

COMM 4545: Social Movement(s), Protest, & Resistance

Spring 2023 Mondays/Wednesdays 2:00- 3:20 GAB 438



Professor: Dr. Suzanne Enck

Office: GAB 309-F

Phone: 940-565-4854

Office Hours: M/ W 3:30-5pm
& other times by appointment.
In person or via Zoom.

E-mail: suzanne.enck@unt.edu

Course Overview

Welcome to COMM 4545 – Social Movement(s), Protest, and Resistance. We are all enmeshed in powerful political, social, and economic systems that are generally resistant to change. In response to some felt marginalization, however, people do band together and challenge hegemonic systems: they picket and petition, they march and sit-in, they strike and circulate hashtags, they create subversive humor and film the world around them. In short, they (and we), agitate for change. As a Topics course in Rhetorical Studies, COMM 4545 will explore relationships between rhetoric and the movement of social imaginaries. Our primary goal is to focus on how people communicate with and about social justice as rhetorical agents, attempting to change public culture. Since the lessons of the past are also key to understanding the conditions of possibility for change today, this course will focus on the communication of a wider range of historically situated cases of social agitation.

This course will begin by focusing on theoretical questions relevant to positioning our study of social movement(s) and resistance. We will explore a wide range of social agitation from the 19th century to present day including movements advocating for abolition, labor rights, free speech, civil rights, LGBTQ+, reproductive justice, global justice, and more. Ultimately, we will highlight both historically situated activist efforts and more contemporary rhetorical activities aimed at improving the lives of those who experience disenfranchisement. Three fundamental questions will animate our discussions throughout the course: (1) What are the dominant theories (or tactics) of resistance? (2) How have these theories and tactics been mobilized in socio-political practice? and (3) What avenues of resistance does rhetoric make available to collectives of people?

This is a 4000-level class in Communication Studies. While students are likely joining this course from various disciplinary backgrounds, I expect that you are entering this course with strong skills in critical thinking, academic discussion, scholarly research and writing, and argumentation.

Course Learning Objectives

1. To explore theories of social change as they relate to social protest and resistance.
2. To survey a wide array of debates and literatures relevant to social movement(s) and consider seriously their critical implications for life in an increasingly enmeshed global community.
3. To explore relationships between agitation and control.
4. To situate different moments of resistance within their unique historical, political, and cultural contexts/conditions.
5. To become familiar with vocabularies related to social movement tactics (marches, hashtags, sit-ins, strikes, embodied performance, silence, culture jamming, etc.)
6. To recognize how framing (by activists and mass media alike) can influence perceptions and understandings of social agitation.
7. To differentiate between constitutive and instrumental ends of social resistance.
8. To develop empathic capacities for thought and understanding, switching between one's own political worldview and the worldview(s) of various social movements/activists.
9. To reflect on the role of social activists and the attending demands of cultural citizenship.
10. To translate theoretical concepts into rhetorically informed messages that can animate social change.

What You Should Expect From Me

I view the classroom as one of the few spaces where taken-for-granted notions of privilege and power can be productively challenged and hopes voiced. My approach to teaching is one that takes seriously the charge of raising students' consciousness and aiding their progression in becoming more engaged participants in our public culture. Following a dialogical model of pedagogy, I insist that students bear a great deal of responsibility in contributing to the learning environment with insight from course readings and expressions of life experiences.

1. I will be prepared for all class sessions, trying my best to make lectures engaging and to make the best use of class time through teacher-student interactions, discussions, and other activities.
2. I will evaluate your work in a timely manner, fairly, and offer constructive criticism for improvement. I will make every effort to grade and return your work within a 10-day time frame, ensuring you have the time to understand the possibilities for improving your projects.
3. I will make myself available during office hours (and in other appointments as requested) to work with you on your assignments—brainstorming, revisions, explanations, examples, etc.—to ensure you have a clear understanding of the possibilities for making your projects as effective and dynamic as possible.
4. I will respond to e-mail questions in a reasonable amount of time, guiding you with as much detail as possible. On week days, I shall endeavor to respond to you within 24 hours; on weekends, you may have to wait until Monday to receive a response (depending on my researching and travel/conference schedule for the semester).
5. I will enthusiastically commit to helping you achieve the challenging course objectives.
6. I will approach the classroom fundamentally with an ethic of care and respect for my students and for the course concepts. I do not have the goal to make all students simply “think like me,” but to enable students to understand the concepts associated with this course and use them proficiently, and to think critically.

Discussing issues related to Diversity, Equity, & Inclusion in Texas

Texas Senate Bill 17, the recent law that outlaws diversity, equity, and inclusion programs at public colleges and universities in Texas, does not in any way affect content, instruction or discussion in a course at public colleges and universities in Texas. Expectations and academic freedom for teaching and class discussion have not been altered post-SB 17, and students should not feel the need to censor their speech pertaining to topics including race and racism, structural inequality, LGBTQ+ issues, or diversity, equity, and inclusion.

Readings

The readings for this course vary in length, difficulty, and origination. Most readings are drawn from critical rhetorical theories and are drawn from journals in the field of communication/rhetoric. We will also read an assortment of shorter essays, popular culture articles, and visit various websites. Due to the diverse nature of our texts, there will be some day-to-day variation in terms of your reading load. Some of the essays are complex and will likely challenge you—they are not included to frustrate you—they have been chosen because they are strong examples of the positions we are discussing, and they lay out arguments in ways that are especially nuanced.

Our activities in class will be based upon the assumption that you have read and reflected upon the materials. With this in mind, you should plan to give yourself plenty of time to read carefully, take notes appropriately, and be prepared to ask questions as necessary. Students are expected to complete and process, to the best of your ability, any assigned readings before coming to class and to **bring readings to class with you**. Do not give up on a reading just because you're feeling challenged by it; read the entire assignment and come to class with questions.

Required Readings:

To keep your costs at a minimum, all course readings will be posted on the Canvas site.

You can print out essays either from your home computers or in a General Access Computer Lab on campus. Please see the General Access Computer Labs website, <http://www.gacl.unt.edu/location-labs>, for more information about where to find labs, print quotas, etc. There are two labs in the General Academic Building (GAB 330 and GAB 550), along with quite a few labs spread throughout campus.

*If you should ever find yourself unable to log onto Canvas, please use your library privileges to find the article through EBSCO. If the library fails you, e-mail another classmate or me directly.

Strategic Reading & Critical Thought

As you continue to develop your critical thinking and reading skills, here are a few tips to help learn how to read critically. This means, you should read using different strategies to understand the text in full. This includes:

Reading to Comprehend: Most important is to understand the basic content and arguments being made by the author (the basic who, what, where, how type of information). You want to make sure you understand the author's intent and have an accurate interpretation of the argument presented. Many of the readings are for you to understand a particular concept (ex: public sphere, direct action, etc.), so you will want to pull out those elements from the readings as you go. You will likely need to look up words or Google specific references to help assist you in comprehension — though, you'll learn as you continue reading, not all terms used in academic scholarship are what you google.

Reading to Agree: Put yourself in the position of the author in terms of seeing how the argument applies to the movement example in the article or another aspect of dissent. What is the author's stated purpose in the article and how did she/he accomplish this purpose? How is the text similar/different to others we have read, who would the author agree or disagree with compared to other texts? What limitations does the author suggest to his/her own argument?

Reading to Disagree: The beauty of this course is that you don't have to agree (and probably won't agree) with everything that you read. Reading to disagree is to critically evaluate the arguments presented as well as to form your own opinion on the piece or the situation at hand. Does the text contradict other texts? Are there flaws in the argument presented (assumptions made, biases, evidence presented, etc.)? Does the text not apply or "fit" with movement examples or other cases of dissent?

How Can I Support YOU?

Course Accessibility

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation.

Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student.

For additional information, refer to the Office of Disability Access website at <https://studentaffairs.unt.edu/office-disability-access>. You may also contact the ODA office by phone at (940) 565-4323.

Academic Support

- 1. Make an appointment with me.** You are more than welcome to e-mail, to visit during office hours, or make an appointment. I can help resolve many issues & questions.
- 2. Writing Lab.** This is great place to talk about ideas, improve the organization of your paper, or work on your writing skills. Check the Writing Center website for more information about hours, request an appointment, or even find out how to receive feedback on your writing online. You can also contact them at 940-565-2563, e-mail: WritingLab@unt.edu, or visit their Walk-In hours at Willis 250J.
- 3. Use our COMM Library!** Seriously — our student librarians are awesome! Drop by GAB 318; you can also see our holdings and hours online through the COMM website.

Basic Needs Security

Any student who faces challenges securing their food or housing and believes this may affect their academic performance is urged to contact the Dean of Students for support (940-565-2648). UNT has both a Food Pantry and a “Seeking Options & Solutions” (SOS) team who work to help students navigate diverse concerns, including identifying resources for personal, academic, financial, and social issues.

Furthermore, please talk to Suzanne if you are comfortable doing so. If there are resources she can connect you to, she will—and she will advocate for your needs whenever possible.

Title IX Support for Victims of Violence

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance.

UNT’s Survivor Advocates can assist students who have been impacted by violence by filing protective orders, completing crime victim’s compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocate can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office—940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to UNT’s Title IX Coordinator at oeo@unt.edu or at (940) 565 2759.

Assignments

Exit/ Entrance Tickets (30%)

Educational scholars strongly suggest that “frequent, low-stakes assessments” improve learning tremendously. For most days of readings, there will be an opportunity to earn points for this component of your grade. Some days, we’ll have a short in-class quiz over the day’s reading at the beginning of class. Other days you’ll be asked to complete a short writing assignment based on the reading. Sometimes, we’ll complete the E.T. with a small group activity in class.

We will have 20 Exit/ Entrance Tickets and **you’ll need to complete at least 15** (on time) to be eligible for maximum points. If you do more than 15 Exit/ Entrance Tickets, your best 15 grades will count toward this portion of your final grade and the extras will count as extra credit.

Think Pieces (3 x 15% each = 45%) – Rather than exams, we will use Think Pieces to help assess your comprehension of the readings and in-class discussions. For each Think Piece, you will be given a prompt to guide your response paper. These prompts will cover the material covered most recently prior to the assignment of the Think Piece. There is no expectation for outside research, but there is a strong expectation that you will reflect thoughtfully on the readings, presentations, and discussions from class. I will assign 4 Think Pieces over the course of the semester and I will count the grades of your best 3 Think Pieces toward your final grade (if you do all 4, the extra Think Piece will count as extra credit).

Choose Your Own Adventure Final Project (25%) – Due Monday, May 6 (Finals Week)

Building upon what you’ve learned in this class and your own curiosities, your final project can take on a variety of different forms. This final project asks you to critically engage with some voice (or set of voices) relevant to social movement/activism. There is no one “right” answer to this project (though there are certainly “better” explorations of your questions/issues). You’ll be asked to draw meaningfully from research and concepts you have learned over the course of the semester and perform an argument/critique about a particular piece of the social movement puzzle. While you are welcome to propose other types of projects, there is a range of options listed below. Each project will be an individual effort (unless otherwise arranged) and ought to be formulated in direct consultation with Suzanne.

Regardless of which option you choose, you will need to clearly draw on research in two ways: First, you’ll need to demonstrate that your project incorporates relevant scholarly research into the fiber of its production (see notes on the next page). Second, if you choose a creative project option, you will also write a 3-4 page theoretical reflection paper that will meaningfully reflects on the scholarship that has informed your project (more information on this to come); if you choose the traditional research paper option, you’ll meaningfully demonstrate your use of scholarship throughout the paper. Each student will submit a worksheet that proposes their final project by **Friday, March 22nd**. You’ll need to be “cleared” for moving forward with this project in order to complete the final project.

Extra Credit

There will be a variety of extra credit opportunities offered over the course of the semester. In most cases, students will be expected to write a 1-page reflection paper responding to an event. Unless directed otherwise, response papers should provide a **critical evaluation** of the event including the following 3 elements: 1) provide a brief summary of the event as it relates to issues of protest and activism; 2) discuss how the event relates specifically to course terminology, concepts, and scholarship; 3) provide a rhetorical critique/evaluation of the event’s use of and/or questioning of social activism and dissent. All extra credit papers are due **within one week** of attending an approved event and should be submitted via Canvas. The maximum amount that any student’s grade can be raised from extra credit opportunities (including extra Exit/ Entrance Tickets and Think Pieces) is 5%.

Choose Your Own Adventure Final Project Possibilities

- **Create a website** that explores a voices of a particular social movement/activist. You should include links to other helpful websites, short statements that explain your issue and what's at stake, images, etc. As part of this project (e.g., the "about this website" page) you should explains the rationale for your project and connect your website to broader theoretical arguments/support related to rhetorical explorations of this social movement/activism.
- **Design a syllabus** for either a high school or college course that would elaborate significantly on some areas of interest related to social movement & activism. If you decide to pursue this option, you would need to include a course description, course objectives, assignment descriptions, and schedule of readings for 30 class periods (15 weeks). You would also need to include at least 5 lesson plans/activity descriptions and a full bibliography for your course readings.
- **Create a video** that explores a particular issue of interest related to social movement/activism. You might decide to splice together various images and statements/statistics/quotations that make an audio-visual argument; you might interview various people to create a documentary-style video that forwards a clear argument. As part of this project, you will need to include documented information to offer context for why others should see this topic as meaningful.
- **Design a Public Activist Event** for the Denton community around a key issue related to social movement/activism. You will not actually be putting this event into action, and you can assume that your budget is sufficient to support your "dream" event (within reason, keeping in mind that the event will be held in Denton). You should decide the format, elements (e.g., speakers, poets, musicians, art activities, children's activities, etc.), setting, context (time of event, related to other events?) etc. You should think about who you would want to invite to Denton, what they would offer, and how you would combine these people into a cohesive program/event (assume that anyone you invite would say "yes"). For this project, you would turn in a binder of planning materials, a mock program for the event, a mock letter explaining to potential speakers/performers the rationale for this event and why you'd want to include them, community publicity, etc. Included in this project should be documented "theoretical" support for your project (woven into the invitation letters to keynote speakers, program introduction, etc).
- **Design a board game** that concentrates on the not-so-trivial aspects of a particular social movement area of activism. This could follow the same format as any other game of your choosing, but should include content meaningfully throughout the game's components.
- **Prepare a mock podcast.** You might include relevant people to interview in your podcast, or you could include relevant audio clips to help build your particular argument related to social movement/activism.
- **Devise a public performance** (and actually perform it in public). This performance should center around a particular voice or set of voices relevant to a key issue social movement/activism. This performance could be a one-person show or include multiple characters (dependent on performer availability). The length of time for this performance is negotiable, depending on the number of people involved. The event should creatively incorporate theoretical materials to support your performed argument.
- **Write a traditional research paper** — If you pick this option, you'll be writing a 10-12 page scholarly paper that analyses some aspect of social movement(s), protest, and/or resistance, using theoretical concepts to ground your well-researched final paper.
- **Suggest another option ...**

Creating an Inclusive (Yet Challenging) Class Climate

Since this course deals with a variety of cultural identities, expressions, performances, and privileges, it is imperative that we each consider the orientation from which we engage these topics, and the manner in which we voice our thoughts on such matters in the public space of the classroom. While it is not my job (nor desire) to police your individual ideologies, it is my responsibility to help create a space that is respectful and open to a variety of viewpoints. With that in mind it is my hope that each of us can speak to the issues raised in class in a meaningful way and truly learn from one another.

At times, we will discuss events and topics that may be distressing to some students. If you suspect that specific material is likely to be emotionally challenging for you, I'd be happy to discuss your concerns before the subject comes up in class. Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually, I welcome such discussions as an appropriate part of our classwork.

Some course participants will undoubtedly have strong reactions to some of our readings and discussions—strong reactions are not discouraged. Since this is a course in Communication Studies, your contributions need to be framed as complete **arguments** (not just claims) and presented respectfully. We will strive to create an environment in which you all feel comfortable articulating your arguments and relaying your relevant experiences in classroom discussions. Constructive critique is welcomed (and expected). Words or deeds that marginalize people because of their gender, race, ethnicity, class, age, sexual orientation, religion, or ability disrupts the productivity of our learning community cannot be tolerated.

UNT Acceptable Student Behavior Statement:

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. The Dean of Students' Office has a clear explanation of your rights and responsibilities in this regard — please see their website for more information: <http://deanofstudents.unt.edu/conduct>

Recording Class:

This course will encourage open and robust discussions on issues and ideas without fear that any statements made will be used for inappropriate or retaliatory purposes. To ensure the comfort and protection of everyone in our classroom, recording of any kind is prohibited in this space (this includes audio recordings, live-streaming, photographs of course materials, etc.) unless a student has an approved accommodation from the Office of Disability Access (ODA). In such cases, all students in the course will be notified whenever recording will be taking place.

Firearms Policy:

As of August 1, 2016, a concealed handgun license holder may carry a concealed handgun while on the campus premises, except in locations and at activities prohibited by law or UNT policy. A license holder may not carry a partially or wholly visible handgun, or intentionally or knowingly display a handgun in plain view of another person.

Academic Integrity:

It is expected that all students have read and understand the Dean of Student's expectations regarding academic honesty and integrity. It is of utmost importance that you understand what is meant by cheating, facilitating academic dishonesty, fabrication, plagiarism, etc. It is also important for you to understand your rights should I or any other instructor accuse you of academic dishonesty.

Intellectual honesty is vital to an academic community and for my fair evaluation of your work. All work submitted in this course must be your own. Contributions from anyone or anything else—including AI sources, must be properly quoted and cited every time they are used. Failure to do so constitutes an academic integrity violation, and I will follow the institution's policy to the letter in those instances. AI tools such as ChatGPT, QuillBot, Grammarly Premium have their place in helping to make our lives easier; these tools can also hurt your capacity to engage in critical thinking. Please talk with me before using any of these tools for this class to ensure that we're in agreement as to how they will affect your work.

In addition to copying someone else's words or ideas, reusing your own work (from other courses) is considered academic dishonesty—you might be permitted to extend research from other classes, but you must clear this with your instructors before proceeding with such research. Frequently, you will be asked to summarize and synthesize various course readings and additional research. Even if you are not quoting text directly, you need to indicate when you are using another scholar's thoughts/ideas/concepts/paradigms/etc. by putting their name and publication year in parentheses after the idea. Violation of these expectations will result in swift & severe consequences (typically, failure for the assignment and possibly, failure for the course). Please note that all visual components and/or other creative elements for your Final Projects must also be appropriately attributed.

For an excellent resource for both avoiding plagiarism and integrating sources effectively, see Harvard's Guide for Using Sources. Ways to avoid plagiarism suggested in their guide include keeping your writing and sources separate (in a different file or a different color font), keeping a source trail, quoting your sources properly, and not only paraphrasing carefully but also acknowledging sources explicitly when paraphrasing.

E-Mail & Canvas

Please check your e-mail and Canvas frequently in order to stay current with course communications. If you have a question outside of class and can't make it to my office hours, **please contact me via Canvas.**

If you are experiencing problems with the Canvas system (e.g., if you can't log on or access the system), please contact the UNT Help Desk immediately: 940-565-2324 or helpdesk@unt.edu. If they cannot help, you should contact a peer to ask them to send you the reading or contact your professor.

Incompletes

In accordance with University policy, a student can only receive a course grade of "I" if the student 1) has completed at least 75% of the coursework, 2) is passing the course, and 3) has a justifiable and documented reason beyond the control of the student for not completing the work on schedule (e.g., serious illness, military service).

Meetings & Grade Disputes

For some students, this will prove to be a challenging course. I highly encourage students to use my office hours to ensure maximum success in achieving your own course goals. If you are struggling with readings, come talk to me about them. If you are wrestling with course terminologies, see me. If you have little background in rhetoric, visit me so you can secure the mentoring you might need. I am willing to meet with you ahead of time and talk about your assignments and upcoming exams. I am more than willing to read outlines ahead of time to offer suggestions for finding research. Indeed, students who have found the most gratification in this class have realized the importance of keeping an open dialogue with me.

Grades are best discussed in an atmosphere that is relaxed, not rushed, and private. As such, student grades will not be discussed before or after class. I maintain a 24/7 policy with regard to discussing grades—Once I have returned an assignment with a grade, please wait at least 24 hours to talk with me about the grade (this will allow you time to reflect on the feedback and constructively determine questions for our meeting). Any meeting regarding grades on a particular assignment must be scheduled within 7 days of the return of that assignment—it is never good to wait too long to seek clarification. I will not discuss grades over e-mail and I will not discuss your grades in reference to anyone else in the class.

I'm happy to reconsider my assessment of your graded work. Occasionally, I miss something when I'm grading and I'm open to a strong argument. If you want me to reconsider a specific grade, you'll need to submit a written memo detailing your argument for why your grade should be higher within a week of receiving your grade. This memo needs to demonstrate complete arguments (including claims, warrants, and backing). Do keep in mind, that in asking for a reassessment of your work, the reassessment may result in a higher, equal, or lower grade.

Please note: Claiming that you “worked really hard” or “need a certain GPA to maintain a scholarship or participation on a sports/academic team” does not count as an **argument** for increasing a grade based on the **standards of a given assignment**.

SPOT Evaluations

Course evaluations are an important requirement for all organized classes at UNT. This short survey will be made available to you at the end of the semester, providing you a chance to comment on how this course is designed and taught. I am invested in the feedback I get from students, as I work to continually improve my teaching. I consider course evaluations to be a helpful contribution to the evolution of graduate education in the department.

Crisis Contingency

In the event of the university closing for weather-related reasons or illness outbreak, please visit the course website on Canvas. I will provide instructions on how to turn in assignments and how the class will proceed utilizing Canvas's announcements function.

Acknowledgments

Syllabi are often influenced by others in the field who do good work as teachers and mentors. I am especially indebted to the following people for their influence on this syllabus: Jason Del Gandio, Amy Pason, Logan Rae Gomez, Jeff Bennett, Cara Buckley, Anne Demo, Matea Ivanovic, Claire Sisco King, Phaedra Pezzullo, Michele Ramsey, Valerie Renegar, Jamie Skerski, Mary Stuckey, and Isaac West.

Disclaimer

This syllabus should not be considered a binding contract on the part of the professor, who reserves the right to change any aspect of the course to meet the needs of the class.

It is expected that you will read the text(s) **BEFORE** coming to class for the day, that you will take notes over your readings, and that you will bring the readings with you to class so we can discuss them most fully. Please use your printing privileges and bring all readings with you along with your notes to enable quick consultations. We may alter some of the assignments as the semester progresses depending on the needs of the class.

All Readings Will be Available via Canvas

DATE	TOPICS/QUESTIONS	READINGS
UNIT 1 - Foundations		
W - Jan 17	Introduction to Course & Each Other <ul style="list-style-type: none"> • Introductions • Review of syllabus, assignments, and expectations • Course climate conversation 	
M - Jan 22	Thinking Rhetorically About Protest <ul style="list-style-type: none"> • How do we think <u>rhetorically</u> about social movement and protest? 	Jason Del Gandio (2008) — “A call to rhetorical action” from <i>Rhetoric for radicals</i>
W - Jan 24	Big Picture of Movement(s) <ul style="list-style-type: none"> • What relationships operate at the nexus of rhetoric (as symbolic change-making) and control/power? • What are some of the recurrent functions of social agitation? 	Charles J. Stewart (1980) — “A functional approach to the rhetoric of social movements”
M - Jan 29	Abolition <ul style="list-style-type: none"> • How might activists simultaneously draw on and be constrained by appeals to hegemonic values? • How can historically salient touchstones be used for contemporary resistance? • What are the challenges of applying historically situated resistance to contemporary resistance? 	Kirt H. Wilson (2018) - “Political Paradoxes and the Black Jeremiad: Frederick Douglass’s Immanent Theory of Rhetorical Protest” Supplemental: Frederick Douglass (1852) – “What to the slave is the fourth of July?” – July 5, 1852.
W - Jan 31	Abolition/Early Women’s Rights <ul style="list-style-type: none"> • How do articulations of intersectionality challenge and afford opportunities for connecting with more powerful/ privileged communities? • In what ways does the question of “who documents our stories?” affect how activism is remembered and repeated? 	<ul style="list-style-type: none"> • Roseann Mandziuk (2003) - “Commemorating Sojourner Truth: Negotiating the Spaces of Public Memory” • Sojourner Truth’s speech from the Akron, Ohio Woman’s Rights Convention on May 29, 1851, as printed in <i>Anti-Slavery Bugle</i> (June 21, 1851) Supplemental: www.thesojournertruthproject.com/
M - Feb 5	Suffrage Movement <ul style="list-style-type: none"> • How did strategies of silence and gender conformativity function to challenge the status quo? • How can familiar tropes such as “citizen” function as a warrant for arguments? • Who “counted” as a woman worthy of voting rights and what gendered/ raced tropes were used to support arguments both for and against suffrage? 	Belinda A. Stillion Southard (2007) – “Militancy, power, and identity: The silent sentinels as women fighting for political voice”

DATE	TOPICS/QUESTIONS	READINGS
W - Feb 7	<p>Class Resistance/ Labor Movement</p> <ul style="list-style-type: none"> • How did Harris’ strategic use of the maternal persona function to argue for the rights of (mostly) male laborers? How might we extend this message to other forms of class resistance? 	<p>Mari Boor Tonn (1996) – “Militant motherhood: Labor’s Mary Harris ‘Mother’ Jones”</p>
<p>FRIDAY - Feb 9</p> <p>Think Piece #1 due to Canvas</p>		
<p align="center">UNIT 2 - Instrumental vs. Constitutive Change</p>		
M - Feb 12	<p>Witnessing Racist Violence</p> <ul style="list-style-type: none"> • How did the circulation of Emmett Till’s body/image function to disrupt normative acts of violence against black boys/men and call upon (white) audiences to call for change? How did the intersections of gender/race suggest how people might understand the depictions of Till’s death? • How can witnessing trauma affect social change? 	<p>Christine Harold and Kevin DeLuca (2005) — “Behold the Corpse: Violent images and the Case of Emmett Till”</p>
W - Feb 14	<p>Betwixt & Between Borders</p> <ul style="list-style-type: none"> • How did Malcolm X’s discourse function to traverse global locations, invite Black audiences into a liminal space, and demand change? 	<p>Robert E. Terrill (2000) – “Colonizing the Borderlands: Shifting Circumference in the Rhetoric of Malcolm X”</p> <p>Supplemental</p> <ul style="list-style-type: none"> • Malcolm X — “Not just an American problem, but a world problem” (Rochester Address) - Feb 16, 1965. • Malcolm X — “The Ballot or the Bullet” - April 12, 1964
M - Feb 19	<p>Black Power Mixtape</p> <ul style="list-style-type: none"> • How do protest activities of the activists featured in this documentary highlight the importance of intersectionality as a guiding force of change? • How are divisions within social movement(s) amplified by those outside of the movement(s)? How can divisions amongst activists work to garner support from allied groups/causes? 	<p>Watch Black Power Mixtape in Class</p> <p>Angela Y. Davis (1971) — “Political Prisoners, Prisons, and Black Liberation,” Originally printed in Angela Y. Davis, <i>If They Come in the Morning: Voices of Resistance</i></p> <p>Supplemental</p> <ul style="list-style-type: none"> • Angela Y. Davis (2003) — <i>Are Prisons Obsolete?</i> • Joy James, Ed. (1998), <i>The Angela Y. Davis Reader</i>.
W - Feb 21	<p>Black Power Mixtape</p> <ul style="list-style-type: none"> • How do protest activities of the activists featured in this documentary highlight the importance of intersectionality as a guiding force of change? • How are divisions within social movement(s) amplified by those outside of the movement(s)? How can divisions amongst activists work to garner support from allied groups/causes? 	<p>Finish Black Power Mixtape in Class</p> <p>Same Readings from Monday (Angela Y. Davis)</p>
M - Feb 26	<p>Intersectional Rhetoric & Decolonization</p> <ul style="list-style-type: none"> • How did the Young Lords function to create group unity and raise awareness through the intersectional use of their bodies + visuals + words? • How did the YLs use their bodies and stories to challenge mainstream expectations related to gender/ race/ sexuality? 	<p>Darrel Enck-Wanzer (2006) – “Trashing the System: Social Movement, Intersectional Rhetoric, and Collective Agency in the Young Lords Organization’s Garbage Collective”</p>

DATE	TOPICS/QUESTIONS	READINGS
W - Feb 28	Assign Final Project In-Class Activity re: Protests & Resistance	Look through <i>Beautiful Trouble</i> book and come to class with a list of at least ONE example from each section of the book: • TACTICS • PRINCIPLES • THEORIES • CASE STUDIES • PRACTITIONERS
FRIDAY March 1		
Think Piece #2 due to Canvas		
UNIT 3 - De-familiarizing the Familiar		
M - March 4	Bodies on/in the Ground <ul style="list-style-type: none"> • How can bodies function as warrants for arguments? • How can bodies work collectively to demand justice? • How can bodies operate discursively to disrupt mainstream expectations of “who” matters? How have the ACT UP and Queer Nation activists worked to reimagine what we expect from performances of masculinity? 	Kevin Michael DeLuca (1999) – “Unruly Arguments: The Body Rhetoric of Earth First!, ACT UP, and Queer Nation”
W - March 6	Environmental Justice <ul style="list-style-type: none"> • How does theorizing counter publics help to create new worldviews? • How might embodied performances of pain/trauma function to disrupt expectations of the common good? • What are the challenges of coordinating resistance against environmental toxins and practices that exacerbate harms against poor communities and BIPOC? 	Phaedra Pezzullo (2003) – “Resisting ‘National Breast Cancer Awareness Month’: The rhetoric of counterpublics and their cultural performances” Margaret Campbell: “THEORY: Environmental justice” from <i>Beautiful Trouble</i> book
March 9 -17 – Spring Break		
M - March 18	Subverting Art and Commerce <ul style="list-style-type: none"> • How can “culture jamming” function as a strategy of rhetorical protest? • How can parody and irony help break up status quo ideologies? • What opportunities for resistance are afforded by Burke’s comic frame that might be foreclosed in the tragic frame? • What other contexts might be aided by use of perspective by incongruity? 	Anne Teresa Demo (2000) — “The Guerrilla Girls’ comic politics of subversion” Zack Malitz - “Détournement/Culture jamming” from <i>Beautiful Trouble</i> book Supplemental Christine Harold (2004) - “Pranking Rhetoric: ‘Culture Jamming’ as Media Activism”
W - Mar 20	Queering Relationships & Rituals <ul style="list-style-type: none"> • How can rituals (like marriage) be re-imaged to provide opportunities to resist binaries and build queer kinship? • How might storytelling and public performances work to push the boundaries of resistance? 	Dustin Bradley Goltz & Jason Zingsheim (2010) - “It’s Not a Wedding, It’s a Gayla: Queer Resistance and Normative Recuperation”
FRIDAY March 22		
Final Project Proposals due to Canvas		

DATE	TOPICS/QUESTIONS	READINGS
M - March 25	<p>Queering Space</p> <ul style="list-style-type: none"> • How does the shift from “safe” space to “queer” space work to disrupt heteronormative social orders? • How can an attention to intersections of sonic embodiment work to amplify understandings of who belongs in public spaces? 	<p>Jordin Clark (2021) - “Daddy Pence Come Dance’: Queer(ing) Space in the Suburbs”</p>
Identification & Coalition-Building		
W - Mar 27	<p>Reproductive Justice</p> <ul style="list-style-type: none"> • How have competing images of personhood and who is worthy of support/ independence/ life operated in tension with each other? • How have activists worked to occupy the space of what’s natural, preferred, and normal? • How does the language of “choice” and “reproductive justice” invite/ alienate different audiences? 	<p>Kathleen de Onís (2015) - “Lost in Translation: Challenging (White, Monolingual Feminism's) <Choice> with Justicia Reproductiva”</p> <p>Supplemental: Crystal Lynn Swift (2007) - “I had an Abortion.’: The Rhetorical Situation of a Planned Parenthood T-Shirt”</p>
FRIDAY Mar 29		
Think Piece #3 due to Canvas		
M - April 1	<p>Decolonizing Gendered Violence</p> <ul style="list-style-type: none"> • What is the role of individual and collective identity construction in moving public consciousness? • What relationships are developed between witnessing the trauma of others and building meaningful coalition? • How do decolonial demands shift the optics of how we talk about social movement(s) and change? 	<p>Ashley Noel Mack and Tiara R. Na’puti (2019) — “Our Bodies Are Not Terra Nullius’: Building a Decolonial Feminist Resistance to Gendered Violence”</p> <p>Supplemental: Aimee Carrillo Rowe (2019) - “A Long Walk Home: Decolonizing #MeToo”</p> <p>Cristy Dougherty & Bernadette Calafell (2019) - “Before and Beyond #MeToo and #TimesUp: Rape as a Colonial and Racist Project”</p>
W - April 3	<p>Hashtag Feminism & Gendered Violence</p> <ul style="list-style-type: none"> • How does the circulation of hashtags & narratives work to disrupt rape logic/ rape culture? • How does hashtag activism encourage us to think about how coalition-building might be fostered across difference, while also demanding increased attention toward intersectional precarities? • How might the circulation of hashtags re: gendered violence disrupt norms of rape culture and intimate partner violence? • What intersectional challenges ought we be aware of (and wary of) when following hashtags and slogans intended to empower groups? 	<p>Rosemary Clark (2016) - “Hope in a hashtag’: The discursive activism of #WhyIStayed”</p> <p>Lisa M. Corrigan (2019) - “The #MeToo Moment: A Rhetorical Zeitgeist”</p> <p>Duncan Meisel - “THEORY: Hashtag politics” from <i>Beautiful Trouble</i> book</p>
M - April 8	<p>Unlikely Bedfellows</p> <ul style="list-style-type: none"> • How does distinguishing between strategies and tactics offer frameworks for understanding resistance? • How can dissimilar groups work together to build consubstantiation? 	<p>Isaac West (2010) – “PISSAR’s Critically Queer and Disabled Politics”</p> <p>Review of bathrooms in our building to see if they pass PISSAR’s test.</p>

DATE	TOPICS/QUESTIONS	READINGS
W - April 10	Speaking With Others <ul style="list-style-type: none"> • What challenges for coalition-building are exacerbated by carceral logics? What opportunities for coalition-building exist despite widespread reliance on carceral logics? • How can organizing across difference offer opportunities for mutual aid and education? 	Jennifer Asenas, Bryan J. McCann, Kathleen Feyh, and Dana Cloud (2012) — “Saving Kenneth Foster: Speaking with Others in the Belly of the Beast of Capital Punishment” Supplemental: Linda Alcoff (1991-1992) - “The Problem of Speaking for Others”
M - Apr 15	Building Identification <ul style="list-style-type: none"> • How do strategies of identification and disidentification offer space for creating solidarity and protest? • In what ways might strategies of identification fail to invite coalition-building? 	Candice Edrington (2022) - “Social Movements and Identification: An Examination of How Black Lives Matter and March for Our Lives Use Identification Strategies on Twitter to Build Relationships”
W - Apr 17	Transformative Coalitional Consciousness <ul style="list-style-type: none"> • How can activists invite allies to engage in practices of openness and vulnerability? • How can we learn from models of transformative alliance? 	Lisa Silvestri (2023) - “Standing Down, Standing Together: Coalition-Building at Standing Rock”
M - April 22	Globalizing Resistance <ul style="list-style-type: none"> • How can comparing parallel struggles help to build cross-cultural understandings of resistance? • How can activists work to shift the focus from individual change to systemic change? 	Angela Davis (2014) , Interview by Frank Barat in Paris (December 10, 2014) - “We Have to Talk about Systemic Change,” from <i>Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement</i> Supplemental: Palestinian Feminist Collective - <i>Handala’s Return: A Children’s Story & Workbook</i>
W - Apr 24	TBA	TBA
THURSDAY APRIL 25	COMM DAY UNT Union - Panels of COMM Student Research & Advocacy Throughout the Day	
FRIDAY April 26	Think Piece #4 due to Canvas	
M - Apr 29	Final Project Meetings & Workshops	TBA
W - May 1	Final Project Meetings & Workshops	TBA
M. May 8	In-Class Final Exam Period	Share final projects with each other