

CAT 124: Make Your Own Magazine—Subversive Publishing Then & Now

Wednesdays 1:00-4:50 pm

Location: Catalyst (CLT) B112

Becca Rose: Lecturer, CAT

Office Hours: Tuesdays & Thursdays 3:30-4:30 pm, Place—TBD

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

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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 create dissent? 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—Sixth College's first issue of its very own literary arts magazine, for which you will be the editorial team. As such, this course isn't just about histories of literature—this course is about what kind of art and literature *you* want in the world.

Please note that 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 in [this Google doc folder](#).

ASSIGNMENTS & GRADING:

- ❖ [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
- 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)

INDIVIDUAL ASSIGNMENTS:

- ❖ Weekly creative engagements:
 - 1 creative engagement entry per week for 6 weeks and 1 revised/further developed entry turned in week 7 as your contribution to your zine

- [Full assignment description here.](#)
 - These are worth a **total of 25% of your 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 Tuesday at 11:59 pm each week. **These are worth a total of 25% of your grade.**
 - Discussion Board original posts due by 11:59 pm on Tuesdays. You will then post a total of 2 responses to your peers' discussion questions (100 words minimum each) by 11:59 pm on Fridays.
 - Grading for discussion boards is complete/incomplete. However, you must meet all following requirements to get a complete: completion and meeting the word count, answering the prompts thoughtfully and with detail, correct MLA in-text citations (no works cited list at the end needed), completed responses to a peer's discussion question. If you get an incomplete, you will have 3 days from the day I graded to revise for a regrade and must email me to let me know you've revised.
 - 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.
- ❖ 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 literary arts magazine
- [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 lit mag 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 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**.
 - NOTE: 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 small groups and with the class at large.
- ❖ 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 ½ 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 workload, to make a plan to catch up on late work, etc.

EDITORIAL MEETINGS:

- ❖ Starting in week 5, the last hour of class each week will be used for an editorial meeting. Each team—Editors, Designers, and Outreach—will share an update on their progress and ask questions/check on timelines of the other teams. This ensures that each team has a chance to connect with the other teams and coordinate their work as needed and will be crucial to our success in completing a collaborative publication. As an experiential learning course, you are expected to do a significant amount of group work outside of class, so you should not depend on any in-class group work time but instead plan weekly meets outside of class to ensure you have an organized update ready during the editorial meetings.
- ❖ Questions to answer in your update:
 - What did you complete last week? What do you need to complete this week? What is your plan to get that done? What questions do you have for the other teams? What information do you need to share with them? What materials are you waiting on from other teams and when do you need them? What questions do you have for the whole group to weigh in on?
- ❖ If you have questions or run into any issues, come to my Tuesday/Thursday office hours from 3:30-4:30! I would love to discuss and troubleshoot with you.

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 so I can direct you towards any materials you miss.
 - 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.
- ❖ Per current UCSD guidelines, masks are not mandatory in class.
- ❖ 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 we only meet once a week, 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 take 10%, or, one whole letter grade off 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 more than your freebie absence 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!)
 - NOTE: if excessive absences affect group work, particularly in the second half of the term, it will be up to your group to decide if and how you are able to make up for missed work.

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 48 hours to respond. **If you do not receive a response within 48 hours (or sooner if urgent), 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 using your voice in community, about using art and writing as a way to push back against the powers that harm us. Let’s use this as a space to cultivate dissent, to cultivate community.
- ❖ 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. Positionality is also particularly important to consider in our project of creating a publication together—as we will talk about, the publishing industry is fraught with many of the same structural inequities as education and other industries, and it’s going to be imperative that we reflect not only on what identities and experiences we each hold that have lacked representation and that we want to make space for, but also, and perhaps more importantly, that we acknowledge the many identities and experiences held by those in our community and thoughtfully consider which have been given less space and therefore who and what we will prioritize in making space for in our publication. 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.

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

COURSE CALENDAR

WEEK 1: What is <i>radical literature</i> ? How do we make space?	
	Read <ul style="list-style-type: none"> ● Cultivating dissent: Queer Zines and the Active Subject by Angela Connie Asbell (2006)—read Ch. 1 The Aesthetics and Ethics of Zines pgs 1-31 ● ‘The Unbearable Whiteness of Publishing’ Revisited By Shelly Romero and Adriana M. Martínez Figueroa (~6 pages)
Tues 10/1	Due 11:59 pm: Week 1 Discussion Board
Wed 10/2 Introductions & Course Overview	Class objectives: <ul style="list-style-type: none"> ● Free-write & introductions ● Identify the scope and central questions of the course ● Analyze the meaning of <i>radical literature</i> and the role of dissent ● Go over syllabus, assignments, and course schedule
Fri 10/4	Due 11:59 pm: Weekly Creative Engagement #1
WEEK 2: Kitchen Table Press	
	Read: <ul style="list-style-type: none"> ● This Bridge Called My Back: Writings by Radical Women of Color, Fourth Edition (2015), Introductions pgs xix-xxi & xxvii-xxviii (~ 20 pages) <ul style="list-style-type: none"> ○ I recommend downloading the PDF file so you can flip the pages for easier readability ● “Speaking in Tongues: A Letter to Third World Women Writers” by Gloria Anzaldúa—from This Bridge Called My Back (9 pgs)

	<ul style="list-style-type: none"> • “A Press of Our Own” by Barabara Smith—from <i>Frontiers: A Journal of Women Studies</i> (3 pgs) <p>Related readings (not required):</p> <ul style="list-style-type: none"> • “From Inside the First World: Foreword, 2001” by Cherrie L. Moraga, pg. xv-xxxiii & “Foreword 2001” by Gloria E. Anzaldúa, pg. xxxiv-xl—from <i>This Bridge Called My Back</i>, Third Edition (2002) • A Black Feminist Statement—The Combahee River Collective—from <i>Women’s Studies Quarterly</i> (10 pgs)
Tues 10/8	Due 11:59 pm—Week 2 Discussion Board
Wed 10/9	<p>Class objectives:</p> <ul style="list-style-type: none"> • Identify Kitchen Table Press publications, founders, and background • Identify social and political catalysts for creating this press • Analyze the relationship between the press’s mission, the press’s publication of <i>Bridge</i>, and the anthology’s specific contents • Assess how KTP might inform our own publication
Fri 10/10	Due 11:59 pm: Weekly Creative Engagement #2
WEEK 3: riot grrrl	
	<p>Read:</p> <ul style="list-style-type: none"> • “The Riot Grrrl Manifesto”—from <i>Bikini Kill Zine</i> Issue 2 (1991) (1 page) • “The art and politics of riot grrrl—in pictures” by Olivia Laing—from <i>The Guardian</i> (2013) (~3 pages, mostly visuals) (PDF version linked here) • Riot Grrrl Zine #7 by Melissa Klein from the DC Punk Archive Zine Library (1991) (15 small pages) • “Race and Riot Grrrl: A Retrospective” by Diana Le and Samantha Abrev (~25 pages text & image) (PDF version linked here) • “Alternatives to Alternatives: The Black Grrrls Riot Ignored” by Gabby Bess—from <i>Vice</i> (2015) (~7-8 pages) (PDF version linked here) • GUNK Zine Issue #4 by Ramdasha Bikceem (1 page) • “Trans Grrrl Riot, part 1: Was riot grrrl transphobic?” by Dr. Ruth Pearce (2012) • “With zines, the ‘90s punk scene had a living history” by Jason Heller (2013) <p>Watch</p>

	<ul style="list-style-type: none"> • The Punk Singer (2014) (81 minutes) <p>Related Readings (not required)</p> <ul style="list-style-type: none"> • A History of Riot Grrrls by Kristin Schilt—from <i>The Feminist eZine</i> (published late 90s/early 2000s) (~8 pages) • Riot Grrrl, Race, and Revival by Mimi Thi Nguyen—from <i>Women & Performance</i> (2012) • “Why I Was Never a Riot Grrrl” by Laina Dawes—from Bitch Media (2013) • riot grrrl digital archive
Tues 10/15	Due 11:59 pm—Week 3 Discussion Board
Wed 10/16 riot grrrl: what they accomplished and who they left out	Class objectives: <ul style="list-style-type: none"> • Identify the social and political contexts that catalyzed the riot grrrl zine movement • Discuss the relationship between music, venues/physical spaces, and literature • Discuss the effects of this movement and most importantly critique its exclusions • Discuss the DIY ‘zine format vs. other publishing formats in the context of industry, capitalism, and rebellion/dissent
Fri 10/18	Due 11:59 pm: <ul style="list-style-type: none"> • Weekly Creative Engagement #3 • Week 3 Discussion Board Response • Lit Mag Pitch Assignment
WEEK 4: Queer zines	
	Read: <ul style="list-style-type: none"> • Cultivating dissent: Queer Zines and the Active Subject by Angela Connie Asbell (2006)—read Ch. 2 Zines and Radical Subjectivity—Grrrl Empowerment & Homosexual Representation and Queer Subjectivities pgs. 55-70, Ch. 3: Embodied Theory and Language Practices—Embodied Theory pgs. 71-91 (35 pages total)

	<ul style="list-style-type: none"> ● “In zines, LGBTQ creators find a place to tell their own stories” by Dorothy Hastings—from PBS (2020) (12 pages w/ images) ● OBSIDIAN zine by Black Queer & Intersectional Columbus (BQIC) (2017) (24 small pages) ● Brief blurb on the role of queer zines in AIDS/HIV activism ● YELL zine—AIDS/HIV activism ● Two queer zine archives: Peruse these archives & 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"> ○ GRRRL, LADY, QUEER and TRANS FOLK ZINES ○ Queer Zine Archive Project <p>Related Readings (not required)</p> <ul style="list-style-type: none"> ● “Still Here, Still Queer: The Rise (and Rise) of LGBTQ Zine Culture” by Adam Maidment—HORNET (2021)
Tues 10/22	Due 11:59 pm—Week 4 Discussion Board
Wed 10/23 Queer zines & resistance of erasure	Class objectives: <ul style="list-style-type: none"> ● Discuss the role of zines in queer identity formation, agency, & community-making ● Analyze the relationship between zines, marginalized identities, history as narrative, and power ● Analyze the politics of the DIY ethic
Fri 10/25	Due 11:59 pm: <ul style="list-style-type: none"> ● Weekly Creative Engagement #4 ● Week 4 Discussion Board Response
WEEK 5: Modern movements for equitable publishing	
	Read: <ul style="list-style-type: none"> ● Revisit: ‘The Unbearable Whiteness of Publishing’ Revisited By Shelly Romero and Adriana M. Martínez Figueroa (~6 pages) ● “Black authors are on all the bestseller lists right now. But publishing doesn’t pay them enough” by Constance Grady—from Vox (2020), on the #PublishingPaidMe movement ● Rowhouse Publishing: Read “About” page and watch video ● GenderFail Publishing: peruse page, read their mission statement

Tues 10/29	<p>Due 11:59 pm:</p> <ul style="list-style-type: none"> • Week 5 Discussion Board • Lit Mag Progress #1—Group Assignment
<p>Wed 10/30</p> <p>#Publishing PaidMe and Rowhouse Publishing</p>	<p>Class objectives:</p> <ul style="list-style-type: none"> • Identify inequities in modern publishing industry: who is employed and who is published • Analyze contemporary example of a press challenging these inequities • Assess how our own publications can cultivate dissent from inequities in publishing • Review all 5 units and discuss collectively • Make zine groups! Decide on zine topics
Fri 11/1	<p>Due 11:59 pm:</p> <ul style="list-style-type: none"> • Weekly Creative Engagement #5 • Week 5 Discussion Board Response
WEEK 6: Publication—Mission/Manifesto & Call for Submissions	
	<p>Read:</p> <ul style="list-style-type: none"> • Each of the following is only about a paragraph: <ul style="list-style-type: none"> ◦ Manifesto of Transvestia 'zine ◦ Manifesto of riot grrrl 'zine ◦ Ethos statement of KALEIDOSCOPE MAG ◦ About statement of Other People Literary Magazine ◦ Mission statement of Honey Literary
Tues 11/5	<p>Due 11:59 pm</p> <ul style="list-style-type: none"> • Week 6 Discussion Board • Lit Mag Progress #2—Group Assignment
Wed 11/6	<p>Class objectives:</p> <ul style="list-style-type: none"> • Identify editorial roles & decide on which role you'll serve • Analyze an existing publication and identify if/how it cultivates dissent • Assess individual and community needs for what kind of publications we want to create and possible formats for our publication • Meet with your zine group & solidify zine topic/mission • Come up with an overall theme for our class's zine collection

	<ul style="list-style-type: none"> ● Review Zine Plan assignment <p>Publication Prep:</p> <ul style="list-style-type: none"> ● Write & market call for submissions ● Discuss & decide on medium ● Write manifesto/mission statement
Fri 11/8	<p>Due 11:59 pm—</p> <ul style="list-style-type: none"> ● Weekly Creative Engagement #6 ● Week 6 Discussion Board Responses
WEEK 7: Publication—Format/Medium & Audience	
	<p>Read:</p> <ul style="list-style-type: none"> ● A Brief History of ‘zines by Chloe Arnold—from <i>Mental Floss</i> (2016) ● How to make this very zine ● Guide to Making Artist Book or Zine (has several how-to guides of different ways of assembling books!) ● No specific pages, just browse through some of the issues from some of these Lit Mags <ul style="list-style-type: none"> ○ KALEIDOSCOPED MAG—lit mag by UCSD Creative Writing MFA former and current students (I’m an editor on this!) ○ Other People Literary Magazine—UCSD’s first undergrad lit mag ○ Honey Literary—a BIPOC-focused literary journal built by women of color ○ Travesties—an online queer magazine that accepts submissions from writers who identify as LGBTQ+ ○ Peach Mag ○ Calyx Press—published fine literature and art by women and nonbinary creators ○ Chapter House Journal—an online literary journal promoting the ideals and vision of the Institute of American Indian Arts low-residency program ○ Che Cafe ‘zine Archive <p>Watch:</p> <ul style="list-style-type: none"> ● Print ‘zine-making how-to
Tues 11/12	Due 11:59 pm—Week 7 Discussion Board
Wed 11/13	Class objectives:

	<ul style="list-style-type: none"> • Discuss audience: who is it for and why? • Assess different formats and mediums of zines & the relationship between form and content <p>Publication prep:</p> <ul style="list-style-type: none"> • Continue marketing call for submissions • Write manifesto/mission statement • Decide on print & digital formats
Fri 11/15	<p>Due 11:59 pm:</p> <ul style="list-style-type: none"> • Weekly Creative Engagement #7 = Revision • Week 7 Discussion Board Responses
WEEK 8: Publication—Letter from the Editor & Distribution	
	<p>Read:</p> <ul style="list-style-type: none"> • Letters from the Editor examples (TBD) • Alchemy Summer 2021 Issue • KALEIDOSCOPE Spring 2021 Issue • Honey Literary Issue 3 •
Tues 11/19	<p>Due 11:59 pm</p> <ul style="list-style-type: none"> • Week 8 Discussion Board • Lit Mag Progress #3—Group Assignment
Wed 11/20 Publication: Design & Working with contributors	<p>Class Objectives:</p> <ul style="list-style-type: none"> • Editorial Meeting <p>Publication prep by end of the week:</p> <ul style="list-style-type: none"> • End call for submissions/deadline to have all outside contributor material • Read submissions & decide what you want to include in 'zine • Plan distribution and release event performance/plan
Fri 11/22	<p>Due 11:59 pm—Week 8 Discussion Board Responses</p>
WEEK 9: Final Prep	
Wed 11/27 Publication—	<p>No readings! No discussion board!</p> <p>Class objectives:</p>

Finalizing & Distribution	<ul style="list-style-type: none"> ● Finalize design for print or website! ● Have plan for printing & assembling ● Review plan for performance and distribution ● Group work
Fri 11/29	Due 11:59 pm: Peer group evaluation due 11:59 pm
WEEK 10: Release Event & Distribution	
Wed 12/4	Due in class—Final Lit Mag
Presentations & celebrations!	<p>Class objectives:</p> <ul style="list-style-type: none"> ● Present & celebrate zines! (Location TBD: Probably the Che Cafe) ● Each group will share their work with the class & with any invited guests (friends, fam, Sixth College faculty, Che Cafe-goers, etc)

RESOURCES FOR SUPPORT AND LEARNING

Learning and Academic Support	
<p><u>Ask a Librarian: Library Support</u></p> <p><i>Chat or make an appointment with a librarian to focus on your research needs</i></p> <p><u>Course Reserves, Connecting from Off-Campus and Research Support</u></p> <p><i>Find supplemental course materials</i></p> <p><u>First Gen Student Success Coaching Program</u></p> <p><i>Peer mentor program that provides students with information, resources, and support in meeting their goals</i></p>	<p><u>Writing Hub Services in the Teaching + Learning Commons</u></p> <p><i>One-on-one online writing tutoring and workshops on key writing topics</i></p> <p><u>Supplemental Instruction</u></p> <p><i>Peer-assisted study sessions through the Academic Achievement Hub to improve success in historically challenging courses</i></p>

<p><u>Office of Academic Support & Instructional Services (OASIS)</u></p> <p><i>Intellectual and personal development support</i></p>	<p><u>Tutoring – Content</u></p> <p><i>Drop-in and online tutoring through the Academic Achievement Hub</i></p> <p><u>Tutoring – Learning Strategies</u></p> <p><i>Address learning challenges with a metacognitive approach</i></p>
<p>Support for Well-being and Inclusion</p>	
<p><u>Basic Needs at UCSD</u></p> <p><i>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</i></p> <p><u>Counseling and Psychological Services</u></p> <p><i>Confidential counseling and consultations for psychiatric service and mental health programming</i></p> <p><u>Triton Concern Line</u></p> <p><i>Report students of concern: (858) 246-1111</i></p> <p><u>Office for Students with Disabilities (OSD)</u></p>	<p><u>Community and Resource Centers</u></p> <p><u>Office of Equity, Diversity, and Inclusion</u></p> <p><i>As part of the <u>Office of Equity, Diversity, and Inclusion</u> 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</i></p> <p><u>Get Involved</u></p> <p><i>Student organizations, clubs, service opportunities, and many other ways to connect with others on campus</i></p>

<i>Supports students with disabilities and accessibility across campus</i>	<p><u>Undocumented Student Services</u></p> <p><i>Programs and services are designed to help students overcome obstacles that arise from their immigration status and support them through personal and academic excellence</i></p>
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