

Term Information

Effective Term Summer 2021
Previous Value Spring 2015

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)?

As a cross-listed course, AfAmASt will also be able to teach this course DL.

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	2367.04
Course Title	Black Women Writers: Text and Context
Transcript Abbreviation	Blk Women Writers
Course Description	Writing and analysis of black women's literary representations of issues in United States social history.
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
<i>Previous Value</i>	<i>No</i>
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, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites

Prereq: English 1110 and Soph standing.

Previous Value

Prereq: English 1110 (110), and Soph standing.

Exclusions

Not open to students with credit for AfAmASt 2367.04

Previous Value

Not open to students with credit for 367.04 or AfAmASt 2367.04 (367.04)

Electronically Enforced

No

Cross-Listings

Cross-Listings

Cross-listed in AfAmASt.

Subject/CIP Code

Subject/CIP Code

05.0207

Subsidy Level

General Studies Course

Intended Rank

Sophomore

Requirement/Elective Designation

General Education course:

Level 2 (2367); Literature; Social Diversity in the United States

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

- Fulfills GE: Writing and Related Skills - Level 2, Diversity - Social Diversity in the United States. and literature GEC.

Content Topic List

- Selected topics by black women writers
- Slavery and emancipation
- Black women and activism
- Black women and mainstream politics
- Black women and work
- Black women and sexualities
- Black women and family
- Black women and violence
- Black women and physical and mental health
- Black women and popular culture

Sought Concurrence

No

COURSE CHANGE REQUEST
2367.04 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
01/26/2021

Attachments

- WGSST 2367.04 ASC Tech Review.docx: ASC Tech Checklist
(Other Supporting Documentation. Owner: Stotlar, Jacqueline Nicole)
- 2367.04 Little Syllabus (SP20).docx: Syllabus
(Syllabus. Owner: Stotlar, Jacqueline Nicole)
- WGSST 2367.04 SU20 DL.docx: DL Syllabus
(Syllabus. Owner: Stotlar, Jacqueline Nicole)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stotlar, Jacqueline Nicole	01/07/2021 02:56 PM	Submitted for Approval
Approved	Winnubst, Shannon	01/07/2021 03:34 PM	Unit Approval
Approved	Haddad, Deborah Moore	01/07/2021 03:52 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	01/07/2021 03:52 PM	ASCCAO Approval

Women's, Gender and Sexuality Studies 2367.04
Black Women Writers: Text and Context
Teachings in Temporality
SU20 6-wk ONLINE
May 13th – June 22nd

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. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. 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; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Instructor: Deja Beamon, MA
Email: beamon.10@osu.edu
Office Hours: by appointment

Course Description:

In this course, we will study blackness as inherited lineage through various genres of writing, including historical fiction, science fiction, memoir, poetry, music, and short essays. By focusing on the time and place tied to lineage, we will question how identities are formed and how historical events come to be a part of individual's understandings of self. These questions will lead to an understanding of identity as multifaceted; at all times, individual, generational, situational, constructed; essentially dependent on time and place. We will move with these questions to position ourselves and the ways our lives are knowingly and unknowingly tied to each other as well as the planet.

General Education Requirements

This course fulfills three General Education (GE) requirements as detailed below:

Writing and Communication, Level Two

Goals: Students are skilled in written communication and expression, reading, critical thinking, oral expression and visual expression.

Expected Learning Outcomes

1. Through critical analysis, discussion, and writing, students demonstrate the ability to read carefully and express ideas effectively.
2. Students apply written, oral and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.
3. Students access and use information critically and analytically.

This course fulfills these goals by requiring students to respond to the texts in various ways and to employ a critical lens in their responses.

Literature

Goals: Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.

Expected Learning Outcomes

1. Students analyze, interpret, and critique significant literary works.
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

This course fulfills these goals by exposing students to literature and common literary techniques to aid with understanding and interpretation of texts.

Diversity: Social Diversity in the U.S.

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes

1. Students describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

This course fulfills these goals by exposing students to feminist theory as a way to make race, gender, sexuality, etc. a center point in all analysis.

Course Structure

1. Our course begins every week on Mondays (except the first week). I will release a new module by noon.
2. Each week, I will provide you with an introductory video and a slideshow. Please watch the introductory video before completing assigned material for the week.
3. There may also be imbedded multimedia for you to engage with in the slideshow.
4. I will communicate any updates to the class through announcements on Carmen, so I suggest you have notifications turned on for these.

Deadlines for other participation/assignments can be found below.

Required Texts:

- Parable of the Sower by Octavia E. Butler

Course Requirements and Grading:

- **Participation/Discussion Boards 40%**
- **Short Paper 30%**
- **Final Portfolio 30%**

Participation

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Engaging with instructor provided material:**

Each week I will upload a video recording of myself as well as a slideshow/presentation of some sort. Be sure to watch the video and maneuver through the slideshow prior to or during reading. I will use the videos to provide context to the week's lesson and prepare you to engage with the discussion lead by your classmates.

- **Engaging with texts:**

This course requires a large amount of reading with quick return times. However, do not be intimidated. We will be reading from a variety of genres – a hundred pages of fiction is a faster read than say a hundred pages of a research paper. Try not to let the reading load make you anxious but also plan on setting time aside for this portion of the course.

- **Logging in: AT LEAST THREE PER WEEK**

Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.

- **Participating in discussion forums: WEEKLY POSTS AND RESPONSES TO CLASSMATES**

Our main way of engaging as a class is through discussion boards. You have all been assigned a week in which you must initiate discussion. If you are not initiating that week,

you are required to respond to **two** initiating posts. Your post should engage some part of either my lecture and video recordings, or your own observations of the text, relating to the themes of the course. Deadlines can be seen in the chart below. I will have rubrics for what makes a good discussion post linked on Carmen.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<i>I release new course content.</i>				Initiating discussion posts due by 8pm.		Responding discussion posts due by 8pm.

Papers

You will complete **one short paper** for this course. The short paper will work to ensure you understand the driving inquiries of the course. A complete rubric will be available on Carmen.

Final Portfolio

In lieu of a traditional final paper, you will be required to hand in a final portfolio. This portfolio must include:

- Short paper with instructor edits incorporated
- Your initiating discussion posts
- Weekly to-dos
 - **I have also included weekly to-dos on the syllabus. These are more so small tasks to complete while reading that will be part of your portfolio. In comparison to the discussions, these are personal meditations on the texts to draw connections between yourself and the material. While discussion will deal more with the thematic and specific sections of the text, weekly to-dos will attempt to create a more dynamic learning experience.**
- A 4-6-page analysis of texts from the course in relation to current events (rubric to be posted on Carmen)
- A creative component that works through themes of the class
 - You will fill out a form indicating what you plan on doing for this part the beginning of week 5. I will then give you feedback and help make this component manageable.
 - Examples include poems, songs, dances, video interpretations, personal essays

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

Late Work

Assignments are due at the date and time stated on the syllabus. Late assignments will not be accepted unless confirmed by me **prior** to due date. Since due dates are made explicit on the syllabus, please plan accordingly.

Technology

For help with your password, university e-mail, 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 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

Baseline technical skills necessary for online courses

- Basic computer and web-browsing skills
- Navigating Carmen

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

Necessary software

- [Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
 - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
 - Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

- Video recording software: I use QuickTime to record my videos. It does take a while to transfer onto YouTube. I'm sure YouTube can be used. Skype also has a business meeting recording setting that you all can use. Let me know what works best at the end of the semester.

Academic Integrity/Plagiarism

Students are expected to maintain complete academic integrity. Please become familiar with the departmental statement on plagiarism:

As defined by 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.” Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, 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 punishment ranges 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 works that is not his or her own and plagiarism search engines make documenting the offense very simple. You should always cite your sources (I can help you with this if you are unfamiliar with proper styles of documentation). Always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism. Always see your TA or professor if you are having difficulty with an assignment. 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!**

Writing Center

Your professor is available to assist you with assignments and help you improve your work. The university also provides an incredible writing resource with the University Writing Center. The Writing Center allows you to make appointments to get assistance from trained writing tutors! To utilize this university sponsored service, contact the Writing Center at (614) 680-4291 or visit their website at <http://cstw.osu.edu/writingCenter/default.cfm>

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>

Course Schedule

*I reserve the right to make changes to the class reading schedule and syllabus overall. Students will be made aware of such changes via electronic communication and the changes will automatically become part of the course syllabus.

	<u>To Do</u>	<u>To Read</u>
<p><u>Week 1</u> 05/13-05/17</p> <p>Foundational Forms</p>	<ul style="list-style-type: none"> • Record a Video Introduction; post in Introduction Discussion Board • Create a concept map to use throughout the semester based off the lecture and your understandings of the readings. 	<ul style="list-style-type: none"> • “The Social Construction of Black Feminist Thought” by Patricia Hill Collins (CAR) • “A Litany for Survival” by Audre Lorde (CAR) • “won’t you celebrate with me?” by Lucille Clifton (CAR) • “A Black Feminist Statement” by the Combahee River Collective (CAR) • Womanist definition from Alice Walker (CAR)
<p><u>Week 2</u> 05/18-05/24</p> <p>Theorizing Time</p>	<ul style="list-style-type: none"> • Think of a term similar to “wake” that might encompass a part of your history. • Tangentially, what archives hold your past? Identify one material, often misinterpreted space and redefine it. 	<ul style="list-style-type: none"> • “In Search of Our Mothers’ Gardens” by Alice Walker (CAR) • Chapter 1 from <i>In the Wake</i> by Christina Sharpe (CAR) • Excerpt from <i>Wayward Lives, Beautiful Experiments</i> by Saidiya Hartman (CAR)

<p><u>Week 3</u></p> <p>05/25-05/31</p> <p>Past(s)</p>	<ul style="list-style-type: none"> • Draw a timeline that encompasses various moments from this week’s readings/listening. What stood out to you and how would you organize it? These timelines can be linear or a linear. 	<ul style="list-style-type: none"> • Prologue from <i>Lose Your Mother</i> by Saidiya Hartman (CAR) • Excerpt from <i>The Dew Breaker</i> by Edwidge Danticat • Excerpt from <i>Homegoing</i> by Yaa Gyasi - https://lithub.com/homegoing/ • Episodes 1 & 2 from the 1619 Podcast from the New York Times - https://open.spotify.com/show/7j5MhJCMBvOjF1Asi9LPLX?si=mEmTQJ4oT5a iJlEMoSddFA
		<p><u>Paper 1 Due on July 1st by 11:59PM</u></p>
<p><u>Week 4</u></p> <p>06/01-06/07</p> <p>Future Perfect</p>	<ul style="list-style-type: none"> • Draw a representation of the world Olamina lays out for us. Build off the question from this week's discussion board. • Create a map of the characters Lauren encounters once she is outside of the walls. Note distinguishing characteristics or personality flaws. 	<ul style="list-style-type: none"> • Beginning through Chapter 18 ; <i>Parable of the Sower</i> by Octavia E. Butler
<p><u>Week 5</u></p> <p>06/08-06/14</p> <p>Earthseed</p>	<ul style="list-style-type: none"> • Create your own Earthseed excerpt, incorporating scenes from the book as well as brown and gumbs engagement with the text. Try to stay within Lauren's voice and general parameters of Earthseed within your passage with a paragraph explanation included. 	<ul style="list-style-type: none"> • Chapter 19 to the end; <i>Parable of the Sower</i> by Octavia E. Butler • Introduction from <i>Emergent Strategy</i> by adrienne maree brown (CAR) • Excerpt from <i>M Archive</i> by alexis pauline gumbs (CAR)

<p><u>Week 6</u> 06/15-06/22</p> <p>Fleeting Presence</p>	<ul style="list-style-type: none"> • Think of a few titles for personal essays you might write. Be cognizant of Cottom’s critique of personal essays. But stay true to your identities and histories. 	<ul style="list-style-type: none"> • Excerpt from <i>Thick</i> by Tressie McMillan Cottom (CAR) • Excerpt from <i>The Source of Self Regard</i> by Toni Morrison (CAR) • “The Transformation of Silence into Language and Action” by Audre Lorde (CAR)
		<p><u>Final Portfolio due 06/29 at 11:59PM</u></p>

Women's, Gender, and Sexualities Studies 2367.04
African and African American Studies 2367.04
Black Women Writers: Texts & Contexts
W/F 12:45pm – 2:05pm
Evans Lab 2002

Instructor: Mahaliah Little, MA

Office Hours: Wednesday 10am-12pm or by appointment

Office: 037 University Hall

Email: little.516@osu.edu

Disability Statement

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. You are also encouraged to register with Student Life Disability Services to establish reasonable accommodations. 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; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Please notify me of any and all accommodations ASAP so that they may be implemented in a timely fashion.

A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other and alcohol use among the top ten health impediments to academic performance. Students experiencing personal problems or situational crises during the quarter are encouraged to contact OSU Counseling and Consultation Services (614-292-5766) for assistance, support and advocacy. This service is free and confidential.

Course Description:

This course will enhance students' critical and analytical reading and writing skills through an interdisciplinary analysis of literature written by black women. The interdisciplinary content of this course – a combination of literary, social, political and cultural readings – will enable the

student to read, discuss, and write about how African American female authors have historically depicted and interpreted their own socio-political and cultural status in the USA and across the diaspora. **This is a reading and writing intensive course.** Students may also occasionally be asked to listen to podcasts or engage in reading circles during class time in which selected reading sections will be read aloud with theatrical inflection.

My section of this course will center around a hallmark literary technique found in black women's writing in the United States, West Africa, the Caribbean, and across the diaspora: magical realism. Magical realism is "a literary or artistic genre in which realistic narrative and naturalistic technique are combined with surreal elements of dream or fantasy." Each of the black women writers we will read this semester weave the fantastic with the mundane, the surreal with the unremarkable, and the supernatural and spiritual with the traumatic to bring their stories to life and speak to the experiences of marginalized people.

****Course Disclaimer:** *According to the credit hour formula, each 3-credit hour course requires 126 hours of dedicated (in-class/study) time per term. This means that in order to achieve an average grade of "C" In this course, prepare to devote approximately 9 hours per week to reading, research and writing***

This course fulfills **three General Education (GE) requirements** as detailed below:

⊥ ***Writing and Communication, Level Two***

- ⊥ **Goals:** Students are skilled in written communication and expression, reading, critical thinking, oral expression and visual expression.
- ⊥ **Expected Learning Outcomes:**
 1. Through critical analysis, discussion, and writing, students demonstrate the ability to read carefully and express ideas effectively.
 2. Students apply written, oral and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.
 3. Students access and use information critically and analytically.
- ⊥ *This course fulfills these goals by requiring students to engage with and respond to assigned texts in an array of approaches that necessitate substantive comprehension, analysis, and synthesis.*

⊥ ***Literature***

- ⊥ **Goals:** Students evaluate significant texts in order to develop the ability to analyze the impact of historical context on authors and texts; interpretation and evaluation; and critical listening, reading, thinking, and writing.
- ⊥ **Expected Learning Outcomes**
 1. Students analyze, interpret, and critique significant literary works.
 2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

I reserve the right to make changes to this syllabus at any time, with sufficient notice. I will announce any and all changes and discuss them with students.

- ⊥ *This course fulfills these goals by exposing students to a varied assortment of Black women's literature as well as companion-pieces explaining common literary and stylistic themes across the works of the selected Black women authors in order to facilitate student interpretation and engagement with the texts.*
- ⊥ **Diversity: Social Diversity in the U.S.**
 - ⊥ **Goals:** Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.
 - ⊥ **Expected Learning Outcomes**
 1. Students describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
 2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.
 - ⊥ *This course fulfills these goals by offering students feminist theoretical and methodological tools that ground race, gender, sexuality, etc. as center point in all analysis.*

Course Objectives:

Students will be able to engage with various works of literature by black women, become better-versed in black women's literature; Understand, define, and identify elements of magical realism and magical feminist realism in works of fiction, and utilize elements of magical realism in their own experimental works of fiction; and synthesize common elements from various works by black women authors with a concise and persuasive argument/thesis.

Required Texts:

PLEASE PURCHASE HARD COPIES OF THESE TEXTS UNLESS OTHERWISE ARRANGED WITH ME BEFOREHAND

What It Means When a Man Falls from the Sky (ISBN-13: 978-0735211025)

Come, Let Us Sing Anyway by Leone Ross (ISBN-13: 978-1845233341)

Song of Solomon by Toni Morrison (ISBN: 1-4000-3342-X)

Sing Unburied, Sing by Jesmyn Ward (ISBN-13: 978-1-5011-2606-2)

I have not ordered these books from Barnes & Noble because they're far more affordable through Amazon. New copies of these novels average around below < \$15; used ones, for far less. The ISBNs I've provided are for the editions of the book I have. You don't have to get the same copy as me, but it would help with pagination. There are copies of these books available at Thompson & 18th Avenue Libraries as well, and through OhioLINK

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For the first week of class, readings will be available on Carmen to allow you time to order the required texts for the course. **You will be expected to bring hardcopy books to class from Week 2 onward.** If you are having difficulty purchasing or order books for the course, come and see me.

Additional essays, short stories, and links to podcasts will be posted on the site Carmen page under the “files” tab. See the course schedule for additional assigned materials. Any source that will be made available online will have (CAR) beside it on the course schedule.

I reserve the right to alter reading assignments with adequate notice

This course will require reading of assigned texts, active participation in class discussions, and consistent class attendance.

I will take attendance via short free-writes at the beginning of class each day. I may ask questions about story themes, a major event from the readings, or about literary devices and examples of them. I generally ask these questions within the first 15mins of class; if you come in late or otherwise miss the free write, you’ll be marked absent for that class period. See the attendance policy on page 5.

I do free writes in lieu of reading quizzes to check for comprehension; if discussion begins to suffer because assigned reading isn’t being completed, I reserve the right to give pop reading quizzes.

Assignments and Evaluation:

ALL ASSIGNMENTS MUST USE MLA 8TH ED. FORMATTING: 12pt Times New Roman font; 1” margins; single spaced heading and double-spaced body paragraphs. MLA 8th edition should be used to format in-text, parenthetical citations as well as Works Cited pages.

For MLA formatting help, check out: <https://owl.english.purdue.edu/owl/resource/747/24/>

Attendance – See Policy on Page 5

Critical Responses (CRs) (2 per semester, 15pts each): 30pts

Text Preps (2 per semester, 10pts each): 20pts

Creative Short Story (Midterm): 25pts

Final Seminar Paper: 25pts

Grading Scale:

A+: 100-95

A: 95-90

B+: 89-85

B: 84-80

C+: 79-75

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C: 74-70
D: 69-65
D-: 64-60
60 & below: F

Weekly Reading: Readings will be assigned for the week. You will find in the course schedule that the assigned weekly reading will be broken up equally between our two class meetings (every Tuesday and Thursday). Generally, several chapters or short stories will be assigned per class period, depending on the length of the chapters or short stories. Because we're reading fiction in this class, I expect us to keep a consistently-paced schedule. This is riveting and easily-read material; it is the themes and underlying subject matter that will take some time to unpack during class seminars.

Note: We'll read short stories before the midterm and begin our novels afterwards.

Thoughtful Participation: Class participation is essential; this is a discussion-based seminar. I understand that some students are not as comfortable speaking aloud in classroom settings, and the questions I ask for about the reading at the beginning of class are designed to be a low-stress way for everyone to offer their perspective to class discussion.

Attempting at least one comment, question, or contribution per class is a good personal plan for everyone to adhere to. See criteria for participation above, and when in doubt, share what you wrote for the free write that day. Our time together is limited, and you may not always get called on, but please know that I keep track of active listeners and attempts to engage.

****Consistent lack of engagement, completing work for other courses, internet or phone browsing during class, or lack of participation can result in being counted as absent****

Attendance is MANDATORY. Students are permitted two absences without penalty for the semester. Each additional absence will result in a penalty of two (2) points from your final grade. It is the student's responsibility to contact me *prior* to missing a class either in person or via email, with documentation of an illness or unavoidable absence (familial emergency, need to appear in court, etc.) to have an absence excused.

Late Work: All due dates are printed on the syllabus and listed on the Carmen assignments page. Only the Extra Credit responses have flexible due dates throughout the semester based on when or if you choose to visit the Writing Center. Because all due dates are presented up front, late work is **highly discouraged**. Carmen drop boxes for dated/timed assignments will close after the due date has passed. If you are experiencing difficulties of any kind or some sort of harrowing circumstance, reach out to me for additional assistance.

I reserve the right to make changes to this syllabus at any time, with sufficient notice. I will announce any and all changes and discuss them with students.

Critical Responses: These are 2 full page (minimum required length) assignments that are designed to get you comfortable with writing about texts long before the midterm or final are due. CRs are your chance to delve deeper into a collection of short stories we've discussed in class. Is there a theme from several stories we only touched on in our seminar discussions that you want to elaborate upon? How about a writing technique that you find useful or engaging? Did you think of other stories, books, or movies while reading one or several of these stories? Walk me through how you processed these collections. You choose your topic, but I encourage you to talk them over with classmates or myself, to solidify a direction and argument before the assignment is due.

Both CRs are due before the midterm. **The first, due January 24th and the second, February 12th. Both are due at or before 5pm.**

Text Preps: Over the course of the semester, **two Text Preps** will be turned in via Carmen. Example author profiles can be found on the course's Carmen page under the "files" tab. Author profiles are short assignments that are meant to familiarize students with the black women authors we discuss beyond surface-level knowledge of what they've written. Two TPs are due over the course of the semester, each one, after the midterm. **The first is due February 19th; the second, March 20th. Both are due at or before 12pm.**

Prepare a detailed outline. Do not submit essay format. Include:

1. Two significant (remarkable/ historically noteworthy) biographical notes about the author (with sources cited properly using MLA 8th edition format). Indicate WHY you deem each point to be noteworthy. These should be items about the writer's life—NOT about the writer's works.
2. Highlight two or three of the author's most significant (prize-winning, pace-setting) publications. Please do NOT merely list all of the author's works. Indicate what prizes or important landmarks were achieved with the two or three works you list. Keep in mind that authors (especially living authors) may have achieved honors or published works not included in older texts or publications. Likewise, some honors accrue posthumously.
3. Two targeted quotations from the assigned novels by the author, designed to stimulate lively discussion in class. Be sure to maintain [or restore in brackets] full context for the quotations, and cite properly. State your question following the quotations. Do NOT use secondary sources about the author. Please follow the quoted passage with your question(s) for the class.
4. A works cited section for any and all texts referenced, including assigned texts referenced in the author profile.

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Extra Credit: Over the course of the semester, visits to the Writing Center will be incentivized. After visiting the Writing Center or making an appointment with the Writing Center, students may turn in a 1pg double-spaced 12pt font 1” margin reflection on how things discussed at the meeting impacted their writing or overall assignment.

You will notice that the Extra Credit assignment dropboxes on Carmen are listed with a “0” point value. These assignments will not count against you if you do not complete them but will add 2pts per Extra Credit assignment submission if you do.

Each write up can be turned in via Carmen dropbox for 2pts added to their overall final grade. **Students may complete a total of 2 extra credit assignments. These responses can be turned in no later than 1 week after making a Writing Center appt.**

Academic Misconduct 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.

Title IX Statement

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, Kellie Brennan.

Student Advocacy Center Statement

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/>.

Mandatory Reporting Statement

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.

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Writing Center

In addition to the writing help/guidance I can offer you, the Writing Center is available to assist you with assignments and to help you improve your work.

The Writing Center offers free help with writing at any stage of the writing process for any member of the university community. During our sessions, consultants can work with you on anything from research papers to lab reports, from dissertations to résumés, from proposals to application materials. Appointments are available in-person at 4120 Smith Lab, as well as for online sessions. You may schedule an in-person or online appointment by visiting WCOOnline or by calling 614-688-4291. Please note that the Writing Center also offers daily walk-in hours—no appointment necessary—in Thompson Library. You do not have to bring in a piece of writing in order to schedule a writing center appointment. Many students report that some of their most productive sessions entail simply talking through ideas. Please check out our Services page for the types of consultations we provide. We also maintain a Writing Resources page with writing handouts and links to online resources.

Explicit Content Statement/Absence of Trigger Warnings:

This course will contain some material of an explicit nature. Students should be aware that they will be engaging with material they may find offensive, but will be asked to respectfully engage with the material, their fellow students, and myself. If a student is uncomfortable with any particular portion of the material, the student should let me know.

I do not offer trigger warnings, as much of the material we discuss is potentially sensitive in nature, as your instructor, I do not want to insinuate that say, sexual violence is a more harrowing topic than racial violence (nor would I offer a trigger warning for one and not the other, or both, when for so many, they intersect). I borrow a phrase from my adviser, Dr. Treva Lindsey, and encourage you all to approach this as a **brave space**. We all come into university spaces with our own life experiences, so anything can potentially trigger anyone. It is our collective responsibility to regard one another with care and demonstrable concern, and to be respectful even in our disagreements.

This class requires difficult discussions about a wide range of topics.

RESPECT

Students are expected to be respectful at ALL TIMES.

1. Cell phone usage (calls, texts, e-mails, etc.) will not be permitted during class. Please turn off or silence your phone during class.
2. Students can access copies of course readings electronically using laptops or tablets, but if I notice browsing on websites unrelated to class content becomes a problem, I will ask students to limit their usage of laptops or bring hard copies of readings to class; of course, there are extenuating circumstances. Keep in mind though that this is a discussion-heavy course. Electronics should only enhance our discussion, not diminish it.
3. No taping, filming, or photography in class without my prior permission (whether by camera, cell phone, or other means). These activities often distract and inhibit learning

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and may infringe upon privacy rights or copyright. These activities also tend to negatively affect classroom discussions

4. Once class begins, please end all conversations with fellow students. If y'all were discussing something relevant to course material, raise a hand and let me know! That's a great way to kick off class discussion.

Course Schedule:

[Legend: [Wednesday class meetings are listed in blue](#) and Friday class meetings are left black for ease of viewing]

Week 1:

January 8th: Origins and Theoretical Frameworks

- ⊥ Going over the syllabus, course rules, expectations, etc.
- ⊥ Faris, *Ordinary Enchantments* Intro (CAR)

January 10th:

- ⊥ The Screw podcast episode on magical realism (CAR) (Check pinned discussion on Carmen)
- ⊥ Faris, *Ordinary Enchantments* Ch. 1 (CAR)

Week 2:

January 15th:

- ⊥ *The Loft* Podcast Interview with Lesley Nneka Arimah on Magical Realism (CAR)
- ⊥ Levar Burton Reads Podcast Episode 5: "What It Means When a Man Falls from the Sky" (CAR)
- ⊥ "What It Means When a Man Falls from the Sky" from *What It Means When a Man Falls from the Sky* by Lesley Nneka Arimah

January 17th: **Have a copy of *What It Means When a Man Falls from the Sky* available *in class***

- ⊥ Continue discussion from Weds about magical realism and **complicated protagonists**
- ⊥ "Glory"
- ⊥ "Second Chances"

Week 3:

January 22nd:

- ⊥ "The Future Looks Good"
- ⊥ "War Stories"
- ⊥ "Light"

January 24th:

- ⊥ "What Is A Volcano"

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- ⊥ “Who Will Greet You at Home”
- ⊥ **DUE: 1st Critical Response Due for *What it Means When a Man Falls from the Sky* on Carmen by 5pm**

Week 4:

January 29th:

- ⊥ **Begin Leone Ross’ *Come, Let Us Sing Anyway***
 - ⊥ "Pals”
 - ⊥ “The Toad Woman”
 - ⊥ “Breakfast Time”
 - ⊥ CR feedback discussion/grammar and mechanics overview

January 31st:

- ⊥ “The Woman Who Lived in A Restaurant”
- ⊥ “The Velvet Man”
- ⊥ Discuss midterm expectations; presentation from the OSU Writing Center

Week 5:

February 5th:

- ⊥ “The Cult of Virginity” by Jessica Valenti (essay) (CAR)
- ⊥ “The Mullerian Eminence”

February 7th:

- ⊥ “Breathing”
- ⊥ “Echo”
- ⊥ “Love Letters”
- ⊥ Midterm peer review/idea workshop

Week 6:

February 12th:

- ⊥ "The Evening, and the Morning, and the Night" by Octavia Butler (CAR)
- ⊥ Discuss MLA formatting basics; demonstrate How To’s for formatting in Word
- ⊥ **DUE: 2nd CR on either *Come, Let Us Sing Anyway* short stories or “The Evening, the Morning, and the Night” by 5pm**

February 14th:

- ⊥ “Requiem for A Glass Heart” by Roxane Gay from *Difficult Women* (CAR)
- ⊥ “The Sacrifice of Darkness” (also from *Difficult Women*) (CAR)

Week 7:

February 19th: **Begin *Song of Solomon*, by Toni Morrison**

- ⊥ T. Morrison Interview (CAR)

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- ⊥ “Morrison on Magical Realism” (CAR)
- ⊥ Ch. 1 of *Song*
- ⊥ **DUE: Morrison Text Prep on Carmen by 12pm (be prepared to ask your quotation questions in class)**

February 21st:

- ⊥ Ch. 2 & 3

Week 8:

February 26th:

- ⊥ Ch. 4 & 5 from *Song*

February 28th:

- ⊥ Ch. 6 – 9
- ⊥ **DUE: Midterm Creative Short Story on Carmen by 11:59pm**

Week 9:

March 4th:

- ⊥ Ch. 10 & 11

March 6th:

- ⊥ Ch. 12 & 13

Week 10:

March 9th – 13th: No Class, Spring Break

Week 11:

March 18th:

- ⊥ Ch. 14 & 15 (end of the novel)
- ⊥ Novel wrap up and discussion of major themes

March 20th: **Begin *Sing Unburied Sing* by Jesmyn Ward**

- ⊥ Jesmyn Ward "I'm Writing for Everybody Else, Too" (CAR)
- ⊥ Begin *Sing*: Ch.1
- ⊥ **DUE: Ward Text Prep**

Week 12:

March 25th:

- ⊥ *Sing* Ch. 2 & 3

March 27th:

- ⊥ Ch. 4-6

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- ⊥ Discuss final paper requirements/ Presentation on characteristics of successful assignments

Week 13:

April 1st:

- ⊥ Ch. 7-9

April 3rd:

- ⊥ Ch. 10 & 11

Week 14:

April 8th:

- ⊥ Ch. 12 & 13

April 10th:

- ⊥ Ch. 14 & 15

Week 15:

April 15th:

- ⊥ Review of Ward's novel and Morrison's in relation to the three major literary themes guiding the course: supernaturalism, magical realism, and ruptured conceptualizations of time/non-linear time
- ⊥ Peer-workshop/editing of final paper theses

April 17th: Last day of class before reading period

- ⊥ Review of magical realism
- ⊥ Course Evaluations
- ⊥ I'll probably bring a snack/some refreshments

April 24th: Final Seminar Papers DUE on Carmen by 12pm

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Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: WGGST 2367.04

Instructor: Deja Beamon MA

Summary: Black Women Writers: Text and Context

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
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			No external tools are used.
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.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			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			No external tools are used.
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 embedded multimedia

				<p>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: Add statements b&c. 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/>