Term Information

Effective Term   Spring 2023
Previous Value   *Autumn 2022*

Course Change Information

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

Addition of REGD GE

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

The current course syllabus has been redesigned with the REGD Foundations in mind (please see attached GE Foundations Course file). The Race, Ethnicity, and Gender Diversity designation for CS 2301 accurately reflects the approach taken in the course, which was previously approved for the GE Diversity: Global Studies category. The changes to the course have strengthen the relevance of engaging with world literature for OSU students in that the revised approach to the texts and class experiences is firmly connected to skills and concepts that will make them more reflective and culturally competent in their engagements with their own identities and the identities of those they work with now and in the future.

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)?

The course provides students with a foundation for the study of world literatures as a space for engaging with core questions of cultural contact and social experience. It also serves as an entry point for our World Literatures minor and major. The change to the course to ensure all REGD ELOs are met only strengthen the course's effectiveness as the gateway to the world literature program. Further, because of the emphasis on clear development of the core concepts (essential for effective teaching in a diverse society), the course will now better serve the significant number of pre-service teachers who take the class to fulfill a secondary language arts teaching requirement.

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

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area   Comparative Studies
Fiscal Unit/Academic Org   Comparative Studies - D0518
College/Academic Group   Arts and Sciences
Level/Career   Undergraduate
Course Number/Catalog   2301
Course Title   Introduction to World Literature
Transcript Abbreviation   Intro World Lit
Course Description   Analysis of oral and written literatures of diverse cultures and historical periods.
Semester Credit Hours/Units   Fixed: 3

Offering Information

Length Of Course   14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course   Never
Does any section of this course have a distance education component?   Yes
Is any section of the course offered   100% at a distance

Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: English 1110, or equiv.
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	24.0103
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors
General Education course:
    Literature; Global Studies (International Issues successors); Literary, Visual and Performing Arts; Race, Ethnicity and Gender Diversity
The course is an elective (for this or other units) or is a service course for other units

Previous Value

Required for this unit's degrees, majors, and/or minors
General Education course:
    Literature; Global Studies (International Issues successors); Literary, Visual and Performing Arts
The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Recognize and analyze thematic, formal, and stylistic connections between diverse texts

- Develop strategies for textual analysis and collaborative inquiry

- Improve skills in writing, deep listening, and communication

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

- 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.

Content Topic List

- Literature
- Literary theory
- World literature
- Society
- Culture
- Global
- Comparative literature

Sought Concurrence   No
Previous Value

Attachments

- 2301_GE_Foundations_REGD_submission_Perez.pdf

  (Other Supporting Documentation. Owner: Arceno,Mark Anthony)

- 2301_Perez_OSU_syllabus_REVISED_6.2022.pdf

  (Syllabus. Owner: Arceno,Mark Anthony)

Comments

- We have uploaded here a revised syllabus, in response to the requests made by the REGD review panel. *(by Arceno,Mark Anthony on 06/30/2022 12:17 PM)*

- Please see feedback email sent to department 2-18-22 RLS *(by Steele,Rachel Lea on 02/18/2022 03:51 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Arceno,Mark Anthony	12/22/2021 11:49 AM	Submitted for Approval
Approved	Armstrong,Philip Alexander	12/22/2021 11:50 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	01/06/2022 02:51 PM	College Approval
Revision Requested	Steele,Rachel Lea	02/18/2022 03:51 PM	ASCCAO Approval
Submitted	Arceno,Mark Anthony	06/30/2022 12:18 PM	Submitted for Approval
Approved	Armstrong,Philip Alexander	07/01/2022 03:24 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	08/22/2022 04:10 PM	College Approval
Pending Approval	Cody,Emily Kathryn Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	08/22/2022 04:10 PM	ASCCAO Approval

CS 2301: Introduction to World Literature Syllabus, Fall 20XX

Course Information

- **Mode of Delivery:** fully online/distance learning; 3 credits
- **Course Time and Location:** Weekly Synchronous Session Tuesdays, 12:45-2:05

Instructor

- **Professor** Ashley Hope Pérez
- **Email:** perez.390@osu.edu
- **Office location:** Hagerty 225
- **Office hours:** Thursdays 12:45-2:05 p.m. or by appointment via CarmenZoom (video/live chat)
- **Preferred means of communication:**
  - My preferred method of communication for questions is **email.**
  - My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your notification preferences (go.osu.edu/canvas-notifications) to be sure you receive these messages.

Image credit: http://www.jamesborrell.com/wp-content/uploads/2014/10/SouthUpMapr.jpg
Alt text: Map shows a view of the world with south oriented at the top and north at the bottom. It presents accurate scaling of land area of all continents. Unlike on the globes and maps in widest usage. South America and Africa appear much more prominently; North America, Europe, and Asia are deemphasized.

Course Description

Have you ever thought about the fact that the idea of north as "up" is arbitrary? But how does an idea like this affect the way we see the world and the literatures in the world? Can we learn to see in new ways and re-route our readings? And anyway, what counts as "world literature"? Is it the "best of the best" of all the national literatures in the world? Or maybe it is the name for works that people everywhere claim as their cultural inheritance? Is it what we call any literary work once it travels beyond the context in which it was originally written? What are the linguistic, cultural, technological, and economic networks that make texts from around the globe available to us? For example, how is the world of literature shaped by the fact that writers in many places can only access a significant audience by writing in English or producing works that "travel well" via translation? How do we imagine relationships between the works we read (a tiny fraction) and the many we do not? How do colonization and immigration function as fraught sites of cultural interaction, and how, specifically, are they affected by power dynamics?

How do categories of race, ethnicity, gender, and other forms of human diversity shape what we read and how? In what ways can literature engage with varied categories of identity, and how can we better understand the unique *intersectionality* that exists as varied identities overlap in a person's lived experience? How do the intersections of identity in readers shape our encounters with the literary and cultural products we study and those we will encounter long after the course ends? What changes in our capacity for robust and responsible modes of reading as we develop a deeper understanding of complex issues like identity, privilege, racial and ethnic identity, colonialism, diaspora, power, and inequality in literature and beyond? How does increased awareness of the role of intersectionality in our own life experience shape our ability to asses intersectionality in literature?

We will tackle these and other questions through our study of 20th- and 21st-century texts from five geopolitical areas: the Middle East, Africa, Asia, Latin and Central America/the Caribbean, and Europe/North America. These literary works reflect a wide range of contexts and lived experiences with a goal of de-emphasizing Europe and the U.S. and increasing engagement with literature from literary traditions long treated as peripheral or marginal.

GE Fulfillment Information (Revised and "Legacy")

This course meets the requirements of the new/revised GE (launched in fall 2022) in two categories: *Race, Ethnicity, and Gender Diversity* and *Literary and Performing Arts.* The course also continues to meet the "legacy" GE requirements in *Literature* and *Diversity: Global Studies* for students completing a degree under the previous GE framework.

Revised GE (fall 2022 and on)

Race, Ethnicity, and Gender Diversity
Goal 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape

perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.

Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues

Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.

Goal 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities.

Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.

Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

Literary, Visual, and Performing Arts

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts.

Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design.

Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design.

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.

Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

Legacy GE

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

Expected Learning Outcomes:

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

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

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Meeting GE Learning Outcomes

The course supports the expected learning outcomes for all four GE categories by:

- Supporting students as they read, discuss, and write about literature at increasing levels of sophistication to create original analyses, interpretations, and critiques of literary works;
- Cultivating knowledge of thematic, formal, and stylistic connections between diverse texts and introducing students to strategies for analysis and collaborative inquiry;
- Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in literature and experienced by readers;
- Attending to varied *intersections* of identities, to the unique configurations of privilege and/or oppression they produce, and to lived experiences of this intersectionality, both as represented in literature and as experienced by readers;
- Theorizing and tracing representations of colonization, migration, assimilation, oppression, diaspora, hybridity, and intersectionality, especially as they relate to race, ethnicity, gender, and other forms of diversity in societies;

- Identifying and analyzing systems of power and inequality within works that circulate as "world literature," in the circuits of literary dissemination, and in current world events and cultural artifacts; and
- Applying the knowledge of identity and systems of power gained through studying literature to examine our own identities, place in power structures, and impact as global citizens.

Assessment of Outcomes: surveys, discussions, reflections, short presentations, a final exam, and end-of-term evaluations will be used to assess the achievement of these objectives.

Required Course Materials

These five books are available for purchase through www.bookspacecolumbus.com, a Columbus-based independent bookseller. You may also be able to get many of the books electronically or through the OSU library, OhioLink library network, Columbus Public Library, and/or another bookseller. Keep in mind that you will need the texts for the entire semester, as end-of-course assignments will draw on all class readings.

African Women Writing Resistance, edited by Jenny Browdy de Hernandez (ISBN: 978-0299236649)
The Complete Maus by Art Spiegelman (ISBN: 978-0679406419)
DayTripper by Fábio Moon and Gabriel Bá (ISBN: 978-1401229696)
The God of Small Things by Arundhati Roy (ISBN: 978-0812979657)
Men in the Sun by Ghassan Kanafani (ISBN: 978-0894108570*)*

All additional readings will be posted on Carmen.

Content Advisory: Some course readings contain sexuality, violence, profanity, racially charged language, and other adult content. These elements exist in the texts as part of a complex literary whole and will be framed in discussion, but students who are uncomfortable with encountering them or engaging them critically, in a supported academic setting, may prefer another course.

Required Technologies

Students will need a stable Internet connection for Zoom sessions and the equipment necessary to engage via chat, voice, video, and online collaborative tools. Internet access throughout the week will be important for completing and submitting assignments via Carmen. Specifically:

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection
- **Webcam:** built-in or external webcam, fully installed and tested
- **Microphone:** built-in laptop or tablet mic or external microphone
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

If you do not have access to the technology you need to succeed in this class, review options for technology and internet access at go.osu.edu/student-tech-access.

Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- Navigating CarmenCanvas (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
- Recording a slide presentation with audio narration and recording, editing and uploading video (go.osu.edu/video-assignment-guide)

Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat**: go.osu.edu/it
- **Phone:** 614-688-4357 (HELP)
- **Email:** servicedesk@osu.edu

How This Online Course Works

Mode of delivery: This course is 100% online. There is one required synchronous (real-time) session in Zoom each week on Tuesdays from 12:45-2:05 p.m. The rest of your work is found in Carmen, and the schedule and deadline for each type of assignment during the week is posted in Carmen.

Pace of online activities: This course is divided into **weekly modules** that are released one week ahead of time.

Credit hours and work expectations: This is a [3] credit-hour course. According to Ohio State bylaws on instruction (go.osu.edu/credithours), students should expect around [3] hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to [6] hours of homework (reading and assignment preparation, for example) to receive a grade of [C] average.

Although this is a distance-learning class, it requires a high degree of participation and engagement through small-group and full-class discussions, weekly journaling, contributions to class-created resources, and other assignments. The level of commitment expected for this course is what ensures that it will produce meaningful and transformative experiences for you and your classmates. Together, we will develop insights, practice analytical and communication skills, and deepen our capacity to connect what we read and see to the lives we live and the lives lived far from us.

What does this look like in practice? For some weeks, you will read as much as 150 pages of fiction, in addition to shorter readings to provide context and theoretical insight. You will then be expected to participate *every week* in one live class, online discussion, and structured activities through Carmen. Taking a "back seat" simply will not work for you in this environment. Non-participation for a full week or more without a very significant reason is grounds for automatic failure of the course (see course policies).

If you do not wish to grow in your ability to explore a wide range of ideas, navigate different perspectives, and express your insight—or if you don't have space in your schedule for substantial reading—I recommend that you enroll in a different course. It's okay to admit to yourself that this is just not the time for a more intensive experience. I would love to welcome you another semester!

Grading Breakdown

Dialectical Journals: structured response to reading for class **(20%)**
Weekly Discussion: question writing; online discussion posts and replies; quality contributions during weekly real-time class sessions via breakout rooms, chat, and other modalities **(20%)**
Response Papers: short essays and quality feedback to classmates **(20%)**
Mini-Presentation: contextualize course text or introduce us to a new text **(10%)**
Demonstrated Preparation and Participation: quizzes, TopHat responses, and other consistent, substantive participation in all course activities, both graded and ungraded; self-paced and in zoom sessions **(10%)**
Final: comprehensive take-home final **(20%)**

Be aware that it is very rare for me to drop assignments, adjust final grades, or offer extra-credit. The best way to succeed in the class is to be consistent in your work each day. Also, I can't predict grades or provide you with running averages beyond what is in the gradebook. I am willing to talk with you about how you are doing as well as ways of improving your performance and/or engagement in the course.

See Course Schedule for due dates.

Grading Scale

A: 93-100	B: 83-86.9	C: 73-76.9	D: 60-66.9
A-: 90-92.9	B-: 80-82.9	C-: 70-72.9	E: 0-59
B+: 87-89.9	C+: 77-79.9	D+: 67-69.9	

Descriptions of Major Course Assignments

This is a summary of some of assignments you will do in the course. **Detailed descriptions of assignments for the course and rubrics are available on Carmen.** Please consult these documents early and often!

The Dialectical Journal: This assignment is the foundation for much of what we do, and it is designed to support you in engaging with the course text(s) and ensuring that you are prepared to participate in discussion. In general, the DJ consists of 6 quotations you select from the assigned literary/theoretical text(s), AND your detailed analysis of each quotation.

DJs will be graded for content and/or completion. There may also be a "global" DJ grade at the end of the semester that will account for the overall quality and consistency of your work on this vital assignment.

Question Writing: Early in the semester, you'll get training in how to write powerful questions that catalyze new insights about a text or about what it means to encounter that text. Student-generated questions will serve as prompts for response papers and small-group discussions.

Small-Group Discussion: Thoughtful online posts/contributions in our weekly online discussions as well as interactions during "live" Tuesday classes will be the foundation for the learning you do with your classmates. Your online posts should contain substantive insight, inquiry, analysis, and connections to the text. Your in-person contributions in whole-group or breakout rooms should reflect your careful reading and thought. Although you can draw on your experiences, opinion alone will not be sufficient. In all settings, cultivate meaningful conversation and community with your fellow learners.

Response Papers: These short papers (target 400-700 words) consist of your thoughtful, well-developed response to one of the questions posted by your colleagues. Or, if you have a burning desire to explore another aspect of a text, email me about your plans. For each response paper assignment, you will also read and comment on at least two of your classmates' posts.

Mini-Presentation (Research): Each student will sign up with a partner/group to provide context for or added insight on a course text (throughout the semester) or to introduce us to a new text (end of semester). Presentations will be balanced across the Middle East, Africa, Asia, Latin and Central America/the Caribbean, and Europe/North America. The presentation can take a variety of forms depending on what you think will benefit you and will best suit the material and the class's needs. For example, a group might write a blog-style post, create a Q&A format, construct a slideshow, or record a brief presentation (please ensure captioning). Classmates will view/read and comment on these presentations.

Final Exam: The final exam is cumulative (covers all course texts). It is most often a take-home essay that asks you to analyze our texts and reflect on your course experiences drawing on specific examples from the readings. There may also be a series of quotation and character identifications and definitions of key concepts from the course.

Quizzes: I may quiz you on any material (readings, a lecture, presentation, or even this syllabus) in class. Quizzes are cumulative, which means I may also ask you to make connections to an earlier reading. For example, I might ask you to write a paragraph explaining how a text is related to an idea discussed earlier in the semester.

File Specifications for Written Assignments

Unless otherwise noted, all written assignments must be submitted through the appropriate Carmen Assignment. They are to be typed, double-spaced, with one-inch margins, in Times New Roman font. Length requirements are given in both approximate page count and word count; check the word count before you submit. You should run a spelling and grammar check before submitting essays, exams, and other formal assignments; do not trust autocorrect.

Acceptable formats are .doc, .docx, and .pdf. (For Mac users whose computers don't consistently display standard file extensions, that's Word document format and PDFs.) **I cannot accept documents shared online through Word Online or Google Docs, and I do not accept Pages files** (all of those are incompatible with Carmen's grading tools). It is your responsibility to download, save, and/or convert those documents prior to submission.

Course Rhythm/Due Dates

Each week there will be one required online synchronous (real-time) session for instruction, feedback, and small-group discussion.

Otherwise, this class is mostly asynchronous, which means that in a given week, you can choose to do much of your work when it works for you. Except for the very last week of the semester, **this course operates on a Wednesday 6 p.m. to Sunday 11:59 p.m. schedule to give you weekend days to complete regular work.**

The weekly module will go live each week by Monday at 6 p.m. (when possible, I will make it available sooner, and even without the module, you will be able to read ahead by consulting the course schedule). All regular assignments and activities for the week, including completion of all the module components and any special activities, are **due by Sunday.**

To ensure effective pacing, unless otherwise instructed:
- Students must make TWO substantial discussion posts by Sunday at 11:59 p.m.
- Students must provide at least TWO thoughtful comments on classmates' discussion posts.
- Students must make at least one substantial post by Friday at 6 p.m.

The goal with these requirements is to help you pace your engagement in the course assignments for the most meaningful experience. It is OK if you haven't finished all of the assigned material when you make your first post, but you should have done some significant portion of reading.

Additional assignments have specific due dates. **Rotating assignments (such as creating questions to serve as a prompt for response papers or your contextualizing research presentation) are <u>due to be posted on Wednesdays</u> (when the new week's module goes live).** That is, if you are creating a response paper question of contextualizing research presentation for Week 6, this content needs to be posted in the designated forum *no later than* Wednesday at 6 p.m., the start of Week 6.

Information and a sign-up sheet for contextualizing research presentations will be distributed in the first two weeks of class.

Course Policies

Teaching Philosophy
My goal as the instructor of this course is to *facilitate* the learning that you do as a community. Assignments are designed to create accountability for preparation and to structure your encounters with literature and with your classmates' ideas to be academically and personally meaningful. I am committed to maximizing the possibilities of the online format. It's my pleasure to help you and your classmates make the course a success.

Participation
Much of your success in the course will depend on how seriously you demonstrate your engagement with the course material and your colleagues' ideas. Are you willing to actively engage your peers as partners in learning? Do you take care and generously share your analysis, insight, and questions with the larger learning community? Do you challenge yourself to go beyond what you already know? Do you recognize the importance of *deep listening* to communication? Although I take added responsibility for facilitating the course, I count myself among the learners, too. I promise to listen and learn from you as well as provide you with support and tools to help you succeed in the class. **We're in this together.**

Respectful Exchange of Ideas
Talking about literature and the world is a risky business. Complex texts and situations will inevitably prompt divergent responses in our discussions. This is a *strength* of our work together; it will help us navigate the reality of deep differences of opinion and perspective, a key skill in our society. I want you to speak frankly in our course spaces, but I also expect you to be thoughtful about the experiences, priorities, privileges, information sources, and other factors that have shaped your position.

Success in creating an effective and supportive learning community requires a commitment from all of us to maintain conduct that is collegial and respectful, *curious and engaged* at all times. This expectation applies to large and small group discussions, blog comments, live sessions, and all other venues. This guidance also applies to communication about class or class-created groups outside of official platforms. (For example, comments to one of your small group colleagues on Twitter or any other venue must adhere to our class norms.)

We will hold each other to a high standard of respect and integrity when it comes to addressing each other and speaking about the various experiences and peoples we will encounter in our texts. It's okay not to know exactly how to do this, and it is okay to make mistakes; we will work together to address unconscious stereotypes or problematic terminology that may come up. Be aware that trolling behavior—e.g., using slurs or other hate speech, making threats or intimidating comments, denigrating classmates' identities, advocating violence, linking to inappropriate content, or any other flagrant disrespect—will not be tolerated and will negatively impact your grade as it is incompatible with the course goals.

Incidents of bias and other disruptive virtual behavior will be reported to BART, OSU's Bias Assessment and Response Team, Student Conduct, and/or (for talk about violence) OSU Police. This behavior will be subject to whatever consequences these governing bodies impose. Bias includes any kind of discriminatory talk or action against an individual or group based on sex, gender identity, race, ethnicity, color, age, religion, sexual orientation, disability, national origin, veteran status, or HIV status. Sexual harassment (definitions here: https://titleix.osu.edu/navigation/policy/definitions.html) also will not be tolerated.

TL;DR: Be your best self and engage with this course with genuine curiosity, openness to new ideas, and respect for difference. We'll all get the most out of the experience that way.

Land Acknowledgement
The land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. This class both honors the resiliency of these tribal nations and recognizes the historical contexts that have affected and continue to affect the Indigenous peoples of this land**.**

Student-Professor Communication
Contact me at any time with questions, concerns, or comments. I have young kids at home, so please know that I may not respond right away, but you can count on me to answer within 24 hours. In the unlikely event that you do not hear from me in that time frame, follow up with a second message. **Please do look to see if your question is answered in the syllabus or in class materials before contacting me**. I will sometimes make announcements and distribute course materials via Carmen messages and/or email, so don't forget to check those.

"Live" Class Attendance:
We will meet "live" once a week via Zoom. Your attendance is expected, and ideally you would log in via a laptop or computer that will give you the full Zoom functionality (breakout rooms, etc.) That said, I understand that in working from home and other remote spaces, more issues may come up. Please email me about any situation. I ask that you note the "call in" options for joining a Zoom meeting and use that in the case of emergencies so you can participate.

In general, if you are absent without reasonable excuse, you will not be able to receive points for in-class assignments such as quizzes, quick writes, and TopHat responses.

To allow for the free exchange of ideas and a relaxed experience, Zoom sessions will not be recorded, so in the case of absence, you should follow-up with a classmate about what you missed just as you would for an in-person course. If there is a PowerPoint, I will post it. **Please do not contact me asking for a summary of the class!**

"Late Work" Policy

Please ***ask for an extension if you anticipate a scheduling or work load challenge***. Given the flexibility of the course set up, no late work will be accepted without explicit consent (this consent will only be given in the rarest cases, such as serious illness, major car accident, mental health emergency). This is to ensure fairness to you—so that you have the accountability to do the work in a way that will make it meaningful—and fairness to your classmates—so that my time is spent preparing excellent experiences for you all and not on managing late submissions.

Make sure you are keeping up with discussion every week, because posting retroactively will not count (discussions are closed for further comment at the end of the week).

Please be advised that "Carmen ate my homework" is the new "the dog ate my homework." In other words, this is not a valid excuse. **I recommend you write any Carmen posts in a separate, saved document, then copy them into Carmen when you are ready to post. That way you will have a back-up file if the post fails to go through.**

In sum, do your work well in advance, save files frequently and in multiple locations, know where the nearest back-up computing option is in case of technical problems, and do whatever else you need to do to ensure that assignments will be handed in on time.

Grading Approach
Most assignments are evaluated using rubrics posted on Carmen. Please refer to them when doing assignments and when reviewing graded work. **The rubrics will give you a clear sense of the goals for an assignment** as well as what characteristics are associated with success. I compare your work to the standards on the rubrics, not to what anyone else is doing. Keep in mind that grades are a form of feedback; **try not to obsess about getting "full points."** I reserve the highest grade for exceptional work, but don't worry! You can easily earn an "A" in the course without ever receiving a grade of 15/15 or 30/30.

Plagiarism and Academic Misconduct: Plagiarism is the unauthorized use of the words or ideas of another person, misrepresenting someone else's work as your own with or without their knowledge, quoting or paraphrasing without citing the original source, or providing work for someone else to use as their own. **Plagiarism is absolutely not permitted in any assignment or venue used in this course**: tests, papers, reviews, blog entries, multimedia productions, discussion posts, your digital presence in live discussions, etc. It is a serious academic offense that will result in a report to the Committee on Academic Misconduct and potentially career-altering consequences. The University's policies on plagiarism are described in detail in your student policies handbook. Please read this information carefully, and **remember that at no point (including discussion) should words or ideas that are not your own be represented as such.**

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another

student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my concerns to the Committee on Academic Misconduct. If COAM determines that you have violated the university's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.
If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

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

- [Committee on Academic Misconduct](go.osu.edu/coam) (go.osu.edu/coam)
- [Ten Suggestions for Preserving Academic Integrity](go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
- [Eight Cardinal Rules of Academic Integrity](go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Student Resources for Success This Semester

Support for you in this course
My approach to teaching is to facilitate student learning and success. Although my "late work" policy is strict, please note as well that I am not interested in penalizing students who are making a good-faith effort to produce high-quality work. There is a difference between turning in late work and proactively asking for an extension in advance. **If, due to personal circumstances or academic scheduling issues (e.g., three things due the same day), you anticipate or find yourself struggling with the course policies, please consult me *as soon as possible*.** We can make a plan to ensure that you can meet course requirements. Consulting early demonstrates your ability to plan ahead and advocate for yourself, and it will be much more effective than a panicked request on the due date.

Academic Resources
There are many resources available at OSU for students who would like academic support, including the Writing Center, Dennis Learning Center, and other services. If you find yourself in circumstances that pose a serious challenge to your ability to keep up academically (e.g. ongoing family crisis, chronic illness, hospitalization, financial crisis, or being a victim of violence), Student Advocacy is available to help you manage the situation.

- Writing Center: http://cstw.osu.edu
- Dennis Learning Center: http://dennislearningcenter.osu.edu
- Student Advocacy: http://advocacy.osu.edu
- Overview and contact information for the student academic services offered on the OSU main campus. http://advising.osu.edu/welcome.shtml
- Tools specific to learning in the COVID-19 pandemic: https://keeplearning.osu.edu/

Your Mental Health

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. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand mental health resources (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at 614- 292-5766. **24-hour emergency help** is available through the National Suicide Prevention Lifeline website (suicidepreventionlifeline.org) or by calling 1-800-273-8255(TALK). The Ohio State Wellness app (go.osu.edu/wellnessapp) is also a great resource.

Outside resources include the **National Suicide Prevention Hotline (1-800-273-TALK)** and the **Crisis Text Line**, which can help you talk through any kind of crisis, including self-harm, domestic abuse, depression, sexual assault, family and friend problems, substance abuse, grief, and other situations **(text START to 741-741)**.

Other Health and Crisis Services

Healthcare is available for all students at the Wilce Student Health Center on campus and accepts many insurance plans; it is mostly free for those on OSU student health insurance. If you are ill, they can give you an absence excuse as well as treatment. Same-day weekday appointments are available. After hours and on weekends, there are OSU-run urgent care facilities near campus that accept insurance; see https://shs.osu.edu/emergencies/after-hours-care/.

Sexual assault crisis services are available to people of all genders and orientations through the local SARNCO hotline (614-267-7020) and area hospitals. Ongoing support is available through Counseling and Consultation and Wilce Student Health. OSU Hospital, CCS, and SARNCO are confidential. You can also find support and ways to report sexual assault or harassment through the University's Title IX office (http://titleix.osu.edu), which does not guarantee confidentiality. Be aware that many other OSU academic and coaching staff are mandatory reporters (required to convey reports of assault to the University) and also cannot guarantee confidentiality. (To be clear, I absolutely will support you and help you get assistance, but you have a right to be aware of OSU's reporting policies.) Choose the support system that is right for you. **Being a victim/survivor of sexual assault is never your fault, and you have the right to compassionate help.**

Your Right to Protection from Harassment, Discrimination, or Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at equity.osu.edu,
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or email equity@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

Please do not hesitate to reach out if you are struggling and need help finding assistance.

Accessibility Accommodations for Students with Disabilities

Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services (SLDS). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services.

Disability Services Contact Information
- Phone: 614-292-3307
- Website: slds.osu.edu
- Email: slds@osu.edu
- In person: Baker Hall 098, 113 W. 12th Avenue

Accessibility of Course Technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations as early as possible.
- CarmenCanvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)

CS2301 Course Schedule

NOTE: Any reading in the course that is "optional" will be identified as such. Otherwise, the expectation is for you to **attentively read each of the texts** assigned for each week. You may read "context" pieces more quickly, but the literary texts deserve your thoughtful attention!

Week 1: Introductions and Foundations
"The Danger of a Single Story," the TED talk by Chimamanda Ngozi Adichie (20 min), underscores some of the questions and ideas we will be exploring all semester about power, storytelling, colonialism, race, ethnicity, gender, identity, and the conditions for free literary expression. The short prologue from *Is Everyone Really Equal*?, edited by Ozlem Sensoy and Robin DiAngelo (3 pages), builds on these themes and opens up some of the questions we will consider about whose story is told, how, and to what effect. "The Dancing Mind" is a talk by famed novelist Toni Morrison that touches on the relationship between reading, responsibility, and privilege.

Read:
Syllabus
SET 1 Core Texts:
- prologue from *Is Everyone Really Equal*?,
- "The Dancing Mind" by Toni Morrison (3 pages)
- "What is Literature?" by David Damrosch (9 pages)
SET 2 Core Texts:
- "Privilege 101" by Sian Ferguson (5 pages)
- "Talking about Race" by Ali Michael and Eleonora Bartoli (6 pages)
- "Leaning in" by Robin DiAngelo and Özlem Sensoy (15 pages)
Complete: pre-course survey, "Introduce Yourself" forum, all readings
DUE: Dialectical Journal 1, discussion posts

Week 2: The Work of Representation and Avoiding Literary Tourism
This week, we will develop a deeper working understanding of the complexity of representation by: examining the readers' role in "finishing" a text; recognizing and analyzing the effect of *irony* in a narrative text; considering under what terms a text is or can be read; applying foundational ideas about race and privilege to analysis of a narrative text.

Read:
Core Text 1: "Representation" by Stuart Hall (13 pages)

Context (read these before reading "A Small Place"; do not include in DJ)
- "Colonialism/Post-colonialism" (3 pages);
- "Antigua and Barbuda" (1 page);
- "Coloniality, Neo-Colonialism, and Other Terms" (2 pages)

Core Text 2: "A Small Place" by Jamaica Kincaid (12 pages)

<u>**Review***:*</u>
Writing with Style excerpts "Punctuation" and "Quoting" (both by John Trimble) – read or skim these to ensure you understand writing expectations for the course
<u>**DUE:**</u> **Dialectical Journal 2, discussion posts**

Week 3: Centering Other Voices (African Women's Resistance; Addressing the World)
This week, we shift our focus to literary works by a range of women from various contexts in the African continent. This module will help you:

- Incorporate foundational ideas about race, privilege, colonialism, and other systems of power in our analysis of diverse texts
- Explore how colonialism and racism produce lasting forms of inequality and where these inequalities reside
- Recognize how power and oppression are affected by *intersections* of identity
- Differentiate between systemic injustices and individual unfairnesses or inequalities
- Practice writing powerful questions to catalyze discussion and insight

<u>**Read**</u>:
Critical Readings (include in DJ)
- *African Women Writing Resistance* (*AWWR*) Introduction to the book (pages 3-8)
- *AWWR* Intro to Part 2: Young Women on Sexuality (39-41)
- Excerpt from "Demystifying Sexuality Studies in Africa" by Marc Epprecht (12 pages)

Literary Texts (include in DJ)
- *AWWR* 50-58 "Letters to My Cousin," fiction by Catherine Makoni (Zimbabwe)
- *AWWR* 90-92, "My Name is Kasha," essay by Kasha N. Jacqueline (Uganda)
<u>**DUE:**</u> **Dialectical Journal 3, discussion posts**

Week 4: Centering African Women's Voices (Resilience in the Face of Sexual Violence)
Note: This week's course materials may be especially challenging for those of us who have been affected by sexual assault, sexual abuse, or incest. **Let's all proceed with extra sensitivity and care when discussing these texts.** *Please contact me if you need to communicate anything about your needs or to make any adjustments to your participation.*

This week, we explore sexual violence as a weapon of war and as a strategy for interpersonal predation—and how these are interconnected with various identities and experiences. We will:

- Use contextual readings to deepen and ground our interpretations of literary texts
- Examine the unique expressive qualities of film and poetry as forms of resistance
- Make effective comparisons between course texts that represent different life circumstances and responses to injustice
- Synthesize core ideas related to privilege, oppression, race, colonialism (and neo-colonialism), intersectionality, and discrimination

<u>Read:</u>
Context (read before viewing and reading SET 1 literary texts; do not include in DJ)
- "Rwanda" introductory article from Credo (3 pages)

SET 1 Literary Texts
- "Intended Consequences" by Jonanthan Torgovnik (video, 15 minutes) - http://bit.ly/2xvy3W3
- *AWWR* 223-227, "A Poem Written in the Ink of the Blood Shed in Rwanda," poem by Nathalie Etoké (Cameroon)

Context (read before reading SET 2 literary texts)
- "America Has an Incest Problem" by Mia Fontaine (3 pages)

SET 2 Literary Texts
- *AWWR* 75-83, "Lovesung for a Father," poetry and essay by Catherine Makoni (Zimbabwe)
- "It's Not Rape If…" poem by Ann Kithaka (Kenya)

<u>DUE:</u> Dialectical Journal 4, discussion posts, read/view and comment on context presentations

Week 5: African Women's Voices (Challenging Institutions; Envisioning Futures)

This module marks the culmination of our focus on *African Women Writing Resistance.* Assignments are designed to support you in translating your reading experiences so far into clearer insights and skills that you can carry forward into the rest of the course. Our goals are to:

- Examine representations different life circumstances and responses to injustice.
- Make effective comparisons between course texts.
- Draw on ideas from across the course readings to analyze a new text.
- Synthesize core ideas related to privilege, oppression, race, colonialism (and neo-colonialism), intersectionality, and discrimination.

<u>Read:</u>
Context
- *AWWR* 97-99, Intro to Part 3: Challenging the Institution of Marriage

Literary Texts
- *AWWR* 104-117 "Hailstones on Zamfara," story by Sefi Atta (Nigeria)
- *AWWR* 140-148 "They Came in the Morning," story by Iheoma Obibi (Nigeria)
- *AWWR*, 295-312, " 'We Are Our Grandmothers' Dreams': African Women Envision the Future," roundtable discussion
- *AWWR*, 313 "Liberation," poem by Abena P.A. Busia (Ghana)

<u>DUE:</u> Dialectical Journal 5; Response Paper 1 (and 2 comments on other papers); read and comment on context presentations
  see adjustments to discussion assignment for this week

Week 6: Family Legacies: History, Narrating Pain
Our reading begins with attention to comics as a powerful, but often underestimated, narrative art. Scott McCloud's classic *Understanding Comics* uses comics to reveal core aspects of the form. "Obstacles to Immigration" highlights the very high cost of immigration for European Jews, which

made it unavailable to many. And even those with the resources to leave encountered the problem of finding a nation that would accept them. Consider the role of ethnicity and religion in shaping lived experiences.

Read:
All Context Readings Posted to Carmen
Core Text 1 (on Carmen)
Excerpt from *Understanding Comics* by Scott McCloud, ch 1-4 (114 pages of comics)
Literary Text
Maus I by Art Spiegelman (first volume of *The Complete Maus*)
      Suggested division:
            Maus I, chapters 1-3
            Maus I, chapters 4-6
NOTE: Wonder how to "quote" comics for your DJ? You can take a photo of images for your quotes or just briefly describe the panel you are talking about. Please do include page numbers.
DUE: Dialectical Journal 6; discussion posts

Week 7: Metanarrative and Trauma
This module focuses on the first two chapters of *Maus*, volume 2, where we see a close--and disturbing--look at Vladek's experience in Auschwitz. We also see Art's struggle (in the present) with how his family has been shaped by these experiences and what his success with *Maus* has meant. Context readings help you connect the realities carefully depicted by Vladek (and Spiegelman) with on-going right-wing discourse and actions in contemporary society, both in the U.S. and abroad. They also discuss differing ways of understanding what it is to represent the Holocaust, how we process these representations, and the gap between testimonial narratives and the act of witnessing.

Read:
All Context Readings Posted to Carmen
Literary Text
Maus II by Art Spiegelman
      Suggested division
            Maus II, chapters 1-2
            Maus II, chapters 3-4
DUE*:* Dialectical Journal 7; discussion posts

Week 8: A Tolerable Injustice? Narratives of Palestinian Occupation after WWII
Many Americans have little to no knowledge of the events following World War II that led to the creation of Israel and the displacement of Palestinians. In 1948, partly out of guilt over the Holocaust, the world essentially turned a blind eye to the forced expulsion of 400,000-800,000 Palestinians from their homes and communities by Israeli militias. It is common to connect the founding of Israel to the Holocaust. For Palestinians, however, it is painfully clear that Israel's identity as a "Jewish" state depended on coordinated acts of removal that forced Arab Palestinians out of their land and turned them into refugees and exiles. This module includes multiple contextualizing pieces to help prepare you to analyze a film by Eliyahu Ungar-Sargon and read fiction by Ghassan Kanafani. Context is especially important to our understanding these stories

because U.S. media tend to focus overwhelmingly on Israeli perspectives when covering the Israel-Palestine situation. By the end of this module, you should be able to:

- Connect Kanafani's fiction and Eliyahu Ungar-Sargon's film to 20th- and 21st-century Palestinian history and current events, including:
    - events that led to the creation of Israel
    - the "Nakba"-- the 1948 forced removal of Palestinians from their homes, property, and villages in the land that the U.N. designated as Israel
    - the continued and expanded Israeli occupation of Palestinian lands
    - Palestinians' experience as exiles and refugees in neighboring nations and as near hostages in Israeli-controlled regions
    - Palestinian resistance to Israeli occupation and dominance

Read/View:
All Context Readings on Carmen
Literary Texts
Short Stories from *Men in the Sun:*
 "The Land of Sad Oranges" (75-80)
 "Umm Saad" (99-102)
 "Letter from Gaza" (111-115)
part 1 of the novella, "Men in the Sun" (21-49)
DUE: Dialectical Journal 8; discussion posts; read and comment on context presentations

Week 9: A Tolerable Injustice? (continued)
This module focuses on Kanafani's novella, "Men in the Sun." As discussed in class Tuesday, this narrative focuses on three Palestinian men very near their intended destination of Kuwait. Like many Palestinians with few opportunities or resources in the Gaza Strip, they are migrating for the chance to earn money to support their families. The main portion of the novella's narration focuses on the end of their journey, when they are exhausted, almost stripped of resources, and especially vulnerable to predatory behavior. Kanafani draws attention to how religion, nationality, class, age and forced migration intersect with ideas of masculinity. By the end of this module, you should be able to:

- Connect Kanafani's fiction to 20th- and 21st-century Palestinian history and current events
- Interpret literary narratives in light of different facets of their context
- Evaluate instances of resistance, both in stories and in the work of storytelling

Read/View:
All Context Readings on Carmen
Literary Texts
Men in the Sun, 50-74
A People Without a Land, documentary by Eliyahu Ungar-Sargon (58 min): http://bit.ly/2xvO26A
DUE: Dialectical Journal 9; Response Paper 2; read and comment on context presentations
see adjustments to discussion assignment for this week

Week 10: Power, Perspective, and Place
This module is the first of several focusing on Arundati Roy's critically acclaimed and haunting novel, *The God of Small Things.* Keep in mind that this novel will require patience and re-reading, but as you become more familiar with the style, the reading will move a bit more quickly. In this module, we will:

- Engage critically with the idea of "caste" as a concept relevant to *The God of Small Things* and our own experiences
- Employ strategies for navigating non-linear storytelling and stylistic experimentation
- Discuss how the narrative reveals the impact of ideas and values on culture and society

Read:
All Context Readings on Carmen
Literary Text
The God of Small Things, Roy, part 1 (pages 1-117)
Suggested Division
        SECTION 1: pages 1-83
        SECTION 2: pages 84-117
DUE: Dialectical Journal 10; discussion posts; read and comment on context presentations

Week 11: Love as Transgression
This week, you will read the middle third of *The God of Small Things*. As you read, consider the ways in which this a "small" family story while also being a story with big political and social implications. Notice the interplay between a family tragedy and broader systems and histories.

Post-colonial literature like *The God of Small Things* often reflects or embodies some of the deep tensions that result from living in a space that has previously been occupied by another nation. Goals of postcolonial texts may include:

- Showing the negative effects of colonialism
- Reclaiming spaces and places
- Asserting the value of local ways of knowing, telling, and doing
- Revising history
- Appropriating & remaking the colonizers' language and art forms

As you continue reading you should continue to attend to these dimensions of *The God of Small Things* and note specific instances. What is the effect of these stylistic—and political—decisions on the reader's experiences? Our goals include:

- Recognize and appreciate features of postcolonial narrative

- Evaluate the effects of stylistic choices on the reader's experience
- Analyze interpersonal dynamics in terms of character, privilege, and various identities

Read:
All Context Readings on Carmen

Literary Text
The God of Small Things, part 2 (118-225)
Suggested Division
     SECTION 1: pages 118-177
     SECTION 2: pages 178-225
<u>DUE:</u> **Dialectical Journal 11; discussion posts; read and comment on context presentations**

Week 12: Evocations of Transgression and Trauma
Once we finish *The God of Small Things*, we have enough information that we could "straighten out" (in our minds) the events that we have been circling to create a linear narrative. So if the novel is a spiral staircase that moves down closer to specific events at the center of the story, once we are standing at the bottom, we could re-tell the story "in order" much more directly, with fewer steps. If you straighten out the story, though, everything changes. Certainly, this would be easier to follow, but a lot would be lost. Here are a few ways of making sense of Roy's choice. What others could you add?

- **Drama** - knowing that something terrible will happen, but not know when or how builds tension and anticipation

- **Trauma** - the cyclical narrative--with everything returning to several key events that shattered the twins' world--could reflect the psychological effects of trauma, a sense that past events are still present (compare this to the images of concentration camp scenes outside Art's window in *Maus*)

- **Elevation of local narrative practices** - whereas Western narratives are often linear, Indian cultural forms like kathakali may circle central themes in a performance that lasts many hours, with viewers not necessarily coming into the audience at the beginning

- **Increasing reader's role**– we have to be much more attentive and active in coordinating information and keeping track of details. In a few places, the narrator addresses us directly-- why? For example, what do we make of narrator's instruction to "Picture him" on p. 244?

- **Connections between dreams & reality -** although we are certainly not intended to take the book's events as a dream, there is often a dreamlike quality to the story, especially in how vivid color and sensory detail are as well as the "scrambling" of narrative order (look closely at Chapter 11 for opportunities to explore this theme).

By the end of this module, you should be able to:
- Extend analysis of situation, privilege, and various identities to recognize how Roy resists any "single story" of a character
- Re-assess judgments, predictions, and interpretations from earlier in your reading in light of the whole narrative
- Employ and expand upon strategies for navigating morally ambiguous situations and events in narrative

<u>Read:</u>
All Context Readings on Carmen

The God of Small Things, part 3 (226-321)
Suggested Division
SECTION 1: pages 226-272
SECTION 2: pages 273-321
DUE: Dialectical Journal 12, Response Paper 3 and comments; read and comment on context presentations
   see adjustments to discussion assignment for this week

Week 13: The Globe-trotting, "Born Translated" Brazilian Graphic Novel
In this module, we examine a very popular work of world literature to see how we might apply some of the learning that we have been doing all semester to the kind of narrative we are most likely to encounter outside of class. Written by the Brazilian twin brothers and comics collaborators Gabriel Bá and Fábio Moon, *Daytripper* was first published by Vertigo in 2010. Although the story is set in Brazil (primarily in the city of São Paulo), Moon and Bá wrote *Daytripper* directly in English for a U.S. market. It is what Rebecca Walkowitz calls a "born translated" text--one that is, from the start, written in a language that will allow it to be read beyond its place of origin. (You could say that many of the texts in *African Women Writing Resistance* were also "born translated.) In fact, it was only after *Daytripper* became a *New York Times* bestseller that it was translated back into Portuguese, and it has since been translated into seven other languages.

U.S. readers with dominant identities rarely struggle to identify with Brás, and it's worth considering why that might be... If, where, and when we see marks of cultural, ethnic, or gender difference in this narrative world? To what degree does this story "need" to be set in Brazil? The answers to these questions may seem obvious, but one thing we will do as we read *Daytripper* is practice looking to the edges of the narrative and backgrounds of the panels to see what additional possibilities for interpretation may be present there.

By the end of this module, you should be able to:
- Navigate experimental narrative structure in a graphic novel
- Explain what a "born translated" work of literature is and why it exists
- Identify textual elements that are associated with "universal" versus "local" relevance
- Examine market and publishing pressures to produce books that will be broadly appealing and consider options available to readers in response

Read:
All Context Readings on Carmen
DayTripper, Moon & Bá, all pages
Suggested Division
   SECTION 1: Chapters 1-5 (pages 1-128)
   SECTION 2: Chapters 6-10 (pages 129-248
DUE: Dialectical Journal 13, discussion posts; read and comment on context presentations

Week 14: Discovery – Invitations to Continue the Adventure (mini-module)
This class focuses on experiencing and responding to your classmates' "discovery" presentations as invitations to further world literature exploration.

Read/View:
"Discovery" Mini-Presentations
Due: The only assignment this week is to read and leave comments on mini-presentations (by next class)

Week 15: Ambiguity, Endings, and Looking Beyond: Image Trace
This week, we engage in critical re-reading and comparison.

Step 1: Read "Immigration and Migration in Brazil" (3 pages) and brief excerpt from the novel *Brazil-Maru* by Karen Yamashita (6 pages).

Step 2: Revisit places in Daytripper where we glimpse some signs of minoritized groups who do not figure in Brás's story (e.g., paper cranes, Islamic geometric patterns, koinoboro, El Pelourinho). You may need to do a little background checking on the element you choose. Minoritized groups in Brazil include Japanese-Brazilians, black Brazilians, Muslim Brazilians, indigenous peoples, LGBTQ individuals.

What about how non-White Brazilians are positioned? What do you make of how and where members of these groups are visible? Go beyond the dialogue and primary characters to consider repeated images or background elements.

Step 3: Report on your findings in a post to Carmen . Also respond to at least one other person's post!

Read*:*
All Context Readings on Carmen
Literary Texts
DayTripper, Moon & Bá, all pages (re-read)
Excerpt from *Brazil-Maru* by Karen Tei Yamashita (6 pages) – on Carmen
DUE: image trace discussion post; SEIs and CS student evals

GE Foundation Courses

Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

Accessibility

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

GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

A. Foundations
Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

Course Subject & Number: _____

B. Specific Goals of Race, Ethnicity, and Gender Diversity

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. *(50-700 words)*

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or 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)*

Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

GE Rationale: Foundations: Social and Behavioral Sciences (3 credits)

Requesting a GE category for a course implies that the course **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Social and Behavioral Sciences, please answer the following questions for each ELO.

A. Foundations
Please explain in 50-500 words why or how this course is introductory or foundational in the study of Social and Behavioral Sciences.