

## Term Information

Effective Term Autumn 2022  
*Previous Value* Spring 2019

## Course Change Information

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

We propose AFAMAST 2367.07S to fulfill GE requirement for the Lived Environment theme

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

AFAMAST 2367.07S is an advanced writing course that fulfills the GE requirements for the Lived Environment theme.

**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)?

N/A

**Is approval of the request contingent upon the approval of other course or curricular program request?** Yes

**Please identify the pending request and explain its relationship to the proposed changes(s) for this course (e.g. cross listed courses, new or revised program)**

Cross-listed with English 2367.07S

**Is this a request to withdraw the course?** No

## General Information

<b>Course Bulletin Listing/Subject Area</b>	African American & African Std
<b>Fiscal Unit/Academic Org</b>	African-Amer & African Studies - D0502
<b>College/Academic Group</b>	Arts and Sciences
<b>Level/Career</b>	Undergraduate
<b>Course Number/Catalog</b>	2367.07S
<b>Course Title</b>	Literacy Narratives of Black Columbus
<b>Transcript Abbreviation</b>	LitercyNarrBlkCols
<b>Course Description</b>	This service-learning course focuses on collecting and preserving literacy narratives of Columbus-area Black communities. Through engagement with community partners, students refine skills in research, analysis, and composition; students synthesize information, create arguments about discursive/visual/cultural artifacts, and reflect on the literacy and life-history narratives of Black Columbus.
<b>Semester Credit Hours/Units</b>	Fixed: 4
<i>Previous Value</i>	<i>Fixed: 3</i>

## Offering Information

<b>Length Of Course</b>	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
<i>Previous Value</i>	<i>14 Week, 12 Week, 8 Week</i>
<b>Flexibly Scheduled Course</b>	Never
<b>Does any section of this course have a distance education component?</b>	No
<b>Grading Basis</b>	Letter Grade
<b>Repeatable</b>	No
<b>Course Components</b>	Lecture
<b>Grade Roster Component</b>	Lecture

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Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster
<i>Previous Value</i>	<i>Columbus, Lima, Mansfield, Marion, Newark</i>

## Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: English 1110
<i>Previous Value</i>	<i>Prereq: English 1110, and Soph standing.</i>
Exclusions	Not open to students with credit for English 2367.07S.
Electronically Enforced	Yes

## Cross-Listings

Cross-Listings	Cross-listed in English.
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## Subject/CIP Code

Subject/CIP Code	05.0201
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior

## Requirement/Elective Designation

General Education course:  
Level 2 (2367); Social Diversity in the United States; Lived Environments

### *Previous Value*

*General Education course:  
Level 2 (2367); Social Diversity in the United States*

## Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none"><li>• Students refine skills in analysis, research, persuasive and researched writing, revision, and composing in various forms and media. Students improve mastery of academic writing and use of the conventions of standard academic discourses.</li></ul>
Content Topic List	<ul style="list-style-type: none"><li>• Service learning - the literacy history of Black Columbus</li><li>• Engagement with community partners in service and learning</li><li>• Collecting and analyzing literacy narratives: Interview</li><li>• Documenting the history and current activities of a community</li><li>• Literacy practices in the Black leadership, business, and activist communities</li><li>• The Digital Archive of Literacy Narratives (DALN)</li></ul>
Sought Concurrence	No

**Attachments**

- Castillo\_Syllabus\_2367.07s.docx: Syllabus  
*(Syllabus. Owner: Beckham, Jerrell)*
- ReformattedAAA236707sCourseProposal and syllabus (1).docx: Reformatted Course Proposal  
*(Other Supporting Documentation. Owner: Beckham, Jerrell)*
- English 2367.07s\_service-learning-inventory (1).pdf: Service Learning Inventory  
*(Other Supporting Documentation. Owner: Beckham, Jerrell)*
- English 2367.07S\_submission-lived-environments (1).pdf: Submission Lived Environments  
*(Other Supporting Documentation. Owner: Beckham, Jerrell)*

**Comments**

- Please upload the lived environment GE form (<https://oaa.osu.edu/sites/default/files/uploads/general-education-review/new-ge/submission-lived-environments.pdf>) & the form for Service Learning (<https://oaa.osu.edu/sites/default/files/uploads/general-education-review/new-ge/service-learning-inventory.pdf>) *(by Vankeerbergen, Bernadette Chantal on 11/09/2021 04:46 PM)*
- English is preparing a mirror course change request to ensure the cross-list. *(by Beckham, Jerrell on 11/05/2021 03:49 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Beckham, Jerrell	11/05/2021 04:12 PM	Submitted for Approval
Approved	Skinner, Ryan Thomas	11/05/2021 04:32 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	11/09/2021 04:47 PM	College Approval
Submitted	Beckham, Jerrell	11/10/2021 10:29 AM	Submitted for Approval
Approved	Adeeko, Adeleke	11/10/2021 10:47 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/23/2021 10:20 AM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	11/23/2021 10:20 AM	ASCCAO Approval

# English 2367s: Literacy Narratives of Black Columbus, Fall 2021

## COURSE TOPIC: HIP HOP IN COLUMBUS

Instructor: Chris Castillo

E-mail: castillo.171@osu.edu

Denney Hall 312

Office: ?

Tuesday 5:20 pm – 8:20 pm

Office Hours: By Appointment

## WHAT'S THIS CLASS ABOUT, CHRIS?

In this three-hour, second-level writing course for which English 1110 is a prerequisite, you will continue to develop and refine the skills in analysis, research, and composition that you practiced in English 1110. This course emphasizes persuasive and researched writing, revision, and composing in various forms and media. In addition, you will build upon and improve your mastery of academic writing with and from sources; refine your ability to synthesize information; create arguments about a variety of discursive, visual, and/or cultural artifacts; and become more proficient with and sophisticated in your research strategies and employment of the conventions of standard academic discourses. The “S” in this course number means that this course has been designated as a service-learning writing course. This means that the majority of work that you do in this course will be done in collaboration with community partners outside of the university..

This particular course centers the study of literacy in the Black Columbus community. You will learn about the field of literacy studies, African American literacies, and the importance of collecting, analyzing, and preserving life history and literacy narratives. You will collaborate with a small group of peers to gather literacy narratives in partnership with local members of the Black Columbus community. Our course topic centers around Hip Hop as a global youth culture rooted in the histories, politics, and experiences of African/Black Americans. We will explore the historical and contemporary intersections between literacy and Hip Hop -- from the lived creative communities of rappers, taggers, and break dancers to the commodified cultural products found on Fortnite, TikTok, and Broadway -- and think carefully about how these connections matter in the narratives you publish and the narratives you collect. Additionally, you will learn practical digital literacy skills in preparation for the community sharing night, our culminating course event and public reception where you will share your work with members of the local community.

## WHAT DO I HOPE YOU'LL LEARN?

### **GE Writing and Communication-Level 2**

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

Expected Learning Outcomes:

- Through critical analysis, discussion, and writing, students demonstrate the ability to read carefully and express ideas effectively.

- Students apply written, oral, and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.
- Students access and use information critically and analytically.

### **GE Diversity-Social Diversity in the United States**

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:

- 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.
- Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

### **Learning Outcomes:**

#### 1. Rhetorical Knowledge\*

Students will further develop their understanding of rhetorical situations as they read academic texts and practice tailoring their work for specific audiences.

The second writing course reinforces the rhetorical principles that students address in the first writing course. In addition, by the end of the second course, students should be able to

- Read academic texts and understand how disciplinary conventions shape the texts they read.
- Compose texts that respond to the needs of appropriate audiences, using suitable discourse conventions to shape those texts.
- Use academic conventions of format and structure when appropriate.

#### 2. Critical Thinking, Reading, and Writing\*

Students will further develop their critical thinking skills as they analyze and synthesize academic texts.

The second writing course should reinforce the critical reading and thinking skills students developed in the first course. In addition, by the end of the second course, students should be able to

- Find and evaluate appropriate material from electronic and other sources.
- Locate, evaluate, organize, and use primary and secondary research material. Secondary research material should be collected from various sources, including journal articles and other scholarly texts found in library databases, other official databases (e.g., federal government databases), and informal electronic networks and internet sources.
- Analyze and critique sources in their writing.
- Juxtapose and integrate ideas and arguments from sources.
- Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate their original ideas with those from academic sources and other documents.

### 3. Knowledge of Composing Processes\*

Students will continue to hone their revision strategies and reflect critically on their writing practices.

The second class should reinforce the fact that writing is a flexible and recursive process.

Because students often write more scholarly texts in the second course than they did in the first, practice in generating ideas and text, drafting, revising, and editing are even more important in the second class. By the end of the second class, students should be able to

- Select and apply appropriate writing processes to match the context.
- Revise for a variety of technologies and modalities.
- Use composition and revision as a means to discover and reconsider ideas.
- Reflect on the development of their revision strategies and consider how those strategies influence their work.
- Produce successive drafts of increasing quality.

### 4. Knowledge of Conventions\*

Students will study academic conventions and apply appropriate conventions to their own work.

## WHAT ARE THE COVID-19 POLICIES FOR THIS COURSE?

In recent weeks, the Delta variant has rapidly become the most common form of the virus in Ohio – and across the nation. The Delta variant is much more contagious than previous versions of the virus, causes infected patients to have substantially higher amounts of the virus in their system, and can be transmitted to others even by fully vaccinated people who contract the virus. Therefore, we are updating our mask protocols to enhance the health and safety of our campus community as well as to reflect updated guidance from [the U.S. Centers for Disease Control and Prevention](#). Below are the COVID-19 Safety Protocols and Policies at OSU:

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### FACE MASKS

**Masks must be worn at all times, regardless of vaccination status,** by all students, faculty, and staff while on campus, whether in or out of class, in all offices, on all pathways, and inside and outside of all buildings, in accordance with [University policies](#). If you do not wear a mask, you will be asked to leave the classroom and will not be allowed back in class unless or until you wear a mask. Eating and drinking is not allowed in classrooms.

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### HAND WASHING/ SANITIZING

Everyone is expected to wash or sanitize their hands before class, either by using personal sanitizer or by using one of the sanitizer dispensers located on campus. Please remember to wash your hands with soap for 20 seconds or more. If using hand sanitizer, please remember it should be at least 60% alcohol and you should rub your hands together until dry.

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### VACCINATION POLICY

All Columbus campus students who will be on campus for any reason and all residential students on the regional campuses will be required to test for COVID-19 when they arrive. Currently, unvaccinated students — including all students on the Columbus campus or and regional campus students who live in university housing — will be required to test weekly as the academic year begins. Students who have been vaccinated against COVID-19 and reported their status to the university will not have to test. As a reminder, all students, faculty and staff are required to report their vaccination status to the university by this Thursday, August 5.

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## TESTING

If you are experiencing [symptoms of COVID-19](#), students can be tested with an order from a Student Health Services medical provider or a referral from the contact tracing team. Testing is available Monday through Friday, 8 a.m. to 4:00 p.m. Please refer to the [Student Health Services](#) webpage for more information.

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## ONLINE OPTIONS

Given the surge in COVID cases and the new Delta variant, this course will offer remote and online options to accommodate student's needs including online participation and the option for conducting virtual interviews. I am also open to discussing additional online options on an individual and class level.

## WHAT WILL YOU NEED FOR THIS CLASS?

For this course, you will be required to purchase the following supplies:

- notebook and laptop for taking notes in class and drafting ideas;
- flash drive, Google Drive, or some other cloud service for storing files
- Funds for printing and photocopying (approximately \$20-30).

All other course documents, readings, videos, and podcasts will be posted or linked on Carmen.

## HOW MAY I HELP YOU?

E-mail me using your OSU e-mail! If you want to meet face-to-face instead, send me an e-mail asking for an appointment and we'll work out a time, day, and place to meet. I try to reply to e-mails within two days. Make sure you follow proper e-mail etiquette when you message me. Happy to talk right after class as well.

This class is designed to be inclusive of all students. Therefore, during each class period, there will be a variety of learning styles addressed through large group discussion, small group discussion, film, reading, and other classroom activities. There are also a variety of assignments designed to provide students with a variety of different learning styles a chance to succeed. However, if there is at any point a barrier to your learning in this classroom, please arrange a meeting with me so that we can discuss the best way for you to learn in this course.

## OKAY, SO WHAT EXACTLY ARE WE DOING IN THIS CLASS?

Our exploration of Hip Hop in Columbus over the course of the semester will proceed in three units. For each, you will produce a variety of assignments from written, to audio, and visual projects consisting of drafts ranging from preliminary to polished.

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#### UNIT 1: MY HIP HOP STORY

**Major Composing Project:** *Literacy Narrative/ Song.*

Unit 1 can be understood as a training ground for writing Audio Hip Hop Literacy Narratives. In this unit, we will explore Hip Hop as an umbrella term for art, music, dance, literature, identity, style and politics that allow us to examine how literacy plays a role in the lives of the creative communities who participate in and produce Hip Hop. We will read about and write Literacy Narratives that focus on our own and our classmates' experience with Hip Hop. And we will learn how to take those narratives from written to audio forms through the use of digital audio workstations. The final project for this unit will include a Hip Hop Literacy Narrative and an original student created Hip Hop Song.

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#### UNIT 2: HIP HOP AS COMMUNITY WRITING

**Major Composing Project:** *Engineered Literacy Narrative/ Song for Rapper*

Unit 2 picks up where Unit 1 left off with a stronger emphasis on sonic literacies. You will be asked to go out into the community in groups to interview rappers from the Columbus area. You will design and structure responsive interviews, identify self-reflexive practices for those interviews, and ultimately generate an episode for our course podcast that will showcase the existing Hip Hop talent in Columbus. You will have further opportunity to refine your audio engineering skills by learning how to set up, record, and mix the songs of a rapper you work with. Thus, your final two projects will include an audio literacy narrative of a rapper from Columbus and an engineered track for that rapper.

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#### UNIT 3: CREATING SPACE FOR HIP HOP

**Major Composing Project:** *Hip Hop Sonic Simulations/ Events*

The third and final unit asks you to not only participate in the Hip Hop culture of Columbus but to create a space for Hip Hop in Columbus as well. In this unit, we will explore spatial literacies, or how space communicates. You will be asked to attend two Hip Hop events and discuss the context, describing how the event is set up, unfolds, and concludes in order to create a "sonic simulation" of those events. We will use these experiences as resources to create our showcase at the end of the year, detailing how we can organize our event for others to attend and in ways that best support the artist we are working with!

#### HEY, CHRIS, I JUST WANT A GOOD GRADE. HOW CAN I MAKE THAT HAPPEN?

A central philosophy and practice of English 2367s is that writing (and creating digital media) is a process. Improving your writing/composing requires experimentation, planning, drafting, feedback, revision, and above all else, practice. These activities are built into each unit, and your learning depends on engaging fully in them. In this course, you can expect to write drafts for your longer projects, to share your writing with other readers, and to respond to the writing of others. In paying attention to this process as both writer and reader, you will hone your ability to provide useful feedback and advice for others and for yourself.



Individual drafts will not receive individual letters or numerical grades, but I nonetheless require your best effort. Throughout the course, you will receive feedback from fellow writers/composers as well as from me. To help you focus on your composing process as well as what you produce, all assignments will be checked off for credit. For some of the smaller assignments I may write a brief response. I'll provide detailed written comments on major drafts. Assignments will receive letter grades according to the university's point system as follows:

- A (Excellent) — 4
- AB (Intermediate Grade) — 3.5
- B (Good) — 3
- BC (Intermediate Grade) — 2.5
- C (Fair) — 2
- D (Poor) — 1
- F (Failure) — 0

Your final course grade will reflect my assessment of your work over the course of the semester as well as the level of your conscientiousness in meeting course responsibilities and requirements. All of these factors will be reflected in your final course grade, weighted as follows:

Unit 1: Audio Literacy Narratives/ Song	20%
Unit 2: Engineered Literacy Narrative of Rapper/ Song	25%
Unit 3: Participation/ Creation of Hip Hop Space	30%
Discussion:	15%
Participation:	10%

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## REVISION OPPORTUNITIES

All assignments from the first two units can be revised and returned later in the semester for a possible higher grade. Think of revisions as you are continuing the process of creating your project. Except you have more time and can get more feedback from me up until you are ready to submit the assignment. Sometimes you'll do a great job describing your process, but the final product you create may be off the mark from what the assignment asks. In these cases, I don't put a grade on the assignment. Instead I ask you to go back and rework the project again. Other times you describe a great process but the execution of your message doesn't fit your own goals and choices in a particular piece. The final grade I give indicates how much work you need to do in matching your message with your goals and choices. These are typically the reasons students revise their work for a higher grade. But there might be other reasons for revision.

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## CONTENT WARNING

Some contents of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (debriefing with a friend, Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other online may result in dismissal from the class.

## HOW SHOULD I CONDUCT MYSELF IN THIS CLASS?

This course is student-centered and workshop-based. Thus, interacting with your classmates in group discussion and activities are essential to your learning experience. As you interact with myself and your classmates, consider the following:

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### PARTICIPATION

**Be on it! Be in it!** This is my motto for participation in class. "Be on it" means doing all aspects of your responsibilities as a student. "Be in it" means jump into all parts of the course with intellectual curiosity. Try to resist iMessage/smartphone use in class. I'll do the same! Please be present in the class meetings just as I am present in the class meetings with my buzzing phone tucked away in my pocket.

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### ATTENDANCE

**Be here. Always.** Much of class time is spent in active learning: doing in-class writing or activities, discussing course materials, and working in groups to share and respond to each other's writing. These activities give you multiple ways to engage with others, formulate and express your ideas, and ultimately help you improve your ability to write, think, and communicate. Hence, your regular attendance and active participation in class is required.

There are times when nearly everyone must miss class for some reason: illness, deadlines, weather, travel, family issues, etc. Each unexcused absence after two may drop your participation grade a full letter. Missing more than three weeks of class for whatever reason may result in a failing grade for the course. Missing a scheduled conference with me or coming to class excessively late will count as an absence.

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### PLAGIARISM POLICY

Plagiarism is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct. Please remember that at no point during the writing process should the work of others be presented as your own.

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 \(Links to an external site.\)](#).

## WHO ARE THE COURSE DIRECTORS FOR THIS COURSE?

The course directors encourage you, whenever possible, to meet with me to address any questions you have about the course. However, if you have a question about the course that you think can only be answered by someone other than me, you can contact one of the directors for assistance.

Beverly J. Moss, Director of Second-Year Writing and Professor of English, [moss.1@osu.edu](mailto:moss.1@osu.edu)

Karen Winstead, Director of Undergraduate Studies, [winstead.2@osu.edu](mailto:winstead.2@osu.edu)

## ADDITIONAL RESOURCES

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### ACADEMIC HONESTY

The Ombud for the Writing Programs mediates conflicts between instructors and students in Writing Programs courses. All conversations with the Ombud are confidential, and you may contact the Ombud by emailing [ASC-DeptOfEnglishWritingOmbud@osu.edu](mailto:ASC-DeptOfEnglishWritingOmbud@osu.edu).

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### WRITING CENTER STATEMENT

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 WOnline or by calling 614-688-4291. (For spring 2021, the Writing Center will be completely virtual. There will be no face-to-face sessions. Please schedule through WOnline.) 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.

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### 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. 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.

Students with documented disabilities who have registered with the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 098 Baker Hall, 113 W. 12th Ave; Tel.: 614-292-3307; VRS: 614-429-1334; Email: [slds@osu.edu](mailto:slds@osu.edu); Web: [slds.osu.edu](http://slds.osu.edu) (Links to an external site.)

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#### MENTAL HEALTH SERVICES

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](http://ccs.osu.edu) (Links to an external site.) or calling 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 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](http://suicidepreventionlifeline.org) (Links to an external site.).

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#### STUDENT ADVOCACY CENTER STATEMENT

Student Advocacy Center (as they note in their mission statement) is committed to assisting students in cutting through campus bureaucracy. Its purpose is to empower students to overcome obstacles to their growth both inside and outside the classroom, and to help them maximize their educational experience while pursuing their degrees at The Ohio State University. The SAC is open Monday-Friday from 8:00 AM – 5:00 PM. You can visit them in person at 001 Drackett Tower, call at (614) 292-1111, email [advocacy@osu.edu](mailto:advocacy@osu.edu), or visit their website: <http://studentlife.osu.edu/advocacy/> (Links to an external site.)

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#### RESEARCH TUTOR STATEMENT

If you need additional help with your research for this class, including finding articles, organizing your research, or citing your sources, you can visit the reference desk on the first floor of Thompson Library.

You can also visit [libanswers.osu.edu](http://libanswers.osu.edu) (Links to an external site.) and use the contact information there to call, email, or chat with a reference team member (please let them know you are taking English 2367).

#### A FINAL NOTE ON THE COURSE:

One of the challenges of previously teaching this course was the diversity of students who signed up for it. Some students who took this course were self-professed fans and lovers of Hip Hop; other students had only heard mainstream radio Hip Hop and were neither fans nor haters. Both sets of students, and those in between, learned about Hip Hop from where they started. I have found that Hip Hop provides opportunities to talk about ideas, experiences, art forms, and policies that are not often included in students' other classes. For some students, these are important aspects of their past, present, and future lives. We also have opportunities to challenge knowledge production and evaluation through an interdisciplinary approach and to challenge stereotypes and complicate identities and structures through considerations of intersections. My hope is that, by the conclusion of this course, you will have a much richer understanding of what Hip Hop is—a form of art, a forum for politics, and a rich part of American culture. And you will take this understanding outside the classroom and share this new-found knowledge with friends, family, and your communities.

### Weekly Schedule

(Schedule subject to change)

Date	In-Class Activity	Assigned Text(s) for class	Assignments Due
August 24th	<ul style="list-style-type: none"><li>• Overview of class</li><li>• Review Syllabus and assignments</li><li>• Introduce DALN</li></ul>		<b>Due:</b> Hip Hop Literacy History Map

<p>September 7th</p>	<ul style="list-style-type: none"> <li>• Hip Hop Literacy History Map class presentation</li> <li>• Workshop: Audacity</li> </ul>	<ul style="list-style-type: none"> <li>• Selfe, “Narrative Theory &amp; Stories that Speak to Us”</li> <li>• “Writing a Literacy Narrative” from The Norton Field</li> <li>• Manning and Adams, “Popular Culture Studies and Autoethnography: An Essay Method”</li> </ul>	<p><b>Due:</b> Draft of Autoethnography</p>
<p>September 14th</p>	<ul style="list-style-type: none"> <li>• Dominique Larue Workshop: How to write Hip Hop songs</li> <li>• Hip Hip literacy interviews</li> </ul>	<ul style="list-style-type: none"> <li>• Kinloch, Valerie, Pedro “The Place Between Listening and Storying: Foundations for Projects in Humanization”</li> <li>• Hot One’s <a href="#">Juice WRLD</a></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Due:</b> Mix of Freestyle</li> </ul>

<p>September 21st</p>	<ul style="list-style-type: none"> <li>• Audio Engineering student's Hip Hop literacy narrative</li> </ul>	<ul style="list-style-type: none"> <li>• Read: "Planning an Oral History Project" from <i>Catching Stories</i>;</li> <li>• Read Crews and Douglas, "Making it Real: Exploring the Narratives of Youth Rappers"</li> <li>• GQ 10 Things Rappers Can't Live Without</li> <li>• <a href="#">Rick Rubin Interview's Kendrick Lamar</a></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Due:</b> Draft of Student Interview</li> </ul>
<p>September 28th</p>	<ul style="list-style-type: none"> <li>• Prepare Plan for interviews (list of interviewees and possible dates—who will conduct interviews)</li> <li>• In Class: Teams finalize interview questions</li> </ul>	<ul style="list-style-type: none"> <li>• McKee, Heidi. "Sound matters: Notes toward the analysis and design of sound in multimodal webtexts."</li> <li>• Castillo, Christopher. "Mixing Tracks: Notes toward the analysis and design of vocal manipulation in Hip Hop music."</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Due:</b> Mix of Group Song</li> </ul>

<p>October 5th</p>	<ul style="list-style-type: none"> <li>● Interview tips (cont'd)</li> <li>● Begin interviews in community (if the group is ready)</li> </ul>	<ul style="list-style-type: none"> <li>● “Analyzing Texts” from The Norton Field Guide to Writing</li> <li>● Read: “Ethics and Politics in Oral History Research” and “Interviewing” from <i>Catching Stories</i></li> </ul>	<ul style="list-style-type: none"> <li>● Due: Team interview schedule</li> <li>● <b>Due:</b> Context/Background/History (5 minutes per group)</li> </ul>
<p>October 12th</p>			<ul style="list-style-type: none"> <li>● <b>Due:</b> Team Progress Report with description of each member’s contributions</li> <li>● <b>Due:</b> Context/Background/History ( 5 minutes per group)</li> <li>● Continue interviews outside of class</li> </ul>
<p>October 19th</p>	<ul style="list-style-type: none"> <li>● Bring in audio or video clip from two interviews (transcribing exercise)</li> <li>● Editing audio and video</li> <li>● Bring in written plan for literacy narrative</li> <li>● Continue Interviews outside of class</li> </ul>	<ul style="list-style-type: none"> <li>● Read: “Catching Sound and Light,” and “Audio and Video Recording” from <i>Catching Stories</i></li> <li>● Read: “So Tell Me What Happened’: Writing Narratives” from <i>Everyone’s an Author</i></li> </ul>	<ul style="list-style-type: none"> <li>● <b>Due:</b> Individual Mix of Rapper’s Song</li> </ul>



<p>October 26th</p>	<ul style="list-style-type: none"> <li>● Team working time</li> <li>● <b>In-Class: Mid-term reflection</b></li> <li>● Establishing Evaluative Criteria for Podcast Episodes</li> </ul>	<ul style="list-style-type: none"> <li>● Read: “Transcribing Oral History” from <i>Catching Stories</i></li> <li>● Read: Charmaz, “Constructing Grounded Theory”</li> </ul>	<ul style="list-style-type: none"> <li>● <b>Due:</b> All Final Podcast Episodes</li> </ul>
<p>November 2nd</p>	<ul style="list-style-type: none"> <li>● Exploring Hip Hop Spaces</li> </ul>	<ul style="list-style-type: none"> <li>● Read: Mahiri, et al., “Both Sides of the Mic: Community Literacies in the Age of Hip Hop”</li> <li>● Dicks, Bella, Bambo Soyinka, and Amanda Coffey. "Multimodal ethnography."</li> </ul>	<ul style="list-style-type: none"> <li>● <b>Due:</b> Media collection for Sound Simulation</li> </ul>

November 9th	<ul style="list-style-type: none"> <li>• Team Working Time</li> </ul>	<ul style="list-style-type: none"> <li>• Read: Fisher, "Open Mics and Open Minds: Spoken word poetry in African diaspora participatory literacy communities"</li> <li>• Newman, Michael. "Rap as literacy: A genre analysis of hip-hop ciphers."</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Due:</b> Promotion for Specific Artist</li> </ul>
November 16th	<ul style="list-style-type: none"> <li>• Team Working Time</li> </ul>	<ul style="list-style-type: none"> <li>• Read: Johnson, "Exploring Youth, Race, and Popular Culture: A Dialogue with Jabari Mahiri"</li> <li>• Kirkland, David E., and Austin Jackson. "'We real cool': Toward a theory of black masculine literacies."</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Due:</b> Draft of Sound Simulation</li> </ul>

November 23rd	<ul style="list-style-type: none"> <li>• Team Working Time</li> <li>• Establishing Evaluative Criteria for Sound Simulation</li> </ul>		<ul style="list-style-type: none"> <li>• <b>Due:</b> Final “Sound Simulation”</li> <li>• <b>Due:</b> Team folder which includes all consent forms from interviewees, list of all interviewees with names of teams members who participated in interviews, description of interview sites with dates that interviews were conducted</li> </ul>
November 30th	Community Sharing Night		Community Sharing night
December 7th	Finals Week		Individual Reflections

## **AAAS/English 2367.07S: Literacy Narratives of Black Columbus (10/18/21)**

### **General Education Course Proposal**

#### ***Proposal Information***

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- **Proposed Number:** 2367.07S
- **Proposed Title:** Literacy Narratives of Black Columbus
- **Proposed GE Category:** Lived Environments (Theme)
- **Proposal Type:** Existing
- **Proposal prepared by:** Beverly Moss

#### ***Description, Rationale, and Links to Other English Classes***

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English 2367.07S is an advanced writing course that fulfills the GE requirements for the Lived Environments theme. This course emphasizes persuasive and researched writing, revision, and composing in various forms and media. Students will build upon and improve their mastery of academic writing with and from primary and secondary sources; refine their ability to synthesize information; collect and analyze qualitative data; create arguments about a variety of discursive, visual, and/or cultural artifacts; use available technologies to construct academic texts in a variety of media; and become more proficient with and sophisticated in their research strategies and employment of the conventions of academic discourses.

The primary goals of this course are to sharpen students' expository writing, critical thinking and analytical skills through a service-learning framework. What does that mean for students? It means that much of the work that they do in this class will be guided by engagement with community partners. Specifically, students will undertake life history and literacy narrative projects, with a particular focus on preserving the literacy history of Columbus-area Black communities.

Collecting literacy narratives also provides an opportunity for community members to have a voice in telling their stories. This course welcomes community members and volunteers who will help students learn about how literacy has shaped and been shaped by the intersections of race, space, place, and social networks within particular lived environments. Students in previous versions of this course have examined the literacy practice of Black Columbus educators, artists, poets, and small business owners, among other communities. The class culminates in a community sharing night in which student groups share their digital final group projects with community members they interviewed. While community and environment are not interchangeable concepts, communities and environments are interconnected.

This existing course is one of the few community-engaged writing courses offered by the Department of English. It provides students with an opportunity to see Columbus Black communities as important educational sites and resources shaped by literacy environments as well providing students with an opportunity to see how a community's literacies contribute to shaping environments.

### ***Relevance to the GE Category***

This class will effectively address the expected learning outcome for the Lived Environments (Theme) category.

<b>Theme: Lived Environments</b>		
<b>Goals</b>	<b>Expected Learning Outcomes</b>	<b>Related Course Content</b>
<b>GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and the various kinds of environments in which humans live.</b>	<b>Successful students are able to ...</b>  <b>1.1</b> Engage with the complexity and uncertainty of human-environment interactions.	<b>In this course, students will ...</b>  Engage with scholarly and autobiographical texts as well as collected data that demonstrate the complexity of social groups' literacy practices as these practices intersect with place, space, race, and other identity markers.
	<b>1.2</b> Describe examples of environmental change and transformation over time and across space, including the roles of human interaction and impact.	Learn about the history of Black Columbus communities and changes to local communities through conducting literacy interviews of community members from a wide age range.
<b>GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.</b>	<b>2.1</b> Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.	Analyze and interpret collected literacy narratives to demonstrate how community members' interactions with their communities and environments shape or have shaped attitudes, beliefs, values and behaviors.
	<b>2.2</b> Describe how humans perceive and represent the environments with which they interact.	Use collected data and scholarly sources to describe how community members perceive and represent the communities in which they live and interact.
	<b>2.3</b> Analyze and critique conventions, theories, and ideologies that influence discourses around environments.	Analyze critical scholarship and data to theorize ideological and discursive commonplaces that shape individuals' and groups' literacy histories and their impact on local communities.

Sample Syllabi
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## **AAAS/English 2367.07s: Literacy Narratives of Black Columbus (Discussion/Lecture)**

Professor: **Dr. Beverly J. Moss** (She/her/hers)  
Email: [Moss.1@osu.edu](mailto:Moss.1@osu.edu)  
Office: Denney 361  
Office hours: M 2:30-4; Tu 1:00-2:00 and by appointment  
Phone: 612.292.6065

### **Course Description**

In this four-credit hour, second-level writing course that emphasizes persuasive and researched writing, revision, and composing in various forms and media. In addition, you will build upon and improve your mastery of academic writing with and from sources; refine your ability to synthesize information; create arguments about a variety of discursive, visual, and/or cultural artifacts; and become more proficient with and sophisticated in your research strategies and employment of the conventions of standard academic discourses.

English 2367.07S satisfies the University's GE requirement for social diversity and the U.S. experience and second-level writing. The primary goals of this course are to sharpen your expository writing, critical thinking and analytical skills through a service-learning framework. The "S" in the course number means that this second-level writing class has been designated as a service-learning writing course. What does that mean for you? It means that much of the work that you do in this class will be guided by our engagement with community partners outside the University boundaries.

You will read about the importance of undertaking life history and literacy narrative projects, with a particular focus on preserving the literacy history of Columbus-area Black communities. Collecting and analyzing literacy narratives—or literacy stories—is an important research strategy that can be used to document the history and current activities of any community. It is especially important in Black communities where literacy practices have often been under-reported or negatively characterized. By collecting and analyzing a community or groups' literacy narratives, we will analyze how the environments in which community members live, work, play use literacy to shape community.

Collecting literacy narratives also provides an opportunity for community members to have a voice in telling their stories. This course welcomes community members and volunteers who will help you learn about collecting and preserving the life-history narratives of Black Columbus, focusing specifically on stories having to do with literacy practices occurring

among members of Black arts and music communities, Black church communities, Black sports communities, and Black technology communities.

Some of the questions that we will explore this semester: what are the literacy histories of Black Columbus members from these various communities? How is literacy related to the work they do? What kind of reading and writing do they do? What is the relationship between their everyday literacy practices and their work-related literacy practices? What is the relationship between school-based, work-related, and community-based literacy practices?

You will learn about interviewing techniques, read/view/listen to life history/literacy narrative recordings, and reflect on such texts as a medium of social activism. You will also use digital audio recorders, digital still cameras, and digital video cameras to record the stories of community participants in Black Columbus. Specifically, you will conduct a series of life-history/literacy narrative interviews with members of the community. You will work in teams to identify people and sites for collecting literacy narratives. Guest speakers who have participated in similar projects will also be invited to speak to the class. The course will culminate in a public reception—Community Sharing Night--at which each team's final project will be shown.

We will spend the beginning weeks of the course exploring the Digital Archive of Literacy Narratives as well as background reading on oral history, literacy, and other related topics. Course texts will include one print book, one digital book (curated digital exhibit), articles posted on your Carmen site, and guest speakers.

## **Course Objectives, Goals, and Learning Outcomes**

**General Education Statements:** As a second-level writing course at OSU, English 2367 fulfills the following GE categories:

### ***GE Writing and Communication-Level 2***

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

### ***Relevance to the GE Category***

This class will effectively address the expected learning outcome for the Lived Environments (Theme) category.

Theme: Lived Environments		
Goals	Expected Learning Outcomes	Related Course Content
<b>GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and the various kinds of environments in which humans live.</b>	<b>Successful students are able to ...</b>  <b>1.1</b> Engage with the complexity and uncertainty of human-environment interactions.	<b>In this course, students will ...</b>  Engage with scholarly and autobiographical texts as well as collected data that demonstrate the complexity of social groups' literacy practices as these practices intersect with place, space, race, and other identity markers.
	<b>1.2</b> Describe examples of environmental change and transformation over time and across space, including the roles of human interaction and impact.	Learn about the history of Black Columbus communities and changes to local communities through conducting literacy interviews of community members from a wide age range.
<b>GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.</b>	<b>2.1</b> Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.	Analyze and interpret collected literacy narratives to demonstrate how community members' interactions with their communities and environments shape or have shaped attitudes, beliefs, values and behaviors.
	<b>2.2</b> Describe how humans perceive and represent the environments with which they interact.	Use collected data and scholarly sources to describe how community members perceive and represent the communities in which they live and interact.
	<b>2.3</b> Analyze and critique conventions, theories, and ideologies that influence discourses around environments.	Analyze critical scholarship and data to theorize ideological and discursive commonplaces that shape individuals' and groups' literacy histories and their impact on local communities.



## 2367.07S Additional Learning Outcomes:

### Students

- Demonstrate research skills in multiple environments
- Become proficient at collecting and analyzing qualitative data
- Become proficient writing for specific audiences
- Gain experience composing in multiple genres and media
- Work collaboratively in a team setting to complete multiple tasks

## Course Overview

### Required Course Texts

- DeBlasio, et al. *Catching Stories: A Practical Guide to Oral History*. Athens, OH: Swallow Press and Ohio University Press, 2009. (E-book available for free download through Project Muse; you must use the library catalogue. The paperback version is also in the university bookstore.)
- Ulman, DeWitt, Selfe. *Stories that Speak to Us: Exhibits from the Digital Archive of Literacy Narratives*. Computers and Composition Digital Press, 2012. (<http://ccdigitalpress.org/stories>) \*Readings on Carmen
- A good handbook such as *The Little Seagull Handbook*, Bullock, Brody, and Weinberg (WW Norton); *A Writer's Reference*, 7th edition, Diana Hacker and Nancy Sommers (Bedford/St. Martin's); or *The Everyday Writer*, Andrea Lunsford (Bedford/St. Martin's)

### Other Required Materials (technology)

We will be working regularly with audio and video files in a computer lab, so you will need a pair of headphones or ear buds. You should also purchase at least one 8GB (or, preferably, larger) flash drive for backups and moving files.

### Writing/Research Teams

You will work in teams to complete your final project. Working in teams is an expected part of most professional settings. For groups to be successful, everyone must carry his or her weight. I expect every member of the team to contribute throughout the semester. While it is up to each team to decide on individual roles, no one or two persons should shoulder the burden of the group project. I will check with each team weekly to get updates. I expect any disagreements within teams to be resolved within the groups. Only if there is no apparent resolution will I allow a member to change groups. No members can change groups after week five.

## Course Policies

**Attendance**

Class attendance is mandatory. You may have no more than one unexcused absences. For each unexcused absence after the second, your grade will be lowered one-half letter grade. Being more than 10 minutes late will result in an absence for the day.

**Late Assignments**

All assignments must be turned in on time. Late assignments will not be accepted without a physician's excuse.

**Class Cancellation**

In the event that I must cancel class, I will notify you through email at least two hours before class begins. Any weather-related cancellations by the University will be posted on the University website and on local media outlets.

**Student Work**

- All print essays must be typed (double-spaced unless otherwise noted) with a works cited page; the works cited page does not count in the total number of pages.
- On peer review days, you must come to class with a draft. Failure to come with a draft will result in your grade being lowered one letter grade for the assignment.
- I encourage you to meet with me at least twice during the semester; however, your team is required to meet with me to discuss your final project.
- You must participate in at least three of your team's interviews and work with your team throughout the group project. You are responsible for conducting at least two interviews. Failure to participate fully will result in your individual grade being lowered. Participation includes working the camera or taking notes.
- Bring your texts and required materials to each class.

**Class Climate**

You are free to agree, disagree, or extend a point made during discussions; however, you are expected to be civil in tone. No personal attacks. Class discussions and activities will be greatly enhanced by active and respectful participation from each student.

## **Departmental and University Resources**

**2367 Syllabus Disability Statement**

Students with documented disabilities who have registered with **the Office of Student Life Disability Services** will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 098 Baker Hall, 113 W. 12th Ave; Tel.: 614-292-3307; VRS: 614-429-1334; Email: [slds@osu.edu](mailto:slds@osu.edu); Web: [slds.osu.edu](http://slds.osu.edu).

### **Mental Health Statement**

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](https://ccs.osu.edu) (Links to an external site.) or calling 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 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](https://suicidepreventionlifeline.org)

### **Ohio State University's Writing Center**

The **Writing Center** offers free help with writing at any stage of the writing process, from brainstorming to working on organizing ideas or offering feedback on drafts, for any member of the university community. 45-minute appointments are available in- person at 4120 Smith Lab, as well as online. Walk-in sessions (20 minute sessions with no appointments) are available in the evenings in Thompson Library. You may schedule an in-person or online appointment by visiting <http://cstw.osu.edu/writing-center> or by calling 614-688-4291.

### **Research Tutor Statement**

If you need additional help with your research for this class, including finding articles, organizing your research, or citing your sources, you can visit the reference desk on the first floor of Thompson Library. You can also visit [libanswers.osu.edu](https://libanswers.osu.edu) (Links to an external site.) and use the contact information there to call, email, or chat with a reference team member (please let them know you are taking English 2367).

### **Ohio State University's Student Advocacy**

**Student Advocacy Center** (as they note in their mission statement) is committed to assisting students in cutting through campus bureaucracy. Its purpose is to empower students to overcome obstacles to their growth both inside and outside the classroom, and to help them maximize their educational experience while pursuing their degrees at The Ohio State University. The SAC is open Monday-Friday from 8:00 AM – 5:00 PM. You can visit them in person at 001 Drackett Tower, call at (614) 292-1111, email [advocacy@osu.edu](mailto:advocacy@osu.edu), or visit their website: <http://advocacy.osu.edu> (Links to an external site.)

### **Instructor Statement**

I am available to conference with you about drafts of your assignments at whatever stage in the writing process you may be. Please feel free to come to office hours or to make an appointment.

### **Academic Integrity (Academic Misconduct)**

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute "Academic Misconduct."

**Plagiarism** is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct. Please remember that at no point during the writing process should the work of others be presented as your own. 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](#).

## **Assignments and Grading Policy**

### **Major Assignments**

- DALN Literacy Narratives Analysis Essay (20%)
- Personal Literacy Narrative Essay (20%)
- Team Digital Exhibits (30%)
- Team-led Class Discussion and Annotated Bibliography (15%)
- Participate in Discussion Posts (5%)
- Final Reflection (Individual) Statement (10%)
- Team Folder

### **General Overview**

In this course, you will analyze existing literacy narratives, compose your own literacy narrative (print or digital), work in teams to interview members of African Diaspora communities in Columbus to collect, transcribe, and analyze their literacy narratives, conduct secondary research, compose a digital exhibit based on the narratives you collect, prepare team oral presentations for the community sharing night, and write individual reflections about your experience researching and writing about community literacy narratives.

The reading for the course is quite demanding (especially at the beginning of the course) as are the writing requirements. Therefore, it is important that each student keep up with all reading and writing assignments and come to all classes. Though much of our time will be devoted to discussion of assigned readings and teamwork on projects, this is a writing course, and we will focus on various aspects of your writing across genres and media. I see a strong connection between reading and writing. Being able to read and think critically generally leads to improved writing skills.

In addition to the reading and writing requirements, this course requires that you commit two-three hours per week (for several weeks) to primary research outside the classroom. This time commitment will most likely begin in week five or six and continue until you complete the group project. Most interviews will take place outside of class. Every group member must conduct at least two interviews and work the camera for additional interviews. Interviews should be conducted by at least two team members. In other words, no team member should conduct an interview alone.

### **Individual Assignment Descriptions**

*(Please note that we will go over all assignments together in class in advance and you will have access to a complete assignment prompt/rubric on Carmen Canvas.)*

#### **Assignment 1: Analyzing DALN Literacy Narratives Essay**

**(5-7 pages, double-spaced) | (20%)**

***Draft for in-class peer review (due Sept. 23)***

***Final Draft (due Sept. 30)***

#### **Finding Narratives**

For your first essay assignment you will analyze four literacy narratives from the DALN. You will begin your work on this assignment by browsing and searching a subset of the DALN—the Literacy Narratives of Black Columbus (LNBC) collection—looking for narratives related by characteristics that interest you such as the literacy practices and values highlighted in the narratives, the circumstances of the story or storyteller, and so on. We will go over the DALN’s browsing and searching tools in class. Your collection of four narratives should include at least two audio and/or video narratives. As you browse and search the DALN, you will need to keep records of your work: browse links, search terms and results, descriptions of narratives reviewed. You will use those records to contextualize the small collection of narratives that you analyze and characterize the “sample” with which you work. Again, we will review in class how to collect those records.

#### **Conducting Your Analysis**

Your analysis will describe and analyze commonalities and differences among the narratives, address how and why certain patterns exist in a narrator’s literacy narrative, discuss the impact of the commonalities and differences, and raise questions for further research. Note whether and what contributions the narrators’ communities contribute to their literacy experiences and vice-versa.

## Writing Your Analysis

Your written analysis should be guided by the strategies suggested in the two chapters on writing analysis essays in *Carmen*. Your written analysis will describe the rationale for your choice of narratives (Were there others like them in the LNBC? Why did you choose to focus on these four?); describe the themes and patterns you discovered as you analyzed the narratives and the evidence that supports your analysis, contextualizing those themes through reference to the readings, your reading in *Catching Stories*, and/or Selfe's discussion of ways to read literacy narratives through the lens of narrative theory; and pose questions for further investigation.

## Evaluative Criteria

- A title that clearly indicates both your topic and thesis (i.e., what you write about, and what you say about it)
- Clear explanation of the rationale for analyzing the narratives as a “cohort,” including evidence from the narratives and their associated metadata;
- Detailed discussion of the themes and patterns you discovered and the evidence supporting your identification of those themes; supporting, contextualizing references to the background reading assigned in class;
- Appropriate and clearly revealed organization of your analysis around the themes you discovered in the narratives;
- Carefully composed and edited prose that reflects the stylistic “moves” for academic analysis that is free of misspellings, typos, and grammatical miscues;
- A list of works cited (MLA or APA format), including the narratives from the DALN.

## Assignment 2: Writing a Literacy Narrative Essay

(5-7 pages, double spaced) | (20%)

*Draft due and peer response due October 21*

*Final Draft due October 28 (in class or OneDrive)*

Your second major assignment is your own literacy narrative (digital or print). This assignment is a 5-7 page essay (if print) in which you discuss your path to literacy or discuss a significant moment/memory in your literate life. If you love to write, how did that love develop? What do you like about writing? What kind of writing do you like? What kind of writing challenges you, and in what ways? What kind of reading do you like to do? What is so important to you about reading science fiction, or designing web sites, or about being able to read and write in a computer language? Maybe your literacy narrative will focus on examining literacy within a cultural or community context. For example, maybe a significant literacy moment in your life was participating in a community literacy program or preparing and giving a speech at a town event or learning to read music. Many scholars disagree on the definition of literacy. What does your literacy narrative suggest about how you define literacy and about the way that literacy has shaped you as a person? Feel free to cite other scholars' definitions of literacy as a way of comparing and contrasting with your own definition. Even though this is a personal narrative, it must have a controlling thesis and purpose.

If you choose an alternative to the print essay, consider an audio essay or some kind of multimedia text. Whatever medium you chose must present a focused narrative that illustrates a point with the kinds of details readers need.

### **Writing Your Literacy Narrative**

Your guidelines and roadmap for writing a good narrative appear in the “Here’s What Happened’: Writing a Narrative” chapter on Carmen. Refer to the characteristic features in that chapter:

- A clearly defined event: What happened? Who was involved?
- A clearly described setting: When and where did it happen?
- Vivid, descriptive details: What makes the story come alive?
- A consistent point of view: Who’s telling the story?
- A clear point: Why does the story matter? (108)

### **Evaluative Criteria**

Your literacy narrative will be evaluated according to the following criteria:

- A title and thesis that reflects the major point of your literacy narrative;
- A clear point that indicates to readers why your narrative matters;
- A clear and appropriate organization pattern around the main point and themes that drive your narrative;
- Developed ideas supported with detailed examples;
- Vivid details and images that paint a picture for the reader;
- Carefully composed and edited prose that reflects the stylistic “moves” for narratives and that is free of misspellings, typos, and grammatical miscues; and
- A list of works cited (MLA or APA format).

*Whether this is a print or digital literacy narrative, I encourage you to pair with a classmate and record (video or audio) your literacy narrative for the DALN. You may also submit a written narrative to the DALN.*

## **Assignment 3: Team-Led Class Discussion and Collaborative Annotated Bibliography (15%) | (MLA Format for written work)**

### **Due Dates:**

- November 18: Team-led discussions Annotated Bibliography:
- November 4<sup>th</sup> Due: Draft of individual annotations; peer responses
- November 18<sup>th</sup> Due: Teams’ Collaborative Annotated Bibliography

### **Reading Selections (secondary sources)**

Each team will read 8-10 additional readings (beyond the class texts). These additional readings will become the basis of the third major assignment. The selections should be articles on literacy and/or related to your team’s theme. They can be historical, biographical, theoretical, empirical, or methodological. The only requirement is that the readings relate to the themes of the course. These secondary sources should situate your research in a scholarly conversation.

### **Class Discussion**

Each team will choose one reading selection from your list to share with the class. You will lead the class in a discussion about the main points of the reading and how it relates to the course and class research projects. Your team will contribute questions and/or activities that help your classmates think about the central issues in the reading selection. The discussion should be approximately 30 minutes.

### **Annotated Bibliography**

Each team will turn in one collaboratively-prepared bibliography. Each team member will contribute at least two annotations to the team bibliography. Annotations (one-two paragraphs each, single-spaced) should be both descriptive and evaluative, meaning that a good annotation clearly summarizes the main points of the reading and briefly describes and evaluates the strengths and weaknesses of the selection. A reader who has not read the texts in your bibliography should be able to read each annotation and know whether the source will be relevant to his or her research. The selection on which you lead class discussion should be included in the annotated bibliography.

### **Evaluative Criteria**

The criteria for evaluating the annotated bibliography are as follows:

- A full, correct MLA or APA citation for each annotation (be consistent)
- A well-written but concise summary of each selection
- A clear evaluative statement of the strengths and weaknesses of the selection
- Carefully composed and edited prose that reflects the stylistic “moves” for annotations that is free of misspellings, typos, and grammatical miscues

*Evaluative criteria for the class discussion will be determined by the class.*

## **Assignment 4: Creating and Presenting Team Digital Exhibit: The Final Project (30%) | (MLA Format for written work)**

### **Due Dates:**

- **November 18: Partial Draft of Digital Exhibit; Team Folders**
- **November 25: Full Draft of iMovie; Presentation Practices; Draft of Reflections**
- **December 2: Final Draft of iMovie; Community Sharing Night (2 p.m.)**
- **December 9: Individual Reflections**

The team digital exhibit consists of several components: identifying and contacting appropriate community members of Black communities in Columbus, conducting community oral history interviews and collecting literacy narratives, uploading those narratives to the DALN, transcribing and analyzing those literacy narratives, editing narratives to include in the digital exhibit, preparing a polished version of the digital exhibit, and presenting your project during the community sharing night. *To conduct your literacy interviews, you may check out audio or video equipment from the English Department’s Digital Media Project (DMP) or Classroom Services.*

### **Teams**

Working in teams of three or four students, each team will be responsible for conducting 8-10 (depending on the size of your team) oral history interviews about literacy with members of the community. Working in teams allows students to support one another with



the technical set-up (managing the camera/recorder, checking sound and light conditions) and the interview (including introductions, forms, interviews), though all students can and should be responsible for all aspects of recording sessions. Note: Collaborative work is challenging, but much primary research across disciplines is conducted collaboratively. I expect each team member to pull their weight, and teams are responsible for dividing their work equitably, though you should contact me early if problems arise. Keep in touch with one another. Each member of the team will receive the same grade for this assignment unless a team member does not contribute adequately to the final project.

### **Finding Interviewees, Scheduling Collections**

Every team member will work to identify community members who agree to record and preserve their literacy narratives through interviews.

### **Conducting Interviews, Uploading Narratives to the DALN**

You can check out from the English Department's Digital Media Office (DMP) or Classroom Services all of the equipment you will need to conduct your interviews (we are using very simple audio and/or video recorders). Alternatively, you may use your own equipment, but you are responsible for ensuring that the audio and video quality is adequate and that the format of the interview files work with the software we use in class and with the DALN. We will compose checklists for conducting oral history interviews, including questions to ask and forms you will need to ask contributors to complete. We will upload the first set of narratives to the DALN in class, after which you may need to do some or all of the work in your team.

### **Documents, Reflections, and Analysis**

The literacy narratives you collect constitute the main "product" by which your work on this assignment will be evaluated. In addition, because these narratives will become the primary source for your final assignment, I will also ask you to turn in a summary of your field notes (e.g., notes about the place in which you conducted your interview, the circumstances of the interview, contextual information provided by your interviewee—more about this later) and, if available, contextual documents (text or images) provided by your interviewees. Your team may collect still images as well as artifacts from your interviewees.

### **Team Research Folders**

The team folder includes all consent forms from interviewees, a list of all interviewees with names of team members who participated in interviews, description of interview sites with dates that interviews were conducted, and a summary of field notes.

### **The Final Project**

Your digital exhibit should be an iMovie. Each of the interviewees must be represented in the final version of the exhibit. You will need to compose a coherent, thoughtful exhibit that tells the literacy stories of the interviewees. Your exhibit should have an interesting introduction with a main point, be clearly organized, offer appropriate examples and details, and grab the audience's attention. It should be situated within a scholarly conversation (scholarly sources). Think of the exhibit as a digital literacy narrative or story. Each team should prepare a 500-word introduction to accompany your exhibit that is

similar to what you may find at an art museum or library. Your conclusion should point to what characterizes the literacy practices of the community members that you researched.

*Turn in your team iMovie to me on a DVD or flash drive by December 4<sup>th</sup> at 7 p.m.*

### **Digital Exhibit Evaluation Criteria**

- Fulfills all components of the assignment
- Captures attention of audience
- Is informative
- Provides appropriate context:
  - Provides historical background
  - Provides scholarly context
- Contextualizes topic
- Makes use of appropriate evidence:
  - Include appropriate video clips
  - Include quotes from secondary sources (if necessary)
- Shows clear purpose and major point(s)
- Has coherent argument/narrative
- Is logically organized: introduction, body, conclusion
- Uses smooth transitions
- Includes reasonable and visible claims
- Includes an appropriate and deliberate conclusion
- Has quality audio and video:
  - Identify speakers
  - Identify images (where appropriate)
  - Use appropriate music (when necessary)
  - Captions video/speakers
  - Clear audio and images

### **Assignment 5: The Reflection (10%)**

**Due Date: December 9 (by 9 p.m.)**

Each student should prepare a 2-3 page, double-spaced self-reflection on what you learned about literacy, in general, and literacy in the particular community you studied. Also, reflect on your writing/composing experience in the various formats required for the class. This reflection is different from a course evaluation. Consider the reflection an opportunity for you to reflect on your growth as a thinker, writer, and researcher and to reconsider how you understand the role of literacy in the U.S. experience.

### **Assignment 6: Discussion Posts and Questions (5%)**

**Posts are due by 3p.m. every Monday- beginning September 9**

Each week, beginning with the second week, you should post a brief response to at least one issue raised in the readings. In addition to the response, post a question for the class discussion. Each post is due three hours before class.

**Criteria for evaluation**

- Completion of each component of the assignment
- 

**Class Grading Scale**

A 4.0	A- 3.7	B+ 3.3	B 3.0	B- 2.7	C+ 2.3
C 2.0	C- 1.7	D+ 1.3	D 1.0	E/F 0	

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## Weekly Schedule

Week #	In Class Activity	Material to Read/Watch	Consider/ Assignments Due
Week 1	<ul style="list-style-type: none"> <li>• Overview of class goals and objectives</li> <li>• Review Syllabus and assignments</li> <li>• Introduce DALN with DALN exercise</li> <li>• Introduce Analysis Essay Assignment</li> </ul>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Selfe’s “Narrative Theory and Stories that Speak to Us” from <i>Stories that Speak to Us</i> (<a href="https://ccdigitalpress.org/stories">https://ccdigitalpress.org/stories</a>)</li> <li>• Delanty’s “Community” (on Carmen)</li> </ul>	<p><b>Consider:</b> what it means to conduct community-based research.</p>
Week 2	<ul style="list-style-type: none"> <li>• Writing and Thinking Analytically</li> <li>• Present your strengths and weaknesses as a potential team member</li> <li>• Writing for, writing with, and writing about a community</li> <li>• Discuss Readings</li> <li>• Sign up for teams, exchange contact information, begin planning, report to class on initial plans</li> <li>• In-Class Analysis Exercise</li> <li>• Discuss Readings</li> <li>• Guest Speaker: Professor Ben McCorkle</li> <li>• Discuss Consent forms and DALN Deed of Gift form</li> </ul>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• “Writing Analytically” from <i>Everyone’s an Author</i> and “Analyzing Texts” from <i>The Norton Field Guide to Writing</i></li> <li>• Cushman, “The Public Intellectual, Service-Learning and Activist Research” (Carmen)</li> <li>• “Claiming Our Space on the Flo(or)” from <i>Stories that Speak to Us</i>, Kinloch, Moss, and Richardson (<a href="https://ccdigitalpress.org/stories">https://ccdigitalpress.org/stories</a>)</li> <li>• Bryson, Krista. “The Literacy Myth in the Digital Archive of Literacy Narratives.” <i>Computers and Composition</i> 29.3 (2012): 254-268. (also in Carmen)</li> <li>• Brown, Selfe, and</li> </ul>	<p><b>Due:</b></p> <ol style="list-style-type: none"> <li>1. Post Reading Response and Question</li> <li>2. List of four DALN Literacy Narratives for Analysis Essay, working thesis, and major points for essay.</li> </ol>

		Hawisher, "Those Who Share: Three Generation of Black Women"	
Week 4	<ul style="list-style-type: none"> <li>Working with video cameras</li> <li>Teams work on strategies for locating and selecting community members for interviews</li> <li>Discuss readings</li> <li>Guest Speaker</li> <li>Teams draft and finalize interview questions; draft invitation to interview script</li> </ul>	<b>Read:</b> <ul style="list-style-type: none"> <li>"Planning an Oral History Project" from Catching Stories</li> <li>"Remixing the Digital Divide: Minority Women's Digital Literacy Practices in Academic Spaces" from Stories that Speak to Us by Critel</li> </ul>	<b>Due:</b> <ol style="list-style-type: none"> <li>Draft of DALN Literacy Narrative Analysis Paper—Peer Response</li> <li>Post Reading Response and Question</li> </ol>
Week 5	<ul style="list-style-type: none"> <li>Interviewing Tips</li> <li>Taking Field notes</li> <li>Prepare Plan for interviews (list of interviewees and possible dates—who will conduct interviews)</li> <li>Practice interviewing</li> <li>Discuss Readings</li> </ul>	<b>Read:</b> <ul style="list-style-type: none"> <li>"Ethics and Politics in Oral History Research" and "Interviewing" from Catching Stories</li> <li>Campano, Ghiso, and Welch "Ethical and Professional Norms in Community-Based Research" (Carmen) Moss, "Creating a Community: Literacy Events in African-American Churches" (Carmen)</li> </ul>	<b>Due:</b> <ol style="list-style-type: none"> <li>Final Draft of DALN Literacy Narrative Analysis</li> <li>Post Reading Response and Question</li> <li>Begin interviews this week</li> </ol>
Week 6	<ul style="list-style-type: none"> <li>Background/History of community (5-10 minutes per group; from initial research)</li> <li>Discuss Readings</li> <li>Workshop: Digital Storytelling</li> </ul>	<b>Read:</b> <ul style="list-style-type: none"> <li>"Catching Sound and Light," and "Audio and Video Recording" from Catching Stories</li> <li>Brandt, "The Power of It" (Carmen)</li> </ul>	<b>Due:</b> <ol style="list-style-type: none"> <li>Team interview schedule(post on discussionboard in Carmen)</li> <li>Post reading response and question</li> </ol>

		<ul style="list-style-type: none"> <li>Johnson, “Social Stories: Digital Storytelling and Social Media” (Carmen)</li> </ul>	
Week 7	<ul style="list-style-type: none"> <li>Team Progress Report with description of each member’s contributions</li> <li>Continue interviews outside of class</li> <li>Discuss Readings</li> <li>Peer Response</li> <li>Writing Tip: Point of View and Coherent Paragraphs</li> </ul>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>Pritchard, “Traacherous Enterprises” (Carmen)</li> <li><i>Venus VS</i> (documentary shown in class)</li> <li>“‘So Tell Me What Happened’: Writing Narratives” from <i>Everyone’s an Author</i></li> </ul>	<p>Due:</p> <ol style="list-style-type: none"> <li>Post Reading Response and Question</li> <li>Context/ Background/ History of community (5-10 minutes per group; from initial research)</li> </ol>
Week 8	<ul style="list-style-type: none"> <li>Bring in audio or video clip from two interviews (transcribing exercise)</li> <li>Continue Interviews outside of class</li> <li>Workshop on transcribing and captioning</li> <li>Writing Tip: Writing good sentences</li> <li>Guest Speaker: Community Participant panel</li> </ul>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>“Transcribing Oral History” from <i>Catching Stories</i></li> <li>DeBlasio, “Sharing Oral History” from <i>Catching Storie</i></li> <li>Mahiri, et al., “Both Sides of the Mic: Community Literacies in the Age of Hip Hop (Carmen)</li> </ul>	<p>Due:</p> <ol style="list-style-type: none"> <li>Draft of Literacy Narrative—Peer Review</li> <li>Post: Questions from Readings on Editing audio and video</li> </ol>
Week 9	<ul style="list-style-type: none"> <li>Writing annotated bibliography entries (in-class exercise)</li> <li>Team working time</li> <li>Transcribe interviews</li> <li>Coding/analyzing transcripts</li> <li>Captioning</li> <li>Continue interviews</li> </ul>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>“Writing an Annotated Bibliography” from the <i>Norton Field Guide</i> (carmen)</li> <li>Annotated Bibliography Review (<a href="https://owl.english.purdue.edu/owl/resource/">https://owl.english.purdue.edu/owl/resource/</a></li> </ul>	<p><b>Due:</b></p> <ol style="list-style-type: none"> <li>Final Draft of Literacy Narrative (Peer Review)</li> <li>Post Reading Response and question</li> </ol>

	<p>outside of class</p> <ul style="list-style-type: none"> <li>• Writing Tip</li> <li>• Guest Speaker</li> </ul>	<p><a href="#">614/01/</a>)</p> <ul style="list-style-type: none"> <li>• Iwertz and Osorio, “Composing Captions: A Starter Kit for Accessible Media” (<a href="http://cwshrc.org/actihour2016/osorio.html/">http://cwshrc.org/actihour2016/osorio.html/</a>)</li> </ul>	
Week 10	<ul style="list-style-type: none"> <li>• Teams Plan Class Discussion on reading selection (assign selection to class)</li> <li>• Team Working Time (continue transcribing, coding, and analyzing interviews)</li> <li>• Upload interviews to DALN</li> <li>• Prepare invitations for community members</li> </ul>		<p><b>Due:</b></p> <ol style="list-style-type: none"> <li>1. Draft of two annotations from each team member; peer response</li> <li>2. Bring in interviews</li> </ol> <p><b>All interviews should be completed.</b></p>
Week 11	<b>NO CLASS FOR VERTERNS DAY</b>		<b>Due: Group Annotated Bibliography</b>
Week 12	<ul style="list-style-type: none"> <li>• <b>Team-led Class Discussions on selected readings</b></li> <li>• Composing a digital argument or narrative</li> <li>• Team Working Time</li> <li>• Composing a digital argument or narrative</li> </ul>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Team assigned articles</li> <li>• Peer Review Review paper work</li> </ul>	<p><b>Due:</b></p> <ol style="list-style-type: none"> <li>1. Partial Draft of iMovies</li> </ol>
Week 13	<ul style="list-style-type: none"> <li>• Write thank-you notes to community members</li> <li>• Team composing time <ul style="list-style-type: none"> <li>• Digital Exhibit introduction</li> </ul> </li> </ul>	<p><b>Read/Watch:</b></p> <p>Class Feedback on iMovies</p>	<p><b>Due:</b></p> <ol style="list-style-type: none"> <li>1. Team folder which includes all consent forms</li> </ol>

	<ul style="list-style-type: none"> <li>• Complete Captioning</li> <li>• Teams Work on Digital Exhibits</li> <li>• Draft and Revise Community Sharing Night Program</li> <li>• Peer Response</li> <li>• <b>Practice Presentations</b></li> </ul>		<p>from interviewees, list of all interviewees with names of team members who participated in interviews, description of interview sites with dates that interviews were conducted</p> <p>2. Due: Full Drafts of iMovies (peer response)</p>
Week 14	<b>Community Sharing Night</b>	<b>Watch:</b> <ul style="list-style-type: none"> <li>• Group Presentations and iMovie</li> </ul>	<b>Community Sharing Night</b>
Week 15	<ul style="list-style-type: none"> <li>• Peer review of individual reflections</li> <li>• Final group edits of iMovie</li> <li>• Course Evaluations</li> </ul>		<b>Due: Individual Reflections</b> <b>Due: Final draft of iMovie</b>

*Thank you for a great semester and have a fantastic break!!*



# Service-Learning Course Inventory

## Overview

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc). Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Service-Learning Courses. It may be helpful to consult the Description & Expectations document for this pedagogical practice or to consult the OSU Office of Service Learning as you develop your course and complete this inventory. You may also want to consult the Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive it in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## Pedagogical Practices for Service-Learning

Course subject & number

**Performance expectations set at appropriately high levels (e.g. Students engage in appropriately linked academic and experiential exploration of the community setting in which they study).** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Service-Learning Course Inventory

**Significant investment of time and effort by students over an extended period of time (e.g. develop an increasing appreciation of the issues, resources, assets, and cultures of the community in which they are working).** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Interactions with faculty, peers, and community partners about substantive matters including regular, meaningful faculty mentoring, peer support, and community partner interaction.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Service-Learning Course Inventory

**Students will get frequent, timely, and constructive feedback on their work from all appropriate sources, especially on their community awareness and engagement, and their experience with difficult differences.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Periodic, structured opportunities to reflect and integrate learning (e. g. reflect on the service activity in such a way as to gain further understanding of course content, a broader appreciation of the discipline, and an enhanced sense of personal values and civic responsibility).** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Service-Learning Course Inventory

**Opportunities to discover relevance of learning through real-world applications (e.g., intentional connection between academic content and the community work in which they engage).** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Public Demonstration of competence in academic settings and, if possible, in the community engagement site.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Service-Learning Course Inventory

**Experiences with diversity wherein students demonstrate intercultural competence and empathy with people and worldview frameworks that may differ from their own.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Explicit and intentional efforts to promote inclusivity and a sense of belonging and safety for students, e.g. universal design principles, culturally responsible pedagogy.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Service-Learning Course Inventory

**Clear plan to promote this course to get a wider enrollment of typically underserved populations.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

# GE THEME COURSES

## Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeking approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course. .

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

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Course subject & number

## General Expectations of All Themes

**GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.**

**Please briefly identify the ways in which this course represents an advanced study of the 1**

In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. (50-500 words)

Course subject & number

**ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)



Course subject & number

**GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.**

**ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

Specific Expectations of Courses in Lived Environments

**GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.**

**ELO 1.1 Engage with the complexity and uncertainty of human-environment interactions.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**ELO 1.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

**GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.**

**ELO 2.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**ELO 2.2 Describe how humans perceive and represent the environments with which they interact.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

**ELO 2.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

