

Term Information

Effective Term Summer 2021
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Adding a Distance Learning offering for this course

What is the rationale for the proposed change(s)?

In line with the University's Distance Learning initiatives, we are seeking to increase Distance Learning offerings of WGSST courses

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Women's, Gender&Sexuality Sts
Fiscal Unit/Academic Org Women's, Gender&Sexuality Sts - D0506
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4540
Course Title Women of Color: Art, Literature and Culture
Transcript Abbreviation Womens Art, Lit
Course Description Interdisciplinary feminist study of selected historical and cultural movements through writing by women of color; topics vary by genre and by era.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? Yes
Is any section of the course offered 100% at a distance
Less than 50% at a distance
Previous Value No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

[Previous Value](#) 540
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 05.0207
Subsidy Level Baccalaureate Course
Intended Rank Junior, Senior
[Previous Value](#) *Senior*

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes • Goals remain unchanged

[Previous Value](#)

Content Topic List • Adaptation
• Assimilation
• Acculturation

Sought Concurrence No

Attachments

- 4540 Itagaki Syllabus (SP14).doc: Syllabus
(Syllabus. Owner: Stotlar, Jacqueline Nicole)
- WGSST 4540 ASC Tech Review.docx: ASC Tech Checklist
(Other Supporting Documentation. Owner: Stotlar, Jacqueline Nicole)
- WGSST 4540 SP21 DL.docx: Revised DL Syllabus
(Syllabus. Owner: Stotlar, Jacqueline Nicole)

Comments

- See 2-8-21 email to M. Thomas, T. Lindsey, and J. Stotlar. *(by Oldroyd, Shelby Quinn on 02/08/2021 05:02 PM)*

COURSE CHANGE REQUEST
4540 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
04/28/2021

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stotlar, Jacqueline Nicole	01/07/2021 05:18 PM	Submitted for Approval
Approved	Winnubst, Shannon	01/07/2021 05:32 PM	Unit Approval
Approved	Haddad, Deborah Moore	01/07/2021 06:21 PM	College Approval
Revision Requested	Oldroyd, Shelby Quinn	02/08/2021 05:02 PM	ASCCAO Approval
Submitted	Stotlar, Jacqueline Nicole	04/27/2021 03:19 PM	Submitted for Approval
Approved	Winnubst, Shannon	04/27/2021 04:04 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/28/2021 02:10 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	04/28/2021 02:10 PM	ASCCAO Approval

SYLLABUS: WGSST 4540

WOMEN OF COLOR: ART, LITERATURE AND CULTURE

DISTANCE LEARNING/SPRING 2021

Course overview

Instructor

Instructor: Dr. E. Gale Greenlee (she/her/hers)

Email address: greenlee.102@osu.edu

Office hours: By appointment (via Carmen Conf or Zoom)

Class meetings: once weekly, Thursdays (required), 2:20-3:40 p.m.

Course description

This class explores how women of color conceptualize and turn to artistic practice as a means of creating community and affecting social change. Students will experience a range of media-- literature, film, visual arts and performance--and discuss how these varied cultural texts critique, inform, and offer spaces for justice, imagination and joy. The course will feature conversations with contemporary writers, artists and activists engaged in creative practice and placemaking.

Course Outcomes

By the end of the course, students should successfully be able to:

- Understand the ways in which creative arts function as social and political engagement and critique
- Identify historical connections between women of color and the arts.
- Critically examine various forms of creative expression, utilizing a feminist lens

Course materials

Required

- Netflix subscription
- *Chicano and Chicana Art: A Critical Anthology* by Jennifer A. Gonzalez (selections)
- *Create Dangerously: The Immigrant Artist at Work* by Edwidge Danticat (selections)
- *In Search of Our Mothers Gardens: Womanist Prose* by Alice Walker (selections)
- Weekly readings available and additional viewing materials will be posted on Carmen.

Online Course Considerations

Mode of delivery: This is a primarily asynchronous class with a required synchronous component. You must log onto our first class, and you will have options for when you attend other synchronous meetings and discussions. We will have regular guests--working artists and writers--who you will be able to engage with over the course of the semester. You must attend four of these Zoom meetings.

Pace of online activities: This course is divided into weekly modules that are released weekly. Each module includes required video/film viewings, readings, lectures, and writing assignments.

Attendance and participation requirements: Since this is an online course, your attendance is based on your online participation. You are expected to log in to the course in Carmen every week at least two times per week and to post to the Carmen discussion forum each week.

You will have opportunities for regular and substantive academic interactions with the me via

- Weekly Carmen Announcements
- Lectures posted on Zoom
- Virtual office hours via Carmen or Zoom
- Facilitated Carmen Discussions and periodic synchronous class meetings (optional)
- Required online participation twice a week monitored by the instructor

Course technology

Baseline technical skills necessary for online courses

- Basic computer and web-browsing skills
- Carmen navigation skills

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 10+) with high-speed internet connection
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

Necessary software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours> and support for urgent issues is available 24 hours a day/7 days a week. Self-service and chat support are available at: <http://ocio.osu.edu/selfservice>. The contact information for technology support is:

Phone: 614-688-HELP (4357)
Email: 8help@osu.edu
TDD: 614-688-8743

- For Netflix support and privacy policies, see <https://help.netflix.com/en/> and <https://help.netflix.com/en/node/100628>

Grading and instructor response

Assignment Submission

Assignment Submission

All course assignments will be submitted on Carmen on the established due dates. Quizzes quizzes and the midterm will be submitted in the Quizzes area of the Carmen site. The final project will be submitted in the Assignments area of our Carmen site.

Late Assignments

Late Assignments will not be accepted. I will not accept assignments via email unless Carmen is out of service University-wide. If you're having difficulty with an assignment, contact me as soon as possible.

Assignment Grading (100 pts)

Discussion Posts (Participation), 40 points, 4 points each

Due weekly: Thursday at 11:59 p.m.

You will have TEN (10) graded Carmen posts. I will indicate at the beginning of each week whether or not this will be a graded post. Questions will be posted by Monday of each week. Posts are always due by Friday at 11:59PM. You can certainly post earlier. Sometimes you will have structured questions to answer and sometimes it will be a response to a guest speaker or a free write where you can choose what you would like to write. **Since this is an online course these are very important.** Please plan on writing a few paragraphs. There is no set length, but it must be **substantial** and you must fully explain and share your ideas. **This should be your own writing (no collaborating with your peers), and you must cite as needed.** After the first post, I will provide feedback so you know you are on the right path. There will still be online discussion posts even if they are not graded. You are expected to be present online each week.

Cultural Event Critical Reflection, 10 points

Due: TBD

Attend a virtual campus or community cultural event (a play, an author reading, performance, film screening, exhibition, etc.) and write a two-page critical reflection. I will share event options during the semester.

Creating Community Conversations, 20 points, 5 points each

As mentioned, we will be graced by the presence of a number of working artists. You will have options for when you attend these in-person conversations, but you must attend at least four of these virtual gatherings. They will be held during our scheduled class time.

Final Creative Project, 30 points each

Due: TBD

In lieu of a final exam, you will have a final creative project of your own choosing and imagination. Examples of creative projects include a short film, a collection of poetry, a zine, a blog, a painting or work of visual art, a graphic “novel” or comic strip, a performance piece (i.e. dance, dramatic interpretation, song), or a multimedia project (i.e. a YouTube video, a podcast, etc.). In addition to your creative project, you will write a 2-3 page critical introduction in which you explain how your project reflects, relates to and evolves from course. In the spirit of creating a community, you are free to collaborate with one other classmate on a collective creative project (observing all safety precautions related to COVID-19). If you choose this option, you must meet with me during virtual office hours, and you both will receive the same final grade.

Grading scale

93–100: A
90–92.9: A-
87–89.9: B+
83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70–72.9: C-
67–69.9: D+
60–66.9: D
Below 60: E

Instructor feedback and response time

Grading and feedback

For papers, you can generally expect feedback within **10 days**. Discussion posts will generally be graded in **one week**.

Email

I will respond to emails within 24 during the school week, Monday through Friday. If you have a pressing question, especially about an assignment or a grade, please come to my virtual office hours. Additionally, do not take advantage of the convenience of email. If you have a question and can find the answer on the syllabus, on Moodle, or through a classmate, consult those sources first.

When corresponding via email, remember that you are communicating with your professor, and that this is a professional form of communication. Emails to me should include a proper greeting or salutation (i.e. “Hi Dr. Greenlee” or “Dear Dr. Greenlee” *not* “Hey Doc” or “What up Gale?”) and a closing (i.e. Sincerely, Thank You, etc.), as well as a subject line that includes your course number and specific concern (i.e. WGSST2306 final project question).

Attendance, participation, and discussions

Discussion and communication guidelines

- Be respectful in your communication
- Ask questions if you need clarification
- All posts are confidential and should not be shared with others

Course schedule (tentative; subject to change; reading to be posted on Carmen)

Week 1: January 11-17 (Welcome & Introductions)

Week 2: January 18-24 “Art on My Mind”

Read: bell hooks, “Art Matters” + “Art on My Mind” Musing/Meditation 1 due: Your personal artist statement

Week 3: January 25-31 Curatorial Activism

Read: Introduction to Maura Reilly’s *Curatorial Activism*

Kimberly Drew’s *This is What I Know About Art*

Listen: “Kimberly Drew on Making Art Radically Accessible for All” (*NPR*), <https://triad-city-beat.com/unveiling-monuments/>

Musing/Meditation 2 due

Week 4: February 1-7

Decolonizing Art Spaces: Indigenous Arts & Curation

Guest Artist: Winoka Yepa, IAIA Museum of Contemporary Native Arts

Read: Eve Tuck and K. Wayne Yang. “Decolonization is not a metaphor.”

Decolonization: Indigeneity, Educ. & Society, vol. 1, no. 1, 2012, pp. 1-40.

Musing/Meditation 3 due

Week 5: February 8-14

Digital Storytelling, Murals and Immigration

Guest Artist: Lizbeth de la Cruz Santa, Playas de Tijuana Mural Project

Look : <https://lizbethdelacruzantana.com/interactive-digital-mural>

Read: "Migrant Narratives for the UC Davis Global Migration Center (links on CarmenCanvas)

"Engaged Public Scholarship: Playas de Tijuana Mural Project" Musing/Meditation 4 due

Week 6: February 15-21

Art as Resistance: Unveiling Monuments Guest Artist: April Parker, Elsewhere Museum

Look: *April Parker's artist website*

Read: Sayaka Matsuoka, "Artist April Parker's 'Unveiling Monuments is about Reclaiming Space and Demanding Accountability,'" Triad City Beat, 2 Dec. 2020, <https://triad-city-beat.com/unveiling-monuments/>

Carolina Randall Williams, "You Want a Confederate Monument? My Body is a Confederate Monument," *New York Times*, 26, June 2020.

Musing/Meditation 5 due

Week 7: February 22-28

Grand Dame of American Letters: Toni Morrison

Watch: *The Pieces I Am* (Toni Morrison documentary)

Read: Morrison, *What Moves at the Margin* (essay available on Carmen Canvas) Hooks, bell, "Women Artists: The Creative Process"

Midterm due on Sunday, February 28, no later than 11:59 p.m.

Week 8: March 1-7 On the Stage

Guest Artist: TBA

Watch: Smith, Anna Deavere, *Twilight, Los Angeles 1992*. (PBS showing) Read: TBA

Musing/Meditation 6 due

Week 9: March 8-14 Visual Arts & Visual Politics

Guest Artist: TBA

Read: hooks, bell, "Talking Art with Carrie Mae Weems"

hooks, bell, "Straighten Up and Fly Right: Talking Art with Emma Amos" Musing/Meditation 7 due

Week 10: March 15-21

Music, Healing & Community Organizing

Guest Artist: Lauren D. Cunningham, Good Neighbor Movement Reading/viewing assignments: TBA (available on Carmen Canvas) Musing/Meditation 8 due

Week 11: March 22-28 Foodways, Culinary Arts & Community

Guest Artist: Dr. Keitlyn Alcantara Reading/viewing assignments: TBA (available on Carmen Canvas) Musing/Meditation 9 due

Week 12: March 29-April 4 Instructional Break (No Class meeting)

Creative Offering due on Carmen Canvas during the Instructional Break, no later than Thurs., April 1

Week 13: April 5-11 Movement & Somatic Arts Guest Artist: TBA

Reading/viewing assignments: TBA (available on Carmen Canvas) Musing/Meditation 10 due

Week 14: April 12-18

Final Project Presentations (a.k.a. group artist talks)

Week 15: April 19-23

Final Project Presentations (a.k.a. group artist talks)

****Final Projects due during exam period (date TBA)****

Other course policies

Academic integrity policy

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 33355487). For additional information, see the [Code of Student Conduct](#).

As defined in University Rule 3335-31-02, plagiarism is “the representation of another’s works or ideas as one’s own; it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas.” It is the obligation of this department and its instructors to report **all** cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes

place and if the student is found guilty, the possible sanctions range from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple. Always cite your sources' always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism. To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Accessibility accommodations for students with disabilities

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Canvas accessibility \(go.osu.edu/canvas-accessibility\)](https://go.osu.edu/canvas-accessibility)
- [Netflix accessibility Netflix \(https://help.netflix.com/en/node/116022\)](https://help.netflix.com/en/node/116022)
- [CarmenZoom accessibility \(go.osu.edu/zoom-accessibility\)](https://go.osu.edu/zoom-accessibility)

Student Support Policies and Resources

Mental Health Services. As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here: <https://contactbuckeyelink.osu.edu/>

Advising resources for students are available here: <http://advising.osu.edu>

Title IX. Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an instructor. It is

my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Ohio State's campus with the University. Students may speak to someone confidentially by calling 1-866-294-9350 or through the [Ohio State Anonymous Reporting Line](#).

Recovery Support. The Collegiate Recovery Community (CRC) is a supportive peer community on campus for students in recovery from a substance use disorder or who may be currently struggling with substance use. The CRC is located in room 1230 of Lincoln Tower and meets regularly on Wednesdays at 5pm. Stop by or visit go.osu.edu/recovery or email recovery@osu.edu for more information.

Student Advocacy. The Student Advocacy Center can assist students with appeals, petitions and other needs when experiencing hardship during a semester. Learn more at <http://advocacy.osu.edu/>.

SYLLABUS

WGSS 4540: Women of Color: Art, Literature and Culture
WF 2:20-3:40PM
University Hall 086
Spring 2014

- Professor L. Itagaki
- Office Hours: Wednesdays and Fridays 4:00-5:00pm, other times (T/Th/F) by appt., 522 Denney Hall, north corridor. Sometimes committee meetings arise and I need to move my hours. I will announce any changes in class and/or email.
- Mailbox: Department of English, 421 Denney Hall (the box above Itagaki)
- E-mail: itagaki.5@osu.edu. Email is the best way to reach me.
- Course website on Carmen: <https://carmen.osu.edu/>
- This syllabus may be amended by announcements in class, over email and on Carmen. Check your email and Carmen online announcements before class and come to class on time.
- University Escort Service: available after 6pm, 292-3322.

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your needs. Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; [OSU Office for disability Services Web Site: http://www.ods.ohio-state.edu/](http://www.ods.ohio-state.edu) This office coordinates reasonable accommodations for students with documented disabilities.

Course Description:

This course examines literary and filmic texts by and about US women of color over the past three decades. This course will examine the way literary and filmic texts attempt to expose and heal deep political, economic and social rifts in American society, especially over issues of gender and racial justice. We will focus on the narrative elements such as point-of-view, style, structure, and voice. Our topics will include "third-world," transnational, women of color and post-feminisms. This course will continually return to the filmic and literary works with questions of context and influence. How do activists, artists and writers, working within certain contexts, attempt to resolve long-standing political, social and economic issues regarding gender, sexual, and racial justice?

Course Objectives:

- To study major developments in cultural and literary history by and about women of color;
- To examine how these academics, artists, filmmakers, and writers respond to the material conditions of gendered, sexualized, and racialized inequality;
- To develop critical verbal, reading, and writing skills to the senior undergraduate level.

Required Texts:

Course Reader materials on Carmen

Articles

These texts have (CAR) after their titles in the course schedule.

Print out and bring these texts to class

Gloria Anzaldúa, *Borderlands/La Frontera*, excerpts

Julie Barak, "Blurs, Blends, Berdaches: Gender Mixing in the Novels of Louise Erdrich"

James Berger, "Ghosts of Liberalism: Morrison's *Beloved* and the Moynihan Report"

King-Kok Cheung, "The Woman Warrior versus the Chinaman Pacific: Must a Chinese American Critic Choose between Feminism and Heroism?"
 Cathy Cohen, "Punks, Bulldaggers, and Welfare Queens"
 Margaret Cho, *I'm the One that I Want* (excerpt)
 Angela Davis, *Women, Race, Class*, excerpt
 Coco Fusco, "The Other History of Intercultural Performance"
 bell hooks, "Eating the Other"
 Rachel C. Lee, "Where's My Parade?"
 Ernesto Martínez, "Cho's Faggot Pageantry"
 Leslie McCall, "The Complexity of Intersectionality"
 Peggy McIntosh, "White Privilege and Male Privilege"
 Chela Sandoval, "US Third World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World"
 Anna Deavere Smith, introduction to *Twilight: Los Angeles, 1992*
 ____, introduction to *Fires in the Mirror*
 Karah Stokes, "What about the Sweetheart?"
 Debby Thompson, "Is Race a Trope?"
 Paula Weiss, "I'm not a feminist, but..."
 Sau-Ling Wong, "Autobiography as Guided Chinatown Tour? Maxine Hong Kingston and the Chinese American Autobiographical Controversy"
 Jean Wyatt, "Giving Body to the Word: The Maternal Symbolic in Toni Morrison's *Beloved*"
 Naomi Zack, Introduction to *Women of Color and Philosophy*

SBX Bookstore: 1806 North High St., Columbus, Ohio 43201, Phone: (614) 291-9528

Books

Ana Castillo, *So Far From God*, 0393326934 Norton
 Louise Erdrich, *Love Medicine* (Newly Revised Edition), 0061787426 HarperPerennial
 Diana Hacker, *A Pocket Style Manual 5th Ed* 0-312-59324-7 Bedford
 Maxine Hong Kingston, *The Woman Warrior*, 0-679-72188-8 Vintage
 Janet Mock, *Redefining Realness* 978-1476709123 Atria (release date 2/14/14)
 Toni Morrison, *Beloved* 1400033411 Vintage
 Ross Murfin and Surpriya Ray, *The Bedford Glossary of Critical and Literary Terms*, 0-312-46188-1 Bedford
 Anna Deavere Smith, *Twilight: Los Angeles, 1992* 0822218410 Dramatist's Play Service

Secured Media Library: available streamed (go.osu.edu/SecuredMediaLibrary)

Films

Margaret Cho, *I'm the One that I Want*
 Deborah Gee, *Slaying the Dragon*

Logotv.com (Free)

RuPaul's Drag Race

IN-CLASS

Anna Deavere Smith, *Twilight: Los Angeles, 1992*

Recommended:

Diana Hacker, *A Pocket Style Manual 5th Ed* 0-312-59324-7 Bedford
 Ross Murfin and Surpriya Ray, *The Bedford Glossary of Critical and Literary Terms*, 0-312-46188-1 Bedford

College dictionary, I suggest the *American Heritage*, www.dictionary.com, or the Oxford English Dictionary (dictionary.oed.com).

Course Requirements:

Quizzes/Tasks	5%	Pop quizzes, online assignments, graded check +/-check/check –
Writing Assignments (2)	10%	2-3 pages, 5% each, graded check +/-check/check –
Website postings	5%	5 150 words, posted before class discussions on the readings that day by 1:30pm WF , 1% each, 1 per mtg
Short Paper	10%	Essay, 4 pages or 1000-1250 words
Group Presentation	10%	In-class group presentation on secondary reading and bibliography
Final Project	30%	<u>Option 1</u> : Research essay, 8-10 pages or 2000-2500 words) <u>Option 2</u> : Digital Narrative or iBook (individual or group project)
Participation	30%	Contributions in class and web discussions including in-class writing and group work

You must complete all oral and written assignments (2 writing assignments, presentation, essay and final project) or you will fail this course.

- I use +/- grading in this course.
- Please do not tape class lectures and discussions without prior permission from the instructor.

Circulation of student writing:

I will refer to your postings in class discussion. I also teach revision strategies using student writing as examples. I will circulate parts of your written assignments all semester long to exemplify writing problems from which all can learn something; we will use these for in-class revision by the group. By continuing enrollment in this course, you agree to allow your writing be used in group discussion and class exercises.

Plagiarism:

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the professor and/or a disciplinary sanction by the University.

Plagiarism is defined as the use of another's words or ideas, or a paraphrase of another's work without proper attribution. Taking any idea you read in a book, on the internet, or your roommate's paper from last year and presenting their ideas as your own constitutes plagiarism. Plagiarism via the internet is not only dishonest, it's also liable to be caught. Paper assignments for this course do not match well with what's available on the net, and search engines on the net make detection of plagiarism as easy as plagiarism itself.

It is always better, safer, and easier to do your own work and cite your sources than to incur punishment for not doing so. Plagiarizing ideas is a serious matter, punishable with failure in the course, suspension, or expulsion from the University. I am required to report any acts of plagiarism to the Committee on Academic Misconduct and will do so without hesitation. It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of

plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](http://studentaffairs.osu.edu/info_for_students/csc.asp): http://studentaffairs.osu.edu/info_for_students/csc.asp.

If you have further questions or trouble with any of the assignments, consult *A Pocket-Style Manual* and/or please come and talk to me.

Grade scale:

A+ = 13	B+ = 10	C+ = 7	D+ = 4	F = 1
A = 12	B = 9	C = 6	D = 3	
A- = 11	B- = 8	C- = 5	D- = 2	

Check +: A+, 13 Check: A, 12

Check -: You need to follow all the directions on the assignment and will need to resubmit the assignment or receive an F, 1.

FREQUENTLY ASKED QUESTIONS

What do we do in class?

The goals in this course are to encourage you to think, read, write, and *speak* critically about literary texts. Class meetings are the times wherein we synthesize and clarify the main ideas and themes of the text assigned for that session. We arrive at this synthesis in a number of ways. For instance, you may want to ask direct and specific questions about the lectures and the reading. We may focus on one topic, idea and/or text very closely and understand how it relates to the larger course.

This course is also intended to help you build on the skills developed in your required introductory writing course that are necessary to successfully communicate in discussion and writing at the university level. Reading critically, analyzing complex ideas and studying others' modes of argumentation will facilitate both the development of your own ideas and the articulation of your views. Occasionally, we will devote a segment of class to some aspect of writing (e.g., thesis statements).

What should I do in a class discussion?

- Be critical of ideas, not other people.
- Listen to others' ideas, even if you do not agree.
- Try to understand all sides of an issue.
- Speak, even if your thought or idea is incomplete.
- Stick to the subject and verbally signal when you would like to change the topic.
- Avoid long stories, anecdotes or examples.
- Give encouragement and approval to others.
- Seek out differences in opinion among your classmates.
- Be sympathetic and understanding of other views.

You do not need to be eloquent. Be thoughtful, honest, and open. Be prepared to listen to and learn from your classmates, especially from those whose attitudes and perspectives appear to oppose yours.

What does class participation mean?

Active, productive class participation requires the following:

- a) Attendance
- b) Arrival on-time to every meeting. Lateness disrupts the momentum of the class discussion and will only lead you down the path of academic destruction. If you are tardy (more than 5 minutes late) two or more times during the semester, your participation grade is subject to being lowered.
- c) Completion and synthesis of all the reading before class.

How do you grade participation?

A: You make regular contributions to discussion in class and/or online. You encourage, expand or affirm others' ideas, and your comments are succinct, original and thoughtful.

B: You contribute at least once a week in class or online.

C: You contribute occasionally.

D: You make one or two comments during the semester.

F: You attend but say nothing nor contribute to the class discussions online.

Participation is verbal interaction in class and is not synonymous with your attendance; everyone is expected to speak in class during discussions. You are required to respect the contributions of your peers. If you participate in a way that is aggressive, unnecessarily critical, continually interrupt others, ridicule others verbally or non-verbally (rolling your eyes, napping, talking out of turn, whispering, and snickering), you will be asked to leave the room and will receive an F for that day. If you are given to not participating in general class discussions, I strongly suggest posting at the very least 2 times a week.

Do you allow laptops, tablets and smartphones in the classroom?

Yes, provisionally. I allow the privilege and convenience of using of digital technology: laptops, tablets, and smartphones in order to read course texts online. It is cheaper and more convenient to use digital readings, although I find it difficult to take substantive notes on them as in paper copies. However, if students are obviously checking email, texting, chatting on social media (it is very easy for me and other students to tell if this is occurring), not only will the students who violated classroom technologies use policies receive an F for participation that day, I will also IMMEDIATELY REVOKE the privilege of using digital technology in the classroom and students will have to bring paper printouts of the documents to class. **I strongly encourage you all to gently remind your colleagues if they happen to stray into email, texting or chatting on social media to stop so as not to permanently revoke the privileges for all.**

What is online discussion?

There are the more formal web postings of 150 words that set the agenda and tone for class discussion each day. After class, students who did not get a chance to comment in class or who would like to further develop their ideas and increase their participation can write 50-100 words extending class discussion online to the web discussion board. Feel free to contribute as often as you like; the same rules apply as for web postings: **after the first three, responses need to respond to a previous comment.**

What is your policy on absences?

Participation is dependent on attendance. 30% of your grade will come from in-class contributions in discussions, quizzes, peer review, or collaborative projects. In my previous experiences teaching this course, students who were often absent did not perform well on papers and exams because they did not receive the additional tips and suggestions mentioned in class by the professor and students.

If you miss SIX (6) or more class meetings without medical/athletics excuses that have been previously approved by the professor, **you will receive an automatic F in participation:** 6 meetings missed constitute 3 weeks or 20% of overall class time.

What if I arrive late or miss a class?

It is your responsibility to come to class on time. Quizzes, assignments, changes to the syllabus or assignment deadlines, will also be announced at the beginning of class. Quizzes or in-class work cannot be made up.

If you arrive after I have taken attendance, you will be marked absent for the day unless you sign in at the end of class. I will also not repeat for latecomers any announcements I have made at the start of class about deadlines, assignments, or anything else. Everyone should exchange contact information with another student upon whom you can rely for information about classes you miss. I consider it your responsibility to come to class after an absence having been brought up to speed about assignments, handouts, and so on. I will not reply to email asking me to summarize what you missed when you have been absent.

How do I prepare for class?

All reading assignments are to be completed by the date noted on the syllabus. Based on the assigned readings and web postings, you should prepare 2-3 "thought" questions that can be used to launch our discussion and begin your thinking about future papers. While you do not necessarily need to formulate an answer to the question posed, you should be able to convey some broad thoughts. In order to facilitate participation in class discussion, I highly recommend taking notes on the reading. Careful, thoughtful reading and written synthesis will contribute to developing your analytical skills and improving your writing.

What are these "thought" questions?

Ask "how" and "why" questions that generate multiple and contradictory answers and begin thinking where you stand on these controversial issues and why. For example, your questions could address the author's clarity, content, and possible contradictions in the text.

How do I critique a text, an essay, film or novel?

I would suggest keeping a reading journal that notes your questions in response to the readings. It is helpful for discussion, writing your papers and comprehension of the material.

- 1) **Argument/Purpose:** What is the main argument or purpose of this text? Make the best case for the author's style, characterization, plot, and use of literary techniques we learn in class. Read and listen critically and empathetically.
- 2) **Data/Evidence:** What data/evidence does the author provide to support the argument? In literature, what literary devices are used to sway your opinion (eg, characters, tone, metaphors)?
- 3) **Interesting:** What interested you about this reading and why? Think about the reading in relation to your past experiences and understanding. How does this reading shape your viewpoint?
- 4) **[for prose essays] Critical analysis:** This is your view of how the author's case could be made better. The key to critical thinking is calling into question the assumptions, arguments, inferences, and reliability of the evidence presented in the reading. While reading the material, what assumptions has the author made?
- 5) **Suggest more effective alternatives to the author's position; propose additional examples.**

- 6) Think about how the readings each week and between weeks support or contradict each other on important issues.
- 7) [for prose essays] Present your views concisely. Remember try to engage in conversation rather than debate; listen and learn from the author by acknowledging strong portions of their argument.

What are you looking for in postings?

- 1) Informal original ideas and responses to the weekly readings (see above);
- 2) Provocative ideas and opinions;
- 3) To get credit for your postings, **post by 1:30pm W/F**;
- 4) You will receive credit for 1 posting per class meeting, with a maximum of 2 per week (you may post more messages before or after class, but only one will be credited). After three postings, subsequent postings should respond to the ideas in previous postings at least partially. I encourage you to respond to your fellow classmates' postings. Remember to be your own thinker! Responses to other postings should not merely reiterate ideas in the original posting. I will occasionally respond to postings, but this is not an indication of credit.
- 5) Please let me know in advance if you will have difficulty in accessing a computer and/or the Internet, and we can make alternate arrangements for this requirement.

What are you looking for in papers?

All papers should be stapled, typed, double-spaced, in 12 pt. font, and with 1-inch margins. Please follow the style sheet in the course reader. Pages should be numbered with your last name at the top right of each page. I do not accept folders or loose sheets of paper. Be sure to back up written work on disk.

How should I write papers?

We will have workshops in class to work on your writing. In writing your papers, focus on these 4 areas:

Argument:

- Does your thesis provide an interesting and original way of interpreting the text?
- Is your thesis small and detailed enough in scope to be developed fully within the page limit?

Evidence/Analysis:

- Is there specific textual evidence and literary analysis (close readings of words or phrases, for example)? Is plot summary kept to a minimum? Does all evidence support your thesis?

Logical Development:

- Are there transitions between paragraphs to signal how each major example relates to your thesis?
- Do you explain (in transitions) the development of your argument from paragraph to paragraph?

Style/Clarity: Consult *A Pocket-Style Manual* and/or talk to me if you have any questions about grammar.

- Is your prose relatively free of grammatical errors?
- Do you punctuate, quote text, and cite page numbers correctly?
- Do you use active voice instead of passive voice?

What is your policy on late papers?

Late papers lose one full letter grade for each weekday they are late. Papers over one week late will automatically receive an F. Please let me know before the paper deadline if you have a medical excuse (attach signed form to paper) or other extenuating circumstances that might require a late submission.

What happens during office hours?

I encourage you to come to office hours to discuss your writing on an individual basis. I would like to meet with you at least once this semester for a scheduled individual conference to evaluate your progress in the course. Think of this meeting as getting the most of your college education. I especially encourage you to see me before papers are handed in to focus your ideas and then after papers are handed back so that we can talk about your writing and ideas in further detail. In my experience, students who see me in office hours write better papers, and thus, office hours have numerous benefits:

- (1) You explain your ideas to me, and I better understand what I eventually read in your paper;
- (2) In talking through your ideas, you further clarify your own;
- (3) You can anticipate possible objections and modifications your potential reader (me) would have to your thesis.

Tips for success in this course and college in general:

- Prepare questions and tentative responses with evidence from the text *before* class.
- Evaluate your strengths and weaknesses now, before grading assessments begin. For example, do you have grammar trouble? Are you shy or hesitant to speak in class? Do you procrastinate? Do you have trouble organizing your ideas? What were the main critiques of your performance from previous instructors? Come into office hours and we can work on these things together.

The Writing Center offers the following free services to members of the OSU community:

- Help with any assignment (ranging from lab reports to dissertations) at any stage of the writing process (brainstorming, thesis development, revising, etc.).
- Face-to-face, 50 minute tutorials by appointment at our main location in 4120A Smith Labs, Monday through Friday!
 - Online tutoring sessions via Carmen by appointment.
 - Walk in appointments at our two satellite locations!
 - Smith-Steeb dorms, Monday-Wednesday, 7-9pm.
 - Thompson library 1st floor, Monday-Thursday, 11am-1pm and 5-7pm.
 - Online appointment scheduling, available 24/7.
- Please visit <http://cstw.osu.edu> or call 688-4291 to make an appointment.

WGSS 4540: Course Schedule (Spring 2014)

- (SML): available streamed on Secured Media Library (go.osu.edu/SecuredMediaLibrary)
- Readings should be completed before class meeting.
- (CAR): available on CARMEN.

Print out and bring these texts to class.

- All assignments are due on CARMEN dropbox by 4pm
- This schedule may be amended by announcements in class and online. Check Carmen and your email daily. Come to class on time.
- If a text is discussed over 3 class days, you are responsible for the 1st third the 1st day, the 2nd third the 2nd day, etc. Respond to the text accordingly for your posting, i.e., discuss an occurrence unique to the last third in the posting for the third day of the text.

WEEK 1 Asian Pacific American Heritage Month (APAHM)

W 1/8 Introduction: What is feminism? Who is a feminist? What is women of color feminism? Who is a woman of color?

F 1/10 NO CLASS—*Slaying the Dragon* (SML)

WEEK 2

M 1/13 TASK: Individual Tumblr blogs: choose 5 links that visually and textually define what you believe to be a woman of color identity and/or women of color feminism. Post your link on Carmen discussion board post with a brief 150-word explanation.

W 1/15 Weiss, "I'm not a feminist, but..." (CAR); McIntosh, "White Privilege and Male Privilege" (CAR)

XC EVENT W 1/15, 7 p.m., Cartoon Room, Ohio Union (Asian Pacific American Heritage Month), "Becoming Miss America: South Asians, Beauty Pageants, and Cultures of Citizenship" Professor Baki Mani, English, Swarthmore College

XC EVENT TH 1/16, noon-1:30 168 Dulles, Workshop and Discussion with Professor Mani, [rsvp to Professor Wu.287@osu.edu](mailto:rsvp@osu.edu)

F 1/17 Zack, Introduction to *Women of Color and Philosophy* (CAR), hooks, "Eating the Other" (CAR)

WEEK 3

W 1/22 Sandoval, "US Third World Feminism," (CAR)

F 1/24 McCall, "The Complexity of Intersectionality," (CAR)

WEEK 4

XC EVENT Jan. 27 Screening of *Somewhere Between*, a documentary about transracial adoptees, and discussion with Dr. Kimberly McKee,

W 1/29 Collins, *Black Feminist Thought*, 2nd edition, excerpt

F 1/31 Collins, *Black Feminist Thought*, 2nd edition, excerpt; Cohen, "Punks, Bulldaggers" (CAR)

WEEK 5 United Black World Month

XC EVENT 2/3-4 Hiphop Literacies Conference: Working Conference for Social Change

W 2/5 *Beloved* (1)

PRESENTATION: Davis, *Women, Race, & Class*, excerpt (CAR)

F 2/7 *Beloved* (2); *The Moynihan Report*, excerpt

PRESENTATION: Berger, "Ghosts of Liberalism" (CAR)

WEEK 6

M 2/10 WRITING ASSIGNMENT #1, 2 pages **due 4pm, Carmen dropbox**

W 2/12 *Beloved* (3)

PRESENTATION: Wyatt, "Giving Body to the Word" (CAR)

F 2/14 Mock, *Redefining Realness*WEEK 7**W 2/19** Anzaldúa, *Borderlands/La Frontera*, excerpt (CAR); Castillo, *So Far from God* (1)PRESENTATION: Anzaldúa, *Borderlands/La Frontera*, excerpt (CAR)**F 2/21** Castillo, *So Far from God* (2)

PRESENTATION: Delgado, "Forms of Chicana Feminist Resistance" (CAR)

WEEK 8**M 2/24** **ESSAY, 4 pages or 1000-1250 words due by 4pm****W 2/26** Castillo, *So Far from God* (3)

PRESENTATION: Morrow, "Queering Chicano/a Narratives" (CAR)

F 2/28 *The Woman Warrior* (1)

PRESENTATION: Wong, "Autobiography as Guided Chinatown Tour?" (CAR)

XC EVENT Feb. 27, 12-1:30, 168 Dulles Professor Daniel Kim, Brown University. Manuscript workshop for Professor Itagaki, *Racial Burnout: The 1992 Los Angeles Crisis and the Cultural Politics of the Post-Civil Rights Era.*WEEK 9 Women's History Month**W 3/5** *The Woman Warrior*, excerpt (2); *China Men*, excerpt (CAR)

PRESENTATION: Cheung, "The Woman Warrior versus the Chinaman Pacific" (CAR)

XC EVENT W 3/5 5:00 PM - 6:30 PM "Latinas Making a Difference: Maria Hinojosa,"

Performance Hall, Ohio Union

F 3/7 *The Woman Warrior* (3)IN-CLASS FILM: *Slaying the Dragon Reloaded*WEEK 10—M-F 3/10-14 SPRING BREAK—HOLIDAYWEEK 11**XC EVENT W 3/19** 4:30 PM - 6:00 PM Ana Castillo, Great Hall Meeting Room, Ohio Union**W 3/19** Muñoz, *Disidentifications*, excerpt (CAR); Garber, *Vested Investments*, excerpt (CAR)**F 3/21** RuPaul's book *Lettin' it All Hang Out*, excerpts; RuPaul's Drag Race (logotv.com) Guest speaker: John PetrusWEEK 12**W 3/26** **IN-CLASS FILM** *Twilight: Los Angeles, 1992***F 3/28** *Twilight*, Smith, *Twilight: Los Angeles, 1992*; Introduction to *Fires in the Mirror* (CAR);Introduction to *Twilight* (CAR)

PRESENTATION: Thompson, "Is Race a Trope?"

WEEK 13**M 3/31** WRITING ASSIGNMENT #2, 2 pages **due 4pm, Carmen dropbox****W 4/2** Cho, *I'm the One that I Want* (SML); Cho, *I'm the One that I Want* (excerpt) (CAR)

Martínez, "Cho's Faggot Pageantry"

F 4/4 Cho, *I'm the One that I Want*

PRESENTATION: Lee, "Where's My Parade?" (CAR)

WEEK 14 American Indian Awareness Week**W 4/9** Erdrich, *Love Medicine* (1)

PRESENTATION: Stokes, "What about the Sweetheart?" (CAR)

F 4/11, Erdrich, *Love Medicine* (2)

PRESENTATION: Barak, "Blurs, Blends, Berdaches: Gender Mixing" (CAR)

WEEK 15

M 4/16 Final Project meetings

W 4/18 Final Project meetings

WEEK 16

W 4/23 4-5:45pm FINAL PROJECTS DUE IN CLASS Presentation of final projects

Digital Narratives showing, iBook demonstration, or brief 5-min presentation of final paper argument and topic. Attendance is NOT optional.

5 postings due, collated on Carmen

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: WGGST 4540

Instructor: Dr. E. Gale Greenlee

Summary: Women of Color: Art, Literature and Culture

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> Carmen Office 365
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> Zoom Carmen discussion board postings Netflix
6.3 Technologies required in the course are readily obtainable.	X			All materials are available free of charge or for a nominal charge.
6.4 The course technologies are current.	X			All technologies are web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.		X		Add privacy policy for Netflix.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.		X		Links to 8HELP are provided. Add support link for Netflix.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.		X		Add statement a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.		X		Add statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.		X		Add statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			ASC Distance Learning Syllabus Template is used.
8.2 Information is provided about the accessibility of all technologies required in the course.		X		Add accessibility policy for Netflix.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with

				<p>embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser.</p>
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Reviewer Information

- Date reviewed: 12/22/2020
- Reviewed by: Ian Anderson

Notes: Remove reference to Desire2Learn as we now use CarmenCanvas for our LMS. Add assignment details including dates to the weekly breakdown. Consider using the 2021 ASC Distance Learning Syllabus Template.

^aThe following statement about disability services (recommended 16 point font):
 The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <https://contactbuckeyelink.osu.edu/>