
Term Information

Effective Term Autumn 2022

General Information

Course Bulletin Listing/Subject Area English
Fiscal Unit/Academic Org English - D0537
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2223
Course Title Introduction to Literature, Race, Ethnicity and Gender
Transcript Abbreviation LitRaceEthncGender
Course Description This course introduces students to the fundamental critical concepts they need to master current discourses on race, ethnicity, and gender, focusing on historical moments or transcending periods to focus on a theme or genre. Students examine the writings of authors from a diversity of racial and ethnic backgrounds who attacked authority and its entrenched racism, sexism, and classism, head-on.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? 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, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites Prerequisite: English 1110
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 23.0101
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior

Requirement/Elective Designation

Race, Ethnic and Gender Diversity

Course Details

Course goals or learning objectives/outcomes

- Students reflect on how the categories of race, gender, and ethnicity intersect and influence the lived experiences of others by examining the writings of authors from a diversity of racial and ethnic backgrounds who have challenged the status quo.

Content Topic List

- Fundamental critical concepts of race, ethnicity, gender
- Historical development of a "radical" discourse in culture and politics.
- The intersection of categories of race, gender, and ethnicity in literature and other cultural products.

Sought Concurrence

No

Attachments

- Introduction to Literature, Race, Ethnicity, and Gender.docx: Proposal and Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- GE Submission Form, Race, Ethnicity, Gender, Diversity, English 2223.pdf: GE Submission Form, REGD
(Other Supporting Documentation. Owner: Lowry, Debra Susan)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	03/29/2021 06:28 PM	Submitted for Approval
Approved	Winstead, Karen Anne	03/30/2021 09:08 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/06/2021 08:10 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	04/06/2021 08:10 PM	ASCCAO Approval

ENGLISH 2223: Introduction to Literature, Race, Ethnicity, and Gender

A Rationale

English is well-positioned to help students fulfill their Foundations requirements in Race, Ethnic, and Gender Diversity. However, we will need a 2000-level course that can introduce students to the fundamental critical concepts they need to master, while being flexible enough to be taught in a variety of ways to suit multiple instructors across all of OSU's campuses. English 2223: Introduction to Literature, Race, and Gender can do that. It can clearly match the Foundation's expected goals: Students will "engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems" and "recognize and compare a range of lived experiences of race, gender, and ethnicity." Our survey of faculty across our campuses identified sixteen faculty and associated faculty who would be interested in teaching this course regularly and another twelve would be willing to teach it if needed. Faculty interested in teaching this course came from all five campuses.

SAMPLE SYLLABUS

ENG 2223
Introduction to Literature, Race and Gender
Autumn 20--
TR 9:30-10:50
Morrill 125
Sara Crosby

Radical Women



Outlaws and outcasts, rebels and revolutionaries, anarchists and assassins. The writers you're going to meet in this course hail from a diversity of racial and ethnic backgrounds and occupy multiple job descriptions (stand-up comic to anarchist nanny). But they all attacked authority and its entrenched racism, sexism, and classism head-on, using their wits and words and often their guns and knives. U. S. history is not always written by the so-called "victors." Sometimes the rebels have a powerful say, and, in this course, we're going to uncover their stories and look at the U. S. through the bright eyes of radical women.

General Education Expected Learning Outcomes:

Foundations: Race, Ethnic, and Gender Diversity	
Goals	Expected Learning Outcomes
Goal 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.	Successful students are able to ...
	1.1 Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
	1.2 Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
	1.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.
Goal 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.	1.4 Evaluate social and ethical implications of studying race, gender, and ethnicity.
	2.1 Demonstrate critical self- reflection and critique of their social positions and identities.
	2.2 Recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors.
	2.3 Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

Course Goals

This course achieves the Expected Learning Outcomes for the Race, Ethnicity, Gender and Diversity category of the GE so that by the end of this course students will be able to:

1. Trace the historical development of a “radical” discourse in American culture and politics through the literary and cultural productions of influential minority women.
2. Analyze (in discussion and in written form) how these texts create meaning, argue, and push boundaries.
3. Research and study one strand in this “radical” discourse (a specific movement or cause) until you can write a smart research paper about it and produce your own creative text on the topic.

Course Requirements

1. Class Participation 10%
2. Quizzes 15%
3. Textual Analyses30%
4. Research Project (Paper). 25%
5. Research Project (Creative). 20%

Absence and Late Paper Policy

You are allowed 2 absences without penalty. After that, your final grade will drop by half a letter with each absence. Leaving early or coming late to class is counted as half an absence. Late assignments will incur a grade penalty of one half a letter grade for each 24 hours overdue.

Policy on Cell Phones, Laptops, etc.

Do not text, play games, surf the web (unless discussion-related), etc. during class. It's disrespectful and distracting. If you have a vitally important communication to make, please step out into the hall to do it. Otherwise, I will assume you're messing around, and you'll get kicked out of class, with dire consequences for your attendance and participation grades.

Academic Misconduct

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).

Plagiarism

Plagiarism is the representation of another's works or ideas as one's own: It includes the unacknowledged word for word and/or paraphrasing of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct. Please see me if you are uncertain as to what constitutes plagiarism.

Required Texts

Sarah H. Bradford's *Harriet Tubman: The Moses of Her People* (Dover Publications, 2004, 978-0486438580)

Toni Morrison's *Sula* (Vintage, 978-1400033430)

Assata Shakur's *Assata: An Autobiography* (Zed Books/ Lawrence Hill Books, 1987, 9781556520747)

Mary Crow Dog's *Lakota Woman* (Harper Perennial, 1991, 9780060973896)

Amani Al-Khatahtbeh's *Muslim Girl: A Coming of Age* (Simon & Schuster, 2016, 9781501159503)

The rest of the readings will be posted on Canvas. On the days we cover them, make sure you bring the readings to class in some way (print-out or on a digital device). Unless otherwise indicated, you can watch the films in OSU's secured media library at <https://drm.osu.edu/media/>. Typing in "go.osu.edu/SecuredMediaLibrary" should get you there as well.

Explanation of Assignments

1. **Class Participation.** Participation includes attendance, thoughtful contribution to class discussion, and completion of readings and small individual and group assignments.

2. **Quizzes.** I will give in-class quizzes that test your knowledge of characters, plot points, and other objective knowledge about the text(s) you've read for that day. In addition, I might also ask you to write up the occasional "take-home quiz" to help you prep for discussion.

3. **Textual Analyses (1-2-pages, typed, double-spaced).** The best way to get good at writing is to write write write. So, before every class, I want you to write at least one to two pages analyzing some aspect of the text or texts we're covering that day. You should pick out at least one specific passage or detail from a text to focus your analysis. Quote it. Then you can reflect on what it means, how it works aesthetically or rhetorically, and/or what implications it has for modern American literature/culture/politics and even your own experience. Please turn in your analysis for the day at the beginning of class.

4. **Research Project.** Pick a "radical" movement or a cause. Study it thoroughly. Find its important texts, and learn about its key historical moments and persons. Then . . .

- a. Analyze it in a 7-8 page paper. This paper should have a point (a thesis), and to support and explain that point, the paper should use both close readings of your chosen text(s) and research on the cause or movement the text(s) represents. Aim for at least 7-8 sources, some of which should be actual books. [**Note: Page count does not include title page or works cited, illustrations, etc.**]
- b. Write, paint, construct, or film, etc. your own creative text about this movement or cause. Present this creative text, along with some quick contextualizing talk about your research, at the end of the course. A Power Point presentation is a great way to present your research, but does not count as a creative project.

Instructor Contact Info

Email: crosby.sara@gmail.com

Office: MR 120

Office Phone: 740 725-6203

Office Hours: 12:30-1:30 TR or by appointment

Other Resources

1. The **Academic Success Center (ASC)** offers help to assist students' learning in the classroom. The Center is located in Morrill Hall 216 and opens Monday-Thursday 8 am - 8 pm and Friday 8 am - 5 pm. We provide free services, such as printing, copying and scanning, computer stations, and collaborative study spaces. In addition, we provide peer tutoring in most subjects. To request tutoring, you may submit an [online form](#) on [our website](#) or stop by Morrill Hall 216 to complete a tutor request. The Center's three satellite sites, Math Lab, STEM Center, and Writing Center also provide free tutoring help on a walk-in basis. The Math Lab and Writing Center are located in Morrill Hall 216 while the STEM Center is in Marion Science and Engineering Building 210B. Please check out the open hours of each site and other resources on the [Academic Success Center](#) website, call 740-725-6236 or email AcademicSuccess@osu.edu.

2. **Disability Services.** Anyone who feels they may need an accommodation based on the impact of a disability should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs, and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the office for Disability Services on this campus, I encourage you to do so. You can call Julie Princet at 740-725-6247 or see her at her office on the first floor of Maynard Hall, room 128. You can also find more information concerning disability accommodations at the following IP address: <<http://www.ods.ohio-state.edu>>.

Course Calendar

- T Aug 21 Introduction/Overview
- R Aug 23 Patience Boston's *Faithful Narrative* (1738) (on Canvas)
- T Aug 28 Watch Ava DuVernay's *13th* (2016) (Netflix or on Youtube <https://www.youtube.com/watch?v=X1yJsaFwqDM>) and email me your textual analysis.
- R Aug 30 Sarah Bradford's *Harriet Tubman: The Moses of her People* (1869)
- T Sep 4 Tubman continued
- R Sep 6 PBS's *Emma Goldman* (on Secured Media)
Emma Goldman's "What I Believe" and "Anarchism: What It Really Stands For" (on Canvas)
- T Sep 11 Emma Goldman's "What Is Patriotism" (read by Sandra Oh on youtube) and "The Tragedy of Woman's Emancipation" and "Address to the Jury" (on Canvas)
- R Sep 13 Ida B. Wells's "Southern Horrors" (on Canvas)
Billie Holiday's "Strange Fruit" (on youtube and Canvas)
"Black Women Who Were Lynched in America," see <http://henriettavintondavis.wordpress.com/2008/08/01/black-women-who-were-lynched-in-america/>
- T Sep 18 Josephine Baker's *Banana Dance* (1925) (on youtube.com)
Anna May Wong in *Daughter of the Dragon* (1931) (on youtube.com)
Anna May Wong's "I Protest"
- R Sep 20 Toni Morrison's *Sula* (1973)
- T Sep 25 *Sula* continued
Black Panther's "Ten Point Program" (Canvas)
- R Sep 27 *Sula* continued
- T Oct 2 Individual Meetings
- R Oct 4 Individual Meetings
- T Oct 9 Jack Hill's *Coffy* (1973) (on Secured Media)
- R Oct 11 No Class. Autumn Break.

- T Oct 16 Assata Shakur's *Assata: An Autobiography* (1987)
- R Oct 18 Assata continued
- T Oct 23 Assata continued
- R Oct 25 Sylvia Morales's *Chicana* (1979) and *A Crushing Love* (2009) (watch in class)
- T Oct 30 Dolores Huerta's 1978 UCLA speech (on Canvas)
Research Paper Draft Due
- R Nov 1 Cherrie Moraga's *Heroes and Saints* (1992) (on Canvas)
- T Nov 6 Mary Crow Dog's *Lakota Woman* (1991)
- R Nov 8 *Lakota Woman* continued
- T Nov 13 Anita Hill's opening testimony (on Canvas and youtube)
Paula Giddings's "The Last Taboo" (on Canvas)
Robin Lakoff's "Mad, Bad, and Had" (on Canvas)
Florence Graves's "Anita Hill: The Complete Story" (on Canvas)
Angela Wright-Shannon's "Clarence Thomas Sexually Harassed Me" (on Canvas)
- R Nov 15 Rappers: Sister Souljah's "The Hate that Hate Produced" and "The Final Solution," Invincible's "Ropes" and "Sledgehammer," and Black Kold Madina's "Amazing" (on youtube.com)
- T Nov 20 Margaret Cho's *I'm the One that I Want* (1999) and *Cho Dependent* (2012) (on Secured Media)
- R Nov 22 No Class. Thanksgiving.
- T Nov 27 Amani Al-Khatahtbeh's *Muslim Girl: A Coming of Age* (2016)
Check out Muslimgirl.com
- R Nov 29 *Muslim Girl* continued
- T Dec 4 Youtube comics: Maysoon Zayid, Gloria Shuri Nava's (glowpinkstah) "Avatar Makeup Tutorial" and "Black Swan Makeup Tutorial," Azie Dungey's "Ask a Slave" (on youtube.com)
"Women Aren't Funny" (on Canvas)
- R Dec 13 (9:30-11:15) **Creative Presentations and Final Draft of Research Paper Due**