

# CAT 125: Public Rhetoric & Practical Communication

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Section 16—12:30-1:50 pm @ York 4050A

Section 15—2:00-3:20 pm @ Mandeville B153

Becca Rose: Lecturer, CAT

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Office Hours:

Time—T/TH 9:30-10:30 am (subject to change)

Location— mandeville coffee cart (Art of Espresso)

[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 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.

## 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** -- 10%
- **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**--25%
  - 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 two of your peers' posts.
  - Your original response will (almost) always be due by 11:59 pm on Mondays. Your responses to your peers will (almost) always be due by 11:59 pm on Wednesdays
  - No late posts will only be accepted during extenuating circumstances if arranged with me via email, as the intention of the discussion boards is to prepare you for in-class discussion and hold you accountable to the readings.
  - These posts will prepare you for conversations in sections. You'll find detailed instructions on each individual discussion board on Canvas.
  - Grading for discussion boards are complete/incomplete. To receive a complete you must meet \*all\* of the following requirements:
    - completion and meeting the word count
    - answering the prompts thoughtfully and with detail
    - Correct in-text citations in MLA format
    - 2 completed responses to your peer's posts.
  - If you get an incomplete, you will have 3 days from the date of grading to revise and resubmit for a regrade. If you do, you must email me to let me know you've revised. You only have one chance at a regrade so please do so

thoroughly and carefully—if you get an incomplete for a second time that grade will remain.

- 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

#### GRADING SCALE:

- CAT Writing Rubric
- All assignments and engagement will be assessed using a 10-point scale, following the schema below:
  - 10 - Outstanding
  - 9, 9.5 - High Pass
  - 8, 8.5 - Pass
  - 7, 7.5 - Low Pass
  - 5, 6 - Not Passing
  - 0 - Not Completed
- Limitations on possible points enable more effective holistic grading, as well as discourage “point negotiation.”
- For purposes of **final course grades** as calculated by Canvas’s gradebook, the following ranges will determine letter grades submitted to eGrades:
  - A+ (96.6-100)
  - A (93.6-96.5)
  - A- (89.6-93.5)
  - B+ (86.6-89.5)
  - B (83.6-86.5)
  - B- (79.6-83.5)
  - C+ (76.6-79.5)
  - C (73.6-76.5)
  - C- (69.6-73.5)
  - D (60-69.5)
  - F (0-59.9)

## 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 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 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 or if you need 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 absences to be used for any class **except for peer review days**. There is no differentiation between excused and unexcused absences—you can use these 3 absences for any reason: illness, doctor appointment, rest, mental health day, traveling, to study for another class, beach day, Taylor Swift concert, play video games, etc! For these three absences, you do not need to email me to let me know when and why you are missing class, or to provide any documentation. I recommend checking the slides (which will always be posted on Canvas in that week's module) to see what you missed, but that is your prerogative.
- ❖ **After 3 absences**, each absence that you do not arrange to make up will deduct 10% (= 1 letter grade) from your participation grade (also please also note in the next section that participation grade is not only determined by attendance). Missing 6 or more classes is grounds for failing the course.
- ❖ If you miss more than your 3 freebie absences and would like to do makeup work so as not to lose participation points, 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 make up for those absences. 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 (not including the 3 freebie absences) 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 asking how you can make up participation points, I will respond by directing you to the syllabus to follow the above instructions.
- ❖ Again, your 3 freebie absences cannot be used for peer review day, which will be on the Tuesday of weeks 4 & 8. **If you need to miss a peer review day**, you must 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.

## PARTICIPATION

- ❖ **Participation is more than just attendance!** I count attendance as about 75% of your overall participation grade, and the other 25% of the participation grade 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, headphones, 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 at least 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 ETHOS & POSITIONALITY STATEMENT

- ❖ You are all so much more than students—you are siblings, employees, friends, partners, 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 lacking an awareness of how our identities as white women privilege us in the world and within the education system. 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 and many other systemic inequalities based on identity that persist within this 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, you are encouraged and safe to challenge or inform me, whether publicly or privately, and I will always receive that as a generosity 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, and I will do the same.



- ❖ Our course content includes writings from and about identities across race, gender, sexuality, nationality, language, religion, ability, and more. There will be material that you share direct experience with, and there will be material that you have no experience with. There will be material that I share direct experience with, and much that I do not. My familiarity with the course material and my position as instructor for this course do not make me an expert on the experience of identities I do not hold, and I will never assume that it does. Yours and your classmates' lived experience is a form of knowledge that will be honored and welcomed in this course.
- ❖ Links to university-wide 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**.

- Tuesdays:
  - Readings for the week done and discussion board original post due by class time
  - 1 hr 20 min class: discuss the weeks' theme & readings
  - Peer review days will be on Tuesdays during weeks 4 & 8
- Thursdays:
  - Discussion board response due by class time
  - 1 hr 20 min class: discuss upcoming assignments, freewriting/writing workshop/work on upcoming assignment
- Fridays
  - 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 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.

<b>Week 0</b>	
Thurs 9/26	<p><b>NO CLASS:</b></p> <ul style="list-style-type: none"> <li>Asynchronous syllabus activity due 11:59 pm</li> </ul>
<b>WEEK 1: Welcome &amp; Introduction</b>	
Mon 9/30	<p><b>Due 11:59 pm: Week 1 Discussion Board</b></p> <p>Read: (26 pages total)</p> <ul style="list-style-type: none"> <li>Ocean Vuong, "<a href="#">Someday I'll Love Ocean Vuong</a>" (1 page)</li> <li>Ross Gay, "<a href="#">Dispatch from the Ruins</a>" (from <i>Inciting Joy</i>) (25 pages)</li> </ul> <p>Watch: (20 min total)</p> <ul style="list-style-type: none"> <li>"<a href="#">The Power of Vulnerability</a>" —Brené Brown (20 min)</li> </ul>
Tues 10/1	<p>In class:</p> <ul style="list-style-type: none"> <li>Introductions &amp; go over syllabus</li> </ul>
Wed 10/2	<p><b>Due 11:59 pm: Week 1 Discussion Board responses (2)</b></p>

Thurs 10/3	In class: <ul style="list-style-type: none"> <li>• Discuss readings</li> </ul>
Fri 10/4	Due 11:59 pm: CV/Resume Draft
<b>WEEK 2: Stories and Power</b>	
Mon 10/7	Due 11:59 pm—Week 2 Discussion Board Post  Read (~14 pages) <ul style="list-style-type: none"> <li>• <a href="#">Joseph Azam, “Last, First, Middle”</a> (7 pages)</li> <li>• Vauhini Vara, <a href="#">Ghosts</a> (2021) (alternative format, ~6 pages total)</li> <li>• <a href="#">Joy Harjo, “An American Sunrise”</a> (brief poem)</li> </ul>
Tues 10/8	In class: <ul style="list-style-type: none"> <li>• Discuss readings</li> </ul>
Wed 10/9	Due 11:59 pm—Week 2 Discussion Board Responses (2)
Thurs 10/10	In class: <ul style="list-style-type: none"> <li>• Discuss Personal Narrative assignment &amp; proposal</li> <li>• Personal Narrative brainstorm free-write</li> </ul>
Fri 10/11	Due 11:59 pm— CV/Resume final Due 11:59 pm—Personal Narrative Proposal
<b>WEEK 3: Organizing Silences and Creating Space</b>	
Mon 10/14	Due 11:59 pm—Week 3 Discussion Board Post  Read: (~18 pages total) <ul style="list-style-type: none"> <li>• Audre Lorde, <a href="#">“The Transformation of Silence into Language and Action”</a> (4 pages)</li> <li>• Audre Lorde, <a href="#">“Poetry is not a Luxury”</a> (~2 pages)</li> <li>• Gloria Anzaldúa <a href="#">“Speaking in Tongues”</a> (8 pages)</li> <li>• Natalie Goldberg, <a href="#">“Writing as a Practice”</a> from <i>Writing Down the Bones</i> (3 pages)</li> </ul>

	<ul style="list-style-type: none"> <li>● <a href="#">UC Personal Statements</a> &amp; <a href="#">Statements of Purpose</a> (~1 page total)</li> </ul>
Tues 10/15	In class: <ul style="list-style-type: none"> <li>● Discuss readings</li> </ul>
Wed 10/16	<b>Due 11:59 pm—Week 3 Discussion Board Responses (2)</b>
Thurs 10/17	In class: <ul style="list-style-type: none"> <li>● Discuss Personal Narrative Draft &amp; freewrite</li> </ul>
Fri 10/18	<b>Due 11:59 pm: Personal Narrative Draft</b>
<b>WEEK 4: Laughter, Joy, and Pain</b>	
Mon 10/21	<b>Due 11:59 pm—Week 4 Discussion Board Post</b>  Watch <ul style="list-style-type: none"> <li>● <a href="#">Hannah Gadsby: Nanette (Netflix)</a> (1 hr) <ul style="list-style-type: none"> <li>○ <a href="#">Transcript of Nanette</a> (if no Netflix access)</li> </ul> </li> </ul> Read <ul style="list-style-type: none"> <li>● Roxanne Gay, “<a href="#">Some Jokes are Funnier Than Others</a>” (~5 pages)</li> <li>● Ross Gay, <a href="#">introduction to Inciting Joy</a></li> </ul>
Tues 10/22	In class: <ul style="list-style-type: none"> <li>● <b>Peer Review: Personal Narrative Drafts</b></li> <li>● <b>Due 11:59 pm—Personal Narrative Peer Review</b></li> </ul>
Wed 10/23	<b>Due 11:59 pm—Week 4 Discussion Board Responses (2)</b>
Thurs 10/24	In class: <ul style="list-style-type: none"> <li>● Discuss readings</li> <li>● Discuss metaphor &amp; imagery</li> <li>● Work on Personal Narrative Final Drafts</li> </ul>
Fri 10/25	<b>Due 11:59 pm—Personal Narrative Final Draft</b>

<b>WEEK 5: On Curiosity, Delight, &amp; Asking Questions</b>	
Mon 10/28	<b>NO DISCUSSION BOARD</b>
Tues 10/29	NO CLASS :)
Thurs 10/31	<p>Read: (11 pages total)</p> <ul style="list-style-type: none"> <li>● Elizabeth Gilbert, <a href="#">“Curiosity and Devotion to Inquisitiveness”</a> (3 pages)</li> <li>● Ada Vilageliu-Diaz, <a href="#">Critical Humanities, Vol 1: Pandemic Literature and Theory: “The Book of Delights by Ross Gay”</a> (3 pages)</li> <li>● Ross Gay, <a href="#">“(Foot, End, Etc.) Notes”</a>, (from <i>The Book of (More) Delights</i>) (3 pages)</li> <li>● Ross Gay, <a href="#">“Mullberry Picking”</a>, (from <i>The Book of (More) Delights</i>) (2 pages)</li> </ul> <p>Watch</p> <ul style="list-style-type: none"> <li>● <a href="#">“The Medium is the Message”</a> (Video) (2 min)</li> </ul> <p>In class:</p> <ul style="list-style-type: none"> <li>● Discuss readings</li> <li>● Delight activity</li> </ul>
Fri 11/1	<b>Nothing due!</b>
<b>WEEK 6: Telling a Story, Researching &amp; Asking Questions—Hair &amp; Fashion</b>	
Mon 11/4	<p><b>Due 11:59 pm—Week 6 Discussion Board Post</b></p> <p>Read: (~35 pages total)</p> <ul style="list-style-type: none"> <li>● Marita Golden, <a href="#">My Black Hair: a Tangled Story of Race and Politics in America</a> (2015) (~11 pages)</li> <li>● Tanisha C. Ford, "Dashiki" chapter 1 of <a href="#">Dressed in Dreams</a> (13 pages)</li> <li>● Nadra Kareem Nittle, <a href="#">A Guide to Understanding and Avoiding Cultural Appropriation</a> (2021) (short article)</li> <li>● Minh-Ha T. Pham, <a href="#">Fashion’s Cultural Appropriation Debate: Pointless</a> (2014) (<a href="#">PDF version here</a> if you can’t access the link to the Atlantic) (~9 pages)</li> </ul>

Tues 11/5	In class: <ul style="list-style-type: none"> <li>● Review Public Performance assignment</li> <li>● Discuss readings</li> </ul>
Wed 11/6	Due 11:59 pm—Week 6 Discussion Board Responses (2)
Thurs 11/7	In class: <ul style="list-style-type: none"> <li>● Watch Ignite speech examples &amp; discuss</li> <li>● Brainstorm Public Performance assignment topics</li> </ul>
Fri 11/8	Nothing due!
<b>WEEK 7: Telling a Story, Researching &amp; Asking Questions—Food</b>	
Mon 11/11	Readings & Discussion Board post not due until Thurs this week
Tues 11/12	In class <ul style="list-style-type: none"> <li>● Watch <a href="#">Chef's Table, "Mashama Bailey"</a> (Vol 6, Ep 1) (50 min) TBD</li> </ul>
Wed 11/13	Due 11:59 pm—Week 7 Discussion Board Post  Read (~16 pages total) <ul style="list-style-type: none"> <li>● Chantha Nguon &amp; Kim Green, "<a href="#">The Gradual Extinction of Softness</a>" (2021) (~10 pages)</li> <li>● "<a href="#">Fried Chicken is Common Ground</a>" (Osayi Endolyn) (~6 pages)</li> </ul> Listen: (47 min total) <ul style="list-style-type: none"> <li>● Dan Pashman &amp; Osayi Endolyn, "<a href="#">When White People say Plantation</a>" (2020) (47 min)</li> </ul>
Thurs 11/14	In class: <ul style="list-style-type: none"> <li>● Discuss readings</li> <li>● Review proposal and annotated bibliography</li> </ul>
Fri 11/15	Due 11:59 pm—Week 7 Discussion Board Responses (2) Due 11:59 pm—Public Performance Proposal and Annotated Bibliography
<b>WEEK 8: Telling a Story, Researching &amp; Asking Questions—Music</b>	
Mon 11/18	Due 11:59 pm —Week 8 Discussion Board Post

	<p>Listen</p> <ul style="list-style-type: none"> <li>● <a href="#">1619 Podcast: “The Birth of American Music,” (Episode 3)</a> (35 min) <ul style="list-style-type: none"> <li>○ Alternative link via <a href="#">Spotify</a></li> </ul> </li> </ul> <p>Read (6+ pages)</p> <ul style="list-style-type: none"> <li>● Hanif Abdurraqib’s <a href="#">SIXTYEIGHTTWOHFIVE</a> project: <ul style="list-style-type: none"> <li>○ read the <a href="#">“About”</a> page</li> <li>○ *and* choose one essay from <a href="#">the essay collection</a> to read</li> </ul> </li> <li>● Hanif Abdurraqib, <a href="#">“I Wasn’t Brought Here, I Was Born; Surviving Punk Rock Long Enough To Find Afropunk”</a> from <i>They Can’t Kill Us Until They Kill Us</i> (6 pages)</li> </ul>
Tues 11/19	<p>In class:</p> <ul style="list-style-type: none"> <li>● Discuss readings</li> </ul>
Wed 11/20	<b>Due 11:59 pm—Week 8 Discussion Board Responses (2)</b>
Thurs 11/21	<p>In class:</p> <ul style="list-style-type: none"> <li>● Review Public Performance Draft</li> </ul>
Fri 11/22	<b>Due 11:59 pm—Public Performance Draft</b>
<b>WEEK 9: The Internet &amp; On Reflection</b>	
Mon 11/25	<p><b>Due 11:59 pm—Week 9 Discussion Board Post</b></p> <p>Read</p> <ul style="list-style-type: none"> <li>● Tom Chatfield, <a href="#">“The Attention Economy”</a> (~7 pages)</li> <li>● <a href="#">The Dolly Parton Challenge</a> (very short, mostly images)</li> <li>● Tim Kreider, <a href="#">“The Busy Trap”</a> (~4 pages)</li> <li>● Roxanne Gay, <a href="#">“When Twitter Does What Journalism Can’t”</a> (~4 pages)</li> </ul>
Tues 11/26	<p>In class:</p> <ul style="list-style-type: none"> <li>● Peer Review on Public Performance Draft: 1-min presentations</li> </ul> <p><b>Due 11:59 pm—Peer Reviews (2)</b></p>

	In class: <ul style="list-style-type: none"> <li>• Go over Final Reflection</li> <li>• Go over Public Performance Final Presentations &amp; Conferences</li> </ul>
Wed 11/27	Due 11:59 pm—Week 9 Discussion Board Responses (2)
Thurs 11/28	HOLIDAY — NO CLASS
Fri 11/29	Nothing due
<b>WEEK 10: Public Performance Presentations</b>	
Mon 12/2	No readings! No discussion board!
Tues 12/3	In class: Public Performance Presentations  Due 11:59 pm—Public Performance Final (written speech and slides) turned into Canvas
Thurs 12/5	In class: Public Performance Presentations  Due 11:59 pm—Public Performance Final (written speech and slides) turned into Canvas
Fri 12/6	Nothing due
<b>FINALS WEEK</b>	
<b>Sun 12/8</b>	Due 11:59 pm—Final Reflection

ADDITIONAL/OPTIONAL READINGS & SCREENINGS

“[How to Save a Planet, "Black Lives Matter & the Climate"](#) (46 min)

“[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

<b>Learning and Academic Support</b>	
<p><b><u>Ask a Librarian: Library Support</u></b></p> <p><i>Chat or make an appointment with a librarian to focus on your research needs</i></p> <p><b><u>Course Reserves, Connecting from Off-Campus and Research Support</u></b></p> <p><i>Find supplemental course materials</i></p>	<p><b><u>Writing Hub Services in the Teaching + Learning Commons</u></b></p> <p><i>One-on-one online writing tutoring and workshops on key writing topics</i></p> <p><b><u>Supplemental Instruction</u></b></p>

**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*

*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](mailto:foodpantry@ucsd.edu) | [basicneeds@ucsd.edu](mailto:basicneeds@ucsd.edu) | (858) 246-2632*

**Counseling and Psychological Services**

*Confidential counseling and consultations for psychiatric service and mental health programming*

**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*

**Triton Concern Line**

*Report students of concern: (858) 246-1111*

**Office for Students with Disabilities (OSD)**

*Supports students with disabilities and accessibility across 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*