Instructor: Matthew Irwin, PhD   **Term:** Winter 2024
Email: mjirwin@ucsd.edu   **Credit Hours:** 4

Meeting Times & Locations:
      018 (305716): 9:30-10:50am, T/Th, CTL 0178
      019 (305719): 11:00am-12:20pm, T/Th, CTL 0178
      020 (305724): 12:30-1:50pm, T/Th, CTL 0178

Drop-In Hours:
      2:00-3:30pm, Tuesday
      8:30-9:20am, Thursday
      or by appointment
Location: CTL 0155
Link for Zoom Drop-In *(appointment required)*: https://ucsd.zoom.us/j/6920022670

Hours of Availability: In addition to drop-in hours, I am available by UCSD email and Canvas Messages from 10 a.m. to 4 p.m., Monday-Friday. I typically respond within 24 hours.

I.   Course Description

CAT 125 and CAT 125R courses (four units, every quarter) are upper-division writing and communication classes in which students focus on translating skills developed in lower-division writing courses into writing after college and public rhetoric. CAT 125R is the online version of CAT 125; only one of these two courses must be taken to fulfill the upper-division writing requirement. Students must have completed the lower-division writing sequence — CAT 1, CAT 2, and CAT 3 — in order to enroll in CAT 125 or CAT 125R.

II.   Learning Objectives

CAT 125R students will:
- Practice reflective strategies for reading, watching, listening, and writing.
- Develop proficiency in public presentation, documentation, and curation.
- Examine 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.

III.   Required Texts & Technology

- Netflix subscription (week 2-4) *You only need one month for this class.*
- Access to Canvas & Course Reserves
- Notebook & Writing Utensil
- Recommended: *They Say, I Say CAT Edition*

IV.   Course Policies

The following policies are set to ensure conditions for your success and for a safe, generative, and welcoming learning environment.

Course Format. Maintaining structure, consistency, and flexibility, the content for this course will be delivered through a detailed schedule of both synchronous and asynchronous learning activities. See Course Schedule below for more details.

With the goal of bringing us all together to learn from each other and share our experiences, **I prohibit the use of electronics during class time**. There will be exceptions for peer review and other in-class activities, as well as registered accommodations, so please continue to bring your devices to class.

E-Mail. The primary methods of communication this semester will be e-mail, Canvas, and Zoom. UCSD requires you to use your official UCSD email address for communications. I teach several sections of several subjects, so it helps me to know to which course you are referring when you have questions. **Each time you email, be sure to include:**
1. Course name number and section in the subject line
     a.   i.e. CAT 125.A009
2. A greeting
3. A brief description of the purpose for the email

Failure to follow this protocol may result in my failure to respond promptly or at all.

Communication. James Baldwin wrote, "We can disagree and still love each other unless your disagreement is rooted in my oppression and denial of my humanity and right to exist." In CAT, we hope to develop a supportive learning community that fosters discussion, engagement, and excitement. Often, we engage in course materials by sharing ideas, questions, and personal experiences. In doing so, we create a positive learning environment through honesty, listening for understanding, a willingness to share, and respect for self and others. I welcome your thoughts on ways to encourage effective communication and dialogue.

Statement of Inclusion. The classroom is a place to expand our knowledge and experiences, while being respected and valued. I support the values of UC San Diego to "create a diverse, equitable, and inclusive campus" where students, faculty, and staff all can thrive. I therefore strive to uphold the values articulated by the Office of the Vice Chancellor for Diversity, Equity, and Inclusion: "We believe that true excellence is achieved through productive relationships among people of diverse perspectives. When the collective talents of our students, faculty, and staff at UC San Diego are united in an environment that is open and inclusive, creativity and innovation prosper." I hope you will join me in upholding these values to further enhance our learning as a community.

Discrimination and Harassment. *Discrimination of any kind will not be tolerated.* Please see Canvas for UCSD's Principles of Community for a description of the campus's commitments.

Statement on Undocumented Students.* As an educator, I support the rights of undocumented students to an education and to live free from the fear of deportation. I pledge that I will not disclose the immigration status of any student who shares this information with me unless required by a warrant, and I will work with students who require immigration-related accommodations.
          *Language developed by Brenna Gomez, MFA, 2018

Support for Students with Disabilities. Students with disabilities who require reasonable accommodations may seek services by providing appropriate and recent documentation to the Office for Students with Disabilities: https://disabilities.ucsd.edu/, 858-534-4382.

Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabilities. Students authorized by OSD to receive reasonable accommodations should meet with me during my office hours in order to ensure confidentiality. We can discuss your specific accommodations and brainstorm ideas of how I can best help you succeed in this course.

Academic Integrity. UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online https://academicintegrity.ucsd.edu/. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's standards for academic integrity may include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course.

Artificial Intelligence. Writing is a process, so I welcome you to use large language model chatbots like ChatGPT like any other writing tool — e.g. journals, outlines/maps, drafts, etc. — to develop your essays. However, writing is also a way of thinking through problems. Thus, the bulk of your work must represent your own observations and analyses, especially when it comes to personal experiences. Please keep in mind, chatbots also tend to be factually incorrect, vague, and biased. If you use a chatbot for any of the writing assignments in this class, I expect you to explicitly state as much in a footnote or endnote. Failure to do so will be considered cheating.

Attendance. You are allowed three (3) unexcused absences. For every absence after three, you will lose one-third (1/3) a letter grade from your overall grade.

Cameras on Zoom. For full credit under the attendance and participation grade, you must have your camera on during all class meetings. *Contact me ASAP if you have an obstacle to this requirement.*

V.   Assignments and Grade Breakdown

Note: 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/R Rubric.

- Personal Narrative — 25% (Letter Grade)
- Public Performance 101 — 30% (Letter Grade)
- Final Reflection — 15% (Complete/Incomplete)
- Participation — 10% (Letter Grade)
    - This includes (but is not limited to) class participation, your participation on discussion boards, and participating in peer review
- Reflections and Annotations— 20% (Complete/Incomplete)
    - Reflective Journals (4) will provide space for you to reflect on what you are interested in (in life, in career, etc.); imagine the possibilities attached to those ideas; and to reflect on the discussions we have in class and the media we consume.
        - One of these includes a Resume/CV assignment.
        - Entries should be 250-400 words each
        - Prompts are available in Canvas
    - Student Icebreaker/ Discussion Leader (1): everyone in the class will lead class the class with an icebreaker or discussion on the reading. You may also make up for a missed class by leading an additional discussion.
- **Extra Credit:** if 90% or more of your section fills out the Student Evaluation of Teaching (SET), then the whole section receives extra credit on 1 assignment (instructor's choice)

Grading Policies.
- Failure to complete one of the three (3) major writing assignments will result in a failure of the course, regardless of numerical grade.
- Grades are assigned by letter and correspond to specific numerical percentages. Limitations on possible numerical grades enable more effective holistic grading on essay assignments, as well as discourage arguments over points.

Assignment Submission and Late Work.
- 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.
- For each day work is late, your grade goes down by one-third (⅓) letter. If the assignment is more than a week late, you will receive a 0.

Grade Disputes. Disputes over grades must be conducted according to the following guidelines:
- **Wait 48 hours after receiving a grade before disputing it.**
- Contact your instructor for an appointment to discuss the grade.
- Attend your appointment having read the grading comments and the CAT rubric thoroughly.
- Only after you have discussed your essay with your instructor may you request a regrade

Grade Distribution.

Excellent	Good	Average	Inefficient	Needs Extensive Revision
A+ = 97%	B+ = 87%	C+ = 77%	D = 65%	F = 50%

A = 95%	B = 85%	C = 75%		
A- = 92%	B- = 82%	C- = 72%		

VI.   Course Calendar

Please note readings and screenings are liable to change as the class progresses. I will never add 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 you arrive at lecture and/or section the day that they are on the calendar (unless stated otherwise).*
- *If you have readings 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 and 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 6-10. 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/Module	**Readings/Activities**
Week 1 **Welcome & Introductions** *Week of April 1* Topics: Personal Narrative, Storytelling, Power & Permission	**Tuesday** - Syllabus and Course Information - Introductions: Where I'm from - Read: Elizabeth Gilbert, "Curiosity and Devotion to Inquisitiveness" **Thursday** - Watch: "The Power of Vulnerability" - Read: Ocean Vuong, "Someday I'll Love Ocean Vuong" - Listen: Finding Fred (also called Finding Raffi), "The Genius of Empathy" (Ep 1) **Writing Assignments**

	• Reflective Journal 1 due the following <u>Monday by 11:59 pm</u> • Reflective Journal 2 due the following <u>Monday by 11:59 pm</u>
Week 2 **Stories & Power** *April 8*	**Tuesday** • Listen: "[(Ep 18) Pt 9- Under The Blacklight: Narrating The Nightmare &(Re)Imagining The Possible](#)" • Read: Emily McCrary-Ruiz-Esparza, *[Generation Amazing!!! How We're Draining Language of Its Power](#)* (2022) **Thursday** • Read: [Abdellah Taia, "Oum Zahra Goes to the Movies," *Another Morocco*](#) (2017) **Writing Assignments** • [Weekly Annotations and Reflections](#) due <u>Wednesday by 11:59 pm</u> • [Personal Essay Draft #1](#) due the following <u>Monday by 11:59 pm</u>
Week 3 **Laughter, Joy, & Pain** *April 15* <u>Key term</u>: emotional appeal	**Tuesday** • Read: Roxanne Gay, "[Some Jokes are Funnier Than Others](#)" • Read: Audre Lorde, "[The Transformation of Silence into Language and Action](#)" • **Peer Review** ([Peer Review Directions](#)) **Thursday** • Watch: *Nanette* (Netflix) • **Peer Review** ([Peer Review Directions](#)) **Writing Assignments** • [Weekly Annotations and Reflections](#) due <u>Wednesday by 11:59 pm</u>
Week 4 **Organizing Silences & Creating Space** *April 22*	**Tuesday** • Read: Gloria Anzaldúa "[Speaking in Tongues](#)" • Read: [Joseph Azam, "Last, First, Middle](#)" • Outlining/Content-Mapping **Thursday** • Read: Vauhini Vara, *[Ghosts](#)* (2021) • Read: [UC Personal Statements](#) & [Statements of Purpose](#) • Outlining/Content-Mapping

	Writing Assignments • **Weekly Annotations and Reflections** due <u>Wednesday by 11:59 pm</u> • Personal Essay Final Draft due the following <u>Monday by 11:59 pm</u>

Week 5
Telling a Story: Fashion
 	
April 29
	Tuesday
	• One of the following (TBD)
	   o Marita Golden, <u>My Black Hair: a Tangled Story of Race and Politics in America</u> (2015) and Oscar-winning short film <u>Hair Love</u> (2019)
	   o Tanisha C. Ford, "Dashiki" chapter 1 of *Dressed in Dreams*
	   o Reflecting on Personal Essay
	
	Thursday
	• One of the following (TBD)
	   o Nadra Kareem Nittle, <u>A Guide to Understanding and Avoiding Cultural Appropriation</u> (2021)
	   o Minh-Ha T. Pham, <u>Fashion's Cultural Appropriation Debate: Pointless</u> (2014)
	
	Writing Assignments
	• <u>Weekly Annotations and Reflections</u> due <u>Wednesday by 11:59 pm</u>

Week 6 **On Curiosity & Asking Questions** *May 6* **Key term:** logical appeals	**Tuesday** • Read: Gilbert, "<u>Curiosity and Devotion to Inquisitiveness</u>" • Watch: "<u>The Medium is the Message</u>" (Video) **Thursday** • Watch: <u>"Examined Life"</u> (2008) • Looping/Listing **Writing Assignments** • <u>Weekly Annotations and Reflections</u> due <u>Wednesday by 11:59 pm</u> • Reflective Journal 3 due the following <u>Monday by 11:59 pm</u>
Week 7 **Turning Out Questions & Researching Answers: Food** *May 13*	**Tuesday** • Watch: *Chef's Table*, "Mashama Bailey" (Vol 6, Ep 1) • Listen: <u>"When White People say Plantation"</u>

	Thursday • Read: "Fried Chicken is Common Ground" (Osayi Endolyn) • Read: Chantha Nguon & Kim Green, "The Gradual Extinction of Softness" (2021) **Writing Assignments** • Weekly Annotations and Reflections due Wednesday by 11:59 pm • Outline for Speech due the following Monday by 11:59 pm
Week 8 **Talking About Your Stuff** *May 20*	**Tuesday** • Listen: "1619, "The Birth of American Music," (Episode 3) **Thursday** • Listen: "How to Save a Planet, "Black Lives Matter & the Climate" • Read: "How to Tell a Dragon Slaying Story" **Writing Assignments** • Weekly Annotations and Reflections due Wednesday by 11:59 pm • Public Performance (Rough Draft) due the following Monday by 11:59 pm
Week 9 **The Internet & Digital Decluttering** *May 27*	**Tuesday** • Read: Tom Chatfield, "The Attention Economy" • Read: Tim Kreider, "The Busy Trap" • Read: Frank Pasquale, "The Algorithmic Self" • Peer Review **(**Peer Review Direction**s)** **Thursday** • Read: Roxanne Gay, "When Twitter Does What Journalism Can't" • Read: The Dolly Parton Challenge • Sign up to perform in class during Week 10 **Writing Assignments** • Weekly Annotations and Reflections due Wednesday by 11:59 pm • Public Performance Slides due the following Monday by 11:59 pm
Week 10 **On Reflection** *June 3*	**Tuesday** • Read: "The Danger of Fake Positivity & Spiritual Bypassing" • *Writing & reflecting & watching each other's performances*

	Thursday • *Writing & reflecting & watching each other's performances* **Writing Assignments** • Final Reflection Due by ***Friday** at 11:59pm*

Recommended Readings & Screenings that related to the course topics:

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)

PS If you have personal essays you think are awesome, please share with me and I'll add them to the list!