11/15	<p>Due before class—Week 7 Discussion Board Response</p> <p>In class:</p> <ul style="list-style-type: none">• Discuss Public Performance Proposal
Fri 11/17	<p>Due 11:59 pm—Public Performance Proposal</p> <p>In class:</p> <ul style="list-style-type: none">• Work on Public Performance Proposal
<h2>WEEK 8: Research (continued) & Talking about Your Stuff</h2>	
Mon 11/20	<p>Due before class—Week 8 Discussion Board Post</p> <p>Listen</p> <ul style="list-style-type: none">• “1619, “The Birth of American Music,” (Episode 3) (35 min) <p>Read</p> <ul style="list-style-type: none">• Hanif Abdurraqib’s SIXTYEIGHTTWOHFIVE project: read the “About” page and choose one essay from the essay collection to read. <p>Optional</p> <ul style="list-style-type: none">• “How to Save a Planet, “Black Lives Matter & the Climate” (46 min)

	<p>Read:</p> <ul style="list-style-type: none"> • “How to Tell a Dragon Slaying Story” <p>In class:</p> <ul style="list-style-type: none"> • Discuss readings
Wed 11/22	<p>Due before class—Week 8 Discussion Board Response</p> <p>In class:</p> <ul style="list-style-type: none"> • Discuss Public Performance Drafts
Fri 11/24	HOLIDAY—NO CLASS
WEEK 9: The Internet	
Mon 11/27	<p>Due before class—Public Performance Draft</p> <p>Due before class—Week 9 Discussion Board</p> <p>Read</p> <ul style="list-style-type: none"> • Tom Chatfield, “The Attention Economy” (~7 pages) • The Dolly Parton Challenge (very short, mostly images) • Tim Kreider, “The Busy Trap” (~4 pages) • Roxanne Gay, “When Twitter Does What Journalism Can’t” (~4 pages) <p>In class:</p> <ul style="list-style-type: none"> • Peer Review on Public Performance Draft <p>Due 11:59 pm—Peer Review</p>
Wed 11/29	<p>Due before class—Week 9 Discussion Board Response</p> <p>In class: Public Performance Presentations (5)</p>
Fri 12/1	In class: Public Performance Presentations (5)
WEEK 10: On Reflection	
Mon 12/4	<p>No Discussion Board! No readings!</p> <p>In class:</p> <ul style="list-style-type: none"> • Discuss Final Reflection

	<ul style="list-style-type: none"> Public Performance Presentations (5)
Wed 12/6	<p>In class: Public Performance Presentations (5)</p> <p>Due 11:59 pm—Public Performance Final (written speech and slides) turned into Canvas</p>
Fri 12/8	<p>NO CLASS: EXTRA OFFICE HOURS</p> <p>Due 11:59 pm—Final Reflection</p>

Additional (optional) Readings & Screenings:

Liz Ryan, "[How to Tell a Dragon Slaying Story](#)" (~4 pages)

["The Danger of Fake Positivity & Spiritual Bypassing"](#)

Arielle Bernsetin, "[Mari Kondo and the Privilege of Clutter](#)"

Chef's Table, "Cristina Martinez" (Vol 5, Ep 1) (Netflix)

Phoebe Bronstein, "[Our Modern Attempt to Control Pregnancy is Just another Attempt to Control Women's Bodies](#)" & "[Violently Inclined](#)" & "[Quiet Times](#)"

Kristi Coulter, "[Enjoli](#)"

Frederick Douglass, "[What to the Slave is the Fourth of July?](#)"

Hannah Gadsby, "[Three Ideas. Three Contradictions. Or not.](#)"

Roxane Gay, "A Tale of Three Coming Out Stories" (in *Bad Feminist*)

Roxane Gay, "[What fullness is](#)"

["This I Believe Speeches"](#)

Myriam Gurba, "[Pendeja, You Ain't My Steinbeck](#)"

"Introduction," [Nonbinary: Memoirs of Gender & Identify](#)

bell hooks, "[Moving Beyond Pain](#)"

Wayne Koaustenbaum, "[My 80s](#)"

NPR, "[She's Funny](#)" (NPR Special Column)

[NYT article on COVID & Mental Health](#)

David Sedaris, "[Stepping Out](#)"

Jenny Slate, *Stage Fright* (Netflix)

Sarah Todd, "[What Rescue Dogs Can Teach us about Vulnerability](#)"

Amy Schumer, *Growing* (Netflix)

Alexandra Schwartz, "[Improving Ourselves to Death](#)"

["The Subaltern"](#)

Ocean Vuong, "[Someday I'll Love Ocean Vuong](#)"

Wambui Wainaina, "[Biographical Friction](#)"

Ali Wong, *Baby Cobra* (Netflix)

RESOURCES FOR SUPPORT AND LEARNING

Learning and Academic Support

Ask a Librarian: Library Support

Chat or make an appointment with a librarian to focus on your research needs

Course Reserves, Connecting from Off-Campus and Research Support

Find supplemental course materials

First Gen Student Success Coaching Program

Peer mentor program that provides students with information, resources, and support in meeting their goals

Office of Academic Support & Instructional Services (OASIS)

Intellectual and personal development support

Writing Hub Services in the Teaching + Learning Commons

One-on-one online writing tutoring and workshops on key writing topics

Supplemental Instruction

Peer-assisted study sessions through the Academic Achievement Hub to improve success in historically challenging courses

Tutoring – Content

Drop-in and online tutoring through the Academic Achievement Hub

Tutoring – Learning Strategies

Address learning challenges with a metacognitive approach

Support for Well-being and Inclusion

Basic Needs at UCSD

Any student who has difficulty accessing sufficient food to eat every day, or who lacks a safe and stable place to live is encouraged to contact: foodpantry@ucsd.edu | basicneeds@ucsd.edu | (858) 246-2632

Counseling and Psychological Services

Confidential counseling and consultations for psychiatric service and mental health programming

Triton Concern Line

Report students of concern: (858) 246-1111

Office for Students with Disabilities (OSD)

Supports students with disabilities and accessibility across campus

Community and Resource Centers

Office of Equity, Diversity, and Inclusion

*As part of the Office of Equity, Diversity, and Inclusion the campus community centers provide programs and resources for students and contribute toward the evolution of a socially just campus
(858).822-.3542 | diversity@ucsd.edu*

Get Involved

Student organizations, clubs, service opportunities, and many other ways to connect with others on campus

Undocumented Student Services

Programs and services are designed to help students overcome obstacles that arise from their immigration status and support them through personal and academic excellence

