

# CAT 124: Making Space—Radical Movements and Community-Making through Independent Publishing

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Tuesday/Thursday 3:00-4:40 pm

Location: Center Hall 207 (might change, TBD)

Becca Rose: Lecturer, CAT

Office Hours:

Thursdays 9-11 am on [zoom](#) & 2-3 pm in-person at the tables in front of the Catalyst building main entrance (opposite side & upstairs from where our classroom is!—correction, where our classroom might change to be! We're in Center Hall of Aug. 6th)

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

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## ❖ RESOURCES FOR SUPPORT AND LEARNING

### COURSE DESCRIPTION:

What experiences have you longed to see represented in books, magazines, journals, comics? In what ways do you think art and literature can influence identity, can forge community, can change a life? In this experiential learning course, we will explore these questions both by learning about literature and creating our own. In the classroom, we will engage with readings, lecture, and discussion that will focus on learning about the systemic and structural inequalities of the publishing industry that has and continues to favor white, male, cis, heteronormative, neurotypical, and able-bodied people, but more particularly we will devote ourselves to learning about the community-centered movements, presses, and projects (such as Kitchen Table Press, the riot grrrl zine movement, present-day Rowhouse Publishing, and more) that have and continue to challenge those industry norms and create space for more voices in literature (while also critiquing any further failings of representation within some movements). For the experiential component of the course, we will put this space-making into practice ourselves: we will make literature and form community within and outside of the classroom through the creation and sharing of the collective final project—a literary arts magazine (or 'zine). As such, this course isn't just about histories—this course is about what kind of literature *you* want in the world.

Please note that "community-making" is in the title with intention. This course has a significant group work component that will require both in class and out of class collaboration.

### COURSE LEARNING OUTCOMES

1. **Identify** publishing movements, presses, zines, and projects that have emerged to challenge structural inequalities in the publishing industry from the 80s to present.
2. **Explain** why these movements were needed and what change they enacted in the publishing industry
3. **Reflect** on and evaluate individual relationships to mainstream publishing: in what ways have you been represented in publishing? In what ways have you felt unrepresented/underrepresented in publishing? I.e. what books, magazines, etc. have made you feel seen, understood, and/or connected to community?
4. **Assess** what kind of publishing project the class community needs to **create**: what literature have you lacked while in university? What would you have liked to have access to? What kind of literary project can this group create in the next 5 weeks in response?

5. **Create** a literary magazine or ‘zine and **present** this project to one or some of your communities by planning and holding an event (could be a reading, a performance, a video, a virtual release, etc)

## COURSE MATERIALS

- ❖ In the DIY spirit, all readings and viewings for this class are free and accessible online.
- ❖ All course documents can be found on Canvas.

## ASSIGNMENTS & GRADING:

- ❖ [CAT Writing Rubric](#)
- ❖ Most assignments will be graded complete/incomplete. However, a “complete” is not a C or above, but must meet all requirements to pass. If you do not meet all the requirements, you will get an incomplete and a note on what is missing. On all incomplete grades, you will have 3 days after it was graded to redo and submit for a re-grade. **You must email me to let me know that you have re-submitted an assignment (and which one it is).** If it is still incomplete, that is your final grade for the assignment.
- ❖ 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)
- ❖ All disputes over grades must be conducted according to the following guidelines:
- ❖ **Wait 48 hours after receiving a grade before disputing it.**

## INDIVIDUAL ASSIGNMENTS:

- ❖ Weekly creative engagements:
  - 1 creative engagement entry per week for 3 weeks and 1 revised/further developed entry turned in week 4 as your contribution to the publication
  - [Full assignment description here.](#)
  - Each of the first three entries is 5% of your grade, and the revision, which is also your personal contribution to your 'zine, is worth 10% of your grade, **equaling 25% of your total grade**
- ❖ Weekly discussion board posts
  - In order to ensure engagement with the readings/viewings and allow you to come to class prepared to contribute to discussion, you will have a required discussion board post due on Monday **or** Wednesday night each week. **These are worth 5% per post, for a total of 25% of your grade.**
- ❖ Participation
  - Separate from your peers' evaluation of your collaboration in the publication you will also receive a regular participation grade based on attendance, active engagement during class discussion and in-class work time, and participation in your small groups and overall publication.
  - Because this is an experiential learning class that requires more collaboration than most courses, participation will be weighted slightly higher than average: **15% of total grade**

GROUP ASSIGNMENTS: This is a collaborative assignments and thus will be a collaborative grade

- ❖ Complete and perform and/or distribute a collaborative publication (such as a 'zine)
  - [Full assignment description here.](#)
  - Execution of both a completed publication and the performance and/or distribution of that publication will be **35% of your total grade grade**
  - [Publication how-to checklist here.](#)
- ❖ Complete group peer evaluation:
  - Evaluate how you worked with others and how they worked with you. Your peers' evaluation of your collaboration will determine whether you receive a complete for the final publication project. In other words, if your peers' assessment says you did not participate in creating the publication, then you will not receive credit for the publication.
  - Part of 'zine grade

## ASSIGNMENT GRADING BREAKDOWN

- ❖ Weekly creative engagements: 25%
- ❖ Weekly discussion board posts: 25%
- ❖ Final Zine & Performance: 35%
- ❖ Participation: 15%

## LATE POLICY

- ❖ I am always understanding and lenient on late submissions IF that submission is only affecting me and my grading—but, the nature of this class is that a lot of the work you will do will be in collaboration with others, so some deadlines will need to be firm in order to make sure that we stay on deadline for the publication. As we get further into making the publication, late submissions of work or deadlines will need to be communicated with your groups. The discussion boards are meant to provide accountability to the course texts and preparation for fruitful in-class discussion, so these will not be accepted past class-time on Tuesdays except under extenuating circumstances. The first three Creative Engagements are more flexible since you'll just be turning them into me. 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.

## 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 do the following:
  - Email me to let me know you'll be missing class
  - I will always post the slides used in class on Canvas. Review these and reach out to schedule office hours to review if needed, when you are well and out of quarantine.
  - It is very important that you attend every class if/when you are healthy and able.

- Check in with your small group to update them on what you can still accomplish and what responsibilities you'll need help with or to pass off to make sure we stay on deadlines. When you are well enough, you can take on more responsibilities again—we will aim to cultivate a community of care where responsibilities can ebb and flow based on ability and circumstances.
- ❖ Masks are not mandatory in class or by current campus guidelines. However, please recognize that there are varying levels of immunity and risk in our community, so any folks who use masks in class will be respected. If you are recovering from an illness, covid included, please follow CDC guidelines on masking while in class for as long as needed.
- ❖ If I get COVID—we will move our meetings to zoom for the time being until I am able to 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.

## 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

- ❖ Because of the fast nature of Summer Sessions and the amount of collaboration and group work that will take place during our class meetings, **you will be allowed only one unexcused absence before it will affect your grade.** A second unexcused absence will deduct 50% of your participation grade, and a third unexcused absence is grounds for failing the course. I know this sounds strict, but it is meant to encourage accountability not to me but to each other and to your group project. Of course, I will always take into account COVID-related and other extenuating circumstances.
- ❖ If you miss a second class 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 that absence. We will

discuss and I will decide if I approve or have additional requests for your plan. Your plan should account for:

- 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.
- ❖ This course moves at a very fast pace, and the group work is difficult to make up past a certain point of the class. As such, new additions to the class will not be permitted after Tuesday of Week 2.

## 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! You will be graded on your engagement in class discussions, clear engagement with the assigned readings, your collaboration with your team, and willingness to do the necessary work outside of class.

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

#### TYPICAL WEEK:

- ❖ Mondays:
  - Discussion board post on week's readings due 11:59 pm
- ❖ Tuesdays:
  - 1-2 hrs for lecture & discussion of the readings and how they relate to/inform our projects
- ❖ Thursdays:
  - 1 hr of lesson & discussion on different elements and steps of creating a publication

- 30 min group work with small groups to work on publication—consult publication checklist and make plan for what needs to get done over the weekend
- ❖ Fridays:
  - Creative Engagements due 11:59 weeks 1-4
- ❖ Over the weekend:
  - Work on readings, discussion boards, and zine tasks for the week ahead

## COURSE CALENDAR

<b>WEEK 1: Cultivating Dissent</b>	
Mon 8/5	<p>Read:</p> <ul style="list-style-type: none"> <li>• <a href="#">Cultivating dissent: Queer Zines and the Active Subject by Angela Connie Asbell (2006)</a>—read Ch. 1 The Aesthetics and Ethics of Zines pgs 1-31</li> <li>• <a href="#">‘The Unbearable Whiteness of Publishing’ Revisited By Shelly Romero and Adriana M. Martínez Figueroa</a> (~6 pages)</li> </ul> <p>Due 11:59 pm:</p> <ul style="list-style-type: none"> <li>• Week 1 Discussion Board</li> <li>• Syllabus Activity</li> </ul>
Tues 8/6  Introductions & Course Overview	<p>Class objectives:</p> <ul style="list-style-type: none"> <li>• Free-write &amp; introductions</li> <li>• Identify the scope and central questions of the course</li> <li>• Analyze the meaning of <i>radical literature</i> and the role of dissent</li> <li>• Go over syllabus, assignments, and course schedule</li> </ul>
Thurs 8/8  Publication—Groups	<p>Class objectives:</p> <ul style="list-style-type: none"> <li>• Review first Creative Engagement assignment</li> <li>• Identify editorial roles</li> <li>• Freewrite &amp; discuss potential zine topics</li> <li>• Survey for making groups</li> </ul>

Fri 8/9	<p><b>Due 11:59 pm:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Creative Engagement</a> #1</li> <li>• Week 1 Discussion Board Peer Responses (2)</li> </ul>
<b>WEEK 2: Kitchen Table Press</b>	
Mon 8/12	<p>Read: (~32 pages)</p> <ul style="list-style-type: none"> <li>• <a href="#">This Bridge Called My Back: Writings by Radical Women of Color, Fourth Edition (2015)</a>, Introductions pgs xix-xxi &amp; xxvii-xxviii (~ 20 pages) <ul style="list-style-type: none"> <li>○ I recommend downloading the PDF file so you can flip the pages for easier readability</li> </ul> </li> <li>• <a href="#">“Speaking in Tongues: A Letter to Third World Women Writers” by Gloria Anzaldúa—from This Bridge Called My Back (9 pgs)</a></li> <li>• <a href="#">“A Press of Our Own” by Barabara Smith—from Frontiers: A Journal of Women Studies (3 pgs)</a></li> </ul> <p>Related readings (not required):</p> <ul style="list-style-type: none"> <li>• <a href="#">“From Inside the First World: Foreword, 2001” by Cherrie L. Moraga, pg. xv-xxxiii &amp; “Foreword 2001” by Gloria E. Anzaldúa, pg. xxxiv-xl—from This Bridge Called My Back, Third Edition (2002)</a></li> <li>• <a href="#">A Black Feminist Statement—The Combahee River Collective—from Women’s Studies Quarterly (10 pgs)</a></li> </ul> <p><b>Due 11:59 pm: Weekly Discussion Board #2</b></p>
Tues 8/13  Kitchen Table Press	<p>Class objectives:</p> <ul style="list-style-type: none"> <li>• Identify Kitchen Table Press publications, founders, and background</li> <li>• Identify social and political catalysts for creating this press</li> <li>• Analyze the relationship between the press’s mission, the press’s publication of <i>Bridge</i>, and the anthology’s specific contents</li> <li>• Assess how KTP might inform our own publication</li> </ul>
Thurs 8/15  Publication— Mission	<p><b>NO CLASS: Asynchronous activity: discussion board &amp; meet with small groups for zine plan</b></p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Each of the following is only about a paragraph: <ul style="list-style-type: none"> <li>○ <a href="#">Manifesto of Transvestia ‘zine</a></li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ <a href="#">Manifesto of riot grrrl 'zine</a></li> <li>○ <a href="#">Ethos statement of KALEIDOSCOPED MAG</a></li> <li>○ <a href="#">About statement of Other People Literary Magazine</a></li> <li>○ <a href="#">Mission statement of Honey Literary</a></li> </ul> <p>Class objectives:</p> <ul style="list-style-type: none"> <li>● Analyze an existing publication and identify if/how it cultivates dissent</li> <li>● Assess individual and community needs for what kind of publication we want to create and possible formats for our publication</li> <li>● Meet with your zine group &amp; decide on zine topic/mission</li> <li>● Review Zine Plan assignment</li> </ul>
<p>Fri 8/16</p>	<p><b>Due 11:59 pm:</b></p> <ul style="list-style-type: none"> <li>● <a href="#">Creative Engagement #2</a></li> <li>● Week 2 Discussion Board: 2 peer responses</li> <li>● Group assignment: Zine Progress Week 2</li> </ul>
<p><b>WEEK 3: riot grrrl</b></p>	
<p>Mon 8/19</p>	<p>Read:</p> <ul style="list-style-type: none"> <li>● <a href="#">“The Riot Grrrl Manifesto”—from <i>Bikini Kill Zine Issue 2 (1991)</i> (1 page)</a></li> <li>● <a href="#">“The art and politics of riot grrrl—in pictures” by Olivia Laing—from <i>The Guardian (2013)</i> (~3 pages, mostly visuals) (<a href="#">PDF version linked here</a>)</a></li> <li>● <a href="#">Riot Grrrl Zine #7 by Melissa Klein</a> from the DC Punk Archive Zine Library (1991) (15 small pages)</li> <li>● <a href="#">“Race and Riot Grrrl: A Retrospective” by Diana Le and Samantha Abrev</a> (~25 pages text &amp; image) (<a href="#">PDF version linked here</a>)</li> <li>● <a href="#">“Alternatives to Alternatives: Thee Black Grrrls Riot Ignored” by Gabby Bess—from <i>Vice (2015)</i> (~7-8 pages) (<a href="#">PDF version linked here</a>)</a></li> <li>● <a href="#">GUNK Zine Issue #4 by Ramdasha Bikceem</a> (1 page)</li> <li>● <a href="#">“Trans Grrrl Riot, part 1: Was riot grrrl transphobic?” by Dr. Ruth Pearce (2012)</a> (~2 pages)</li> </ul> <p>Watch</p> <ul style="list-style-type: none"> <li>● <a href="#">The Punk Singer (2014)</a> (81 minutes)</li> </ul> <p>Related Readings (not required)</p>

	<ul style="list-style-type: none"> <li>● <a href="#">A History of Riot Grrrls</a> by Kristin Schilt—from <i>The Feminist eZine</i> (published late 90s/early 2000s) (~8 pages)</li> <li>● <a href="#">Riot Grrrl, Race, and Revival</a> by Mimi Thi Nguyen—from <i>Women &amp; Performance</i> (2012)</li> <li>● <a href="#">“Why I Was Never a Riot Grrrl”</a> by Laina Dawes—from <i>Bitch Media</i> (2013)</li> </ul> <p>DUE: Weekly Discussion Board #3</p>
<p>Tues 8/20</p> <p>riot grrrl: what they accomplished and who they left out</p>	<p>Class objectives:</p> <ul style="list-style-type: none"> <li>● Identify the social and political contexts that catalyzed the riot grrrl zine movement</li> <li>● Discuss the relationship between music, venues/physical spaces, and literature</li> <li>● Discuss the effects of this movement and most importantly critique its exclusions</li> <li>● Discuss the DIY ‘zine format vs. other publishing formats in the context of industry, capitalism, and rebellion/dissent</li> </ul>
<p>Thurs 8/22</p> <p>Publication— Format/Medium &amp; Audience</p>	<p>Read:</p> <ul style="list-style-type: none"> <li>● <a href="#">A Brief History of ‘zines</a> by Chloe Arnold—from <i>Mental Floss</i> (2016)</li> <li>● <a href="#">How to make this very zine</a></li> <li>● <a href="#">Guide to Making Artist Book or Zine</a> (has several how-to guides of different ways of assembling books!)</li> <li>● No specific pages, just browse through some issues from some of these Lit Mags <ul style="list-style-type: none"> <li>○ <a href="#">KALEIDOSCOPED MAG</a>—UCSD’s Creative Writing MFA program’s new lit mag (I’m an editor on this!)</li> <li>○ <a href="#">Other People Literary Magazine</a>—UCSD’s first undergrad lit mag</li> <li>○ <a href="#">Honey Literary</a>—a BIPOC-focused literary journal built by women of color</li> <li>○ <a href="#">post journal</a>—a digital space dedicated to uplifting, amplifying, and sharing the voices of queer creators</li> <li>○ <a href="#">Peach Mag</a></li> <li>○ <a href="#">Calyx Press</a></li> <li>○ <a href="#">Chapter House Journal</a></li> </ul> </li> </ul> <p>Watch:</p> <ul style="list-style-type: none"> <li>● <a href="#">Print ‘zine-making how-to</a></li> </ul> <p>Publication prep:</p> <ul style="list-style-type: none"> <li>● Write &amp; market call for submissions</li> </ul>

	<ul style="list-style-type: none"> <li>● Discuss &amp; decide on medium</li> <li>● Write manifesto/mission statement</li> </ul>
Fri 8/23	<p><b>Due 11:59 pm:</b></p> <ul style="list-style-type: none"> <li>● <a href="#">Weekly Creative Engagement #3</a></li> <li>● Week 3 Discussion Board: 2 peer responses</li> <li>● Group assignment: Zine Progress Week 3</li> </ul>
<b>WEEK 4: Queer zines</b>	
Mon 8/26	<p>Read:</p> <ul style="list-style-type: none"> <li>● <a href="#">Cultivating dissent: Queer Zines and the Active Subject</a> by Angela Connie Asbell (2006)—read Ch. 2 Zines and Radical Subjectivity—Grrrl Empowerment pgs. 55-62, Ch. 3: Embodied Theory and Language Practices—Embodied Theory pgs. 71-91 (28 pages total)</li> <li>● <a href="#">“In zines, LGBTQ creators find a place to tell their own stories”</a> by Dorothy Hastings—from PBS (2020) (12 pages w/ images)</li> <li>● <a href="#">OBSIDIAN zine</a> by Black Queer &amp; Intersectional Columbus (BQIC) (2017) (24 small pages)</li> <li>● Two queer zine archives: Peruse these archives &amp; choose at least one zine from one of these archives to use in your Week 4 discussion board post, see disc. board for specific instructions <ul style="list-style-type: none"> <li>○ <a href="#">GRRRL, LADY, QUEER and TRANS FOLK ZINES</a></li> <li>○ <a href="#">Queer Zine Archive Project</a></li> </ul> </li> </ul> <p>Related Readings (not required)</p> <ul style="list-style-type: none"> <li>● <a href="#">“Still Here, Still Queer: The Rise (and Rise) of LGBTQ Zine Culture”</a> by Adam Maidment—<i>HORNET</i> (2021)</li> </ul> <p><b>Due 11:59 pm: Weekly Discussion Board #4</b></p>
Tues 8/27	<p>Class objectives:</p> <ul style="list-style-type: none"> <li>● Discuss the role of zines in queer identity formation, agency, &amp; community-making</li> <li>● Analyze the relationship between zines, marginalized identities, history as narrative, and power</li> </ul>
Queer zines & resistance of erasure	

	<ul style="list-style-type: none"> <li>Analyze the politics of the DIY ethic</li> </ul>
<p>Thurs 8/29</p> <p>Publication: Design &amp; Working with contributors</p>	<p>Read these Letters from the Editor:</p> <ul style="list-style-type: none"> <li><a href="#">Alchemy Summer 2021 Issue</a></li> <li><a href="#">KALEIDOSCOPE Spring 2021 Issue</a></li> <li><a href="#">Honey Literary Issue 3</a></li> </ul> <p>Class Objectives:</p> <ul style="list-style-type: none"> <li>Zine/Artist Book-making demonstration!</li> <li>Time to work in your groups</li> </ul> <p>Publication prep by end of the week:</p> <ul style="list-style-type: none"> <li>End call for submissions/deadline to have all outside contributor material (at least 3 pieces for groups of 3, at least 2 for groups of 2)</li> <li>Read submissions &amp; decide what you want to include in ‘zine (as a group!)</li> <li>Plan distribution and release event performance/plan</li> </ul>
Fri 8/30	<p><b>Due 11:59 pm:</b></p> <ul style="list-style-type: none"> <li><a href="#">Weekly Creative Engagement</a> #4: Revision/Development</li> <li>Week 4 Discussion Board: 2 peer responses</li> <li>Group Assignment: Zine Progress Week 4</li> </ul>
<p><b>WEEK 5: Modern movements for equitable publishing—#PublishingPaidMe and Rowhouse Publishing</b></p>	
Mon 9/2	<p>Read:</p> <ul style="list-style-type: none"> <li>Revisit: <a href="#">‘The Unbearable Whiteness of Publishing’ Revisited By Shelly Romero and Adriana M. Martínez Figueroa</a> (~6 pages)</li> <li><a href="#">“Black authors are on all the bestseller lists right now. But publishing doesn’t pay them enough” by Constance Grady—from Vox (2020)</a>, on the #PublishingPaidMe movement</li> <li><a href="#">Rowhouse Publishing</a>: Read “About” page and watch video</li> </ul> <p><b>Due 11:59 pm: Week 5 Discussion Board</b></p>
Tues 9/3	<p>Class objectives:</p> <ul style="list-style-type: none"> <li>Identify inequities in modern publishing industry: who is employed and who is published</li> <li>Analyze contemporary example of a press challenging these inequities</li> </ul>

	<ul style="list-style-type: none"> <li>● Assess how our publication can or does cultivate dissent from inequities in publishing</li> </ul>
Wed 9/4	<p>Due 11:59 pm:</p> <ul style="list-style-type: none"> <li>● Group Assignment: Zine Progress Week 5</li> </ul>
Thurs 9/5	<p>No readings</p> <p>Class objectives:</p> <ul style="list-style-type: none"> <li>● Finalize print or website!</li> <li>● Review plan for performance and/or distribution</li> <li>● Group work</li> <li>● Full class meeting at end of class to check in on any last needs before final publication</li> <li>● Editorial Meeting 3</li> </ul>
Publication— Finalizing & Distribution	
Fri 9/6	<p>Due:</p> <ul style="list-style-type: none"> <li>● Group Assignment: Final Zine due 11:59 pm &amp; at zine release event</li> <li>● Peer group evaluation due 11:59 pm</li> <li>● Distribution and presentation of zine: time &amp; place TBD</li> </ul>

RESOURCES FOR SUPPORT AND LEARNING

<h2>Learning and Academic Support</h2>	
<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*