

Term Information

Effective Term Spring 2024
[Previous Value](#) Autumn 2022

Course Change Information

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

Add REGD

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

Course syllabus has been reworked to account for new GE

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)?

Increased interest and enrollment in this course, particularly among students looking to fulfill this 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	2101
Course Title	Literature and Society
Transcript Abbreviation	Lit & Society
Course Description	This course analyzes social and political elements of literature and film from diverse cultures and historical periods, through an intersectional study of race, ethnicity, and gender.
Previous Value	<i>Study of relationships among politics, society, and literature; analysis of social and political elements of literature and film from diverse cultures and historical periods.</i>
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?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites

Prereq: Completion of GE Foundation Writing and Information Literacy course; or English 1110 or equiv.

Previous Value

Prereq: English 1110 (110) or equiv.

Exclusions

Not open to students with credit for 2101H

Previous Value

Not open to students with credit for 2101H (201H, 201).

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

24.0103

Subsidy Level

Baccalaureate Course

Intended Rank

Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

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

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

- Explore representations of race, ethnicity, and gender diversity through different genres of literature
- Be able to contextualize literary works in the socio-historical moment that produced them
- Become familiar with and learn to use concepts like ideology, subjectivity, and intersectionality

Previous Value

Content Topic List

- Literature in society
- Society in literature
- Culture in literature
- Politics in literature
- Comparative literature
- World literature
- Intersectionality
- Race
- Ethnicity
- Gender

Previous Value

- *Literature in society*
- *Society in literature*
- *Culture in literature*
- *Politics in literature*
- *Comparative literature*
- *World literature*

Sought Concurrence

No

Previous Value

Attachments

- 2101_Brooks_GE Foundations Submission.pdf: Current foundations responses
(Other Supporting Documentation. Owner: Arceno, Mark Anthony)
- 2101_Brooks_OSU_Syllabus_0523.pdf: Current syllabus
(Syllabus. Owner: Arceno, Mark Anthony)

Comments

- Course description and topics list have been revised, as well as the syllabus, as suggested by the panel's recent feedback. The course goals previously noted REGD, though do let us know if this needs to be made even clearer. *(by Arceno, Mark Anthony on 05/23/2023 02:34 PM)*
- Please see feedback email sent to department 05-09-2023. *(by Steele, Rachel Lea on 05/09/2023 03:13 PM)*

COURSE CHANGE REQUEST
2101 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
05/31/2023

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Arceno, Mark Anthony	04/07/2023 01:31 PM	Submitted for Approval
Approved	Armstrong, Philip Alexander	04/14/2023 08:54 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/17/2023 01:24 PM	College Approval
Revision Requested	Steele, Rachel Lea	05/09/2023 03:13 PM	ASCCAO Approval
Submitted	Arceno, Mark Anthony	05/23/2023 02:34 PM	Submitted for Approval
Approved	Armstrong, Philip Alexander	05/31/2023 03:07 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	05/31/2023 03:18 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	05/31/2023 03:18 PM	ASCCAO Approval

CS 2101: Literature and Society Spring 2024



Image Credit:
John Jennings
"Ioe Ostara"

Course Information

- **Mode of Delivery:** In-Person; 3 credits
- **Course Time:** Wednesday and Friday, 11:10–12:30 p.m.
- **Course Location:** TBD

Instructor

- **Instructor:** John Brooks
- **Email:** brooks.1310@osu.edu
- **Office location:** Hagerty 473
- **Office hours:** Wednesdays, 12:45–3:35 p.m.
- **Preferred means of communication:**
 - My preferred method of communication for questions is **email**.
 - Class-wide communications will go through CarmenCanvas Announcements. Update your [notification preferences](#) to ensure you receive these messages.



THE OHIO STATE UNIVERSITY

College of Arts and Sciences
Comparative Studies

Course Description

“Literature and Society” explores literary representations of difference, oppression, and resistance in various social models with sustained attention on the lived experiences of racialized people, minority ethnic groups, women, and members of the LGBTQ+ community, as well as their intersectional complexities.

To show students how race, ethnicity, gender, and sexuality function within complex systems of power to impact individual lived experiences and broader societal issues, the course predominantly approaches the topic of “society” through the genres of speculative fiction, dystopian literature, and Afrofuturism. We will focus on these genres because they readily illustrate the relationship between the inner life of individuals and the greater whole of social-historical reality. Put differently, these genres are readily attuned to how historically conditioned social forces shape the inner life and personal experiences of individuals as well as how acts of individuals can, in turn, shape the social structures in which they are situated.

This means that, when considering how society is construed literarily, we will pay particular attention to race, ethnicity, and gender diversity to generate new perspectives on identity and difference, individuality and community, particularity and universality, and domination and resistance. Readings and discussions will ask how speculative fiction, dystopian literature, and Afrofuturism challenge historically entrenched systems of power; rebuke repressive totalitarian states; call for justice, equality, and liberation; and (re)imagine novel forms of non-hierarchical social organization.

By closely reading, critically analyzing, and perceptively discussing a range of texts from different times and places, we will see how narrative elements and devices act as mirrors for making sense of the modern world—its virtues and faults, its claims to “progress” and tendency toward retrenchment, its professed priorities and demonstrated indifference. Our exploration of these themes will generate many challenging questions: How is an author’s vision defined and constrained by the society in which they write? Should literature aim to entertain audiences, teach them, or something else entirely? What is the role of literature in imagining alternative social arrangements, delineating the steps necessary for realizing them, and/or creating new worlds?

To deepen our understanding of literary works, we will contextualize each literary work in the socio-historical moment that produced it. Students will become familiar with and learn to use concepts like ideology, subjectivity, and intersectionality, as well as more traditional terms from the literary critics’ toolkit: plot, character, climax, etc. Additionally, as a class we will work through the questions that each speculative, dystopian, and Afrofuturist vision poses about our beliefs, values, and actions in the present. As literary theorists, we will explore how we perceive one another, how we perceive ourselves, and “the nature of social reality” itself.

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 (2021 and prior)

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 oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies;
- Identifying and analyzing systems of power and inequality within works that circulate as “global literature,” in the circuits of literary dissemination, and in current 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.

CS2101 fulfills these ELOs by teaching students what the study of literary depictions of society can teach us about complex systems of power, both in terms of individual lived experiences and broader social issues. We approach literary production as an exercise/space in which meaning about categories including race, gender, and ethnicity are queried, contested, and resisted, suggesting that literature can be complicit in racist/patriarchal ideologies or an effective tool in subverting them. As such, learning outcomes are addressed by the literary works featured in class, but also by secondary readings and learning experience across the course. These readings and exercises track processes of racialization, competing and paradoxical ideas of social belonging and alienation, the complexities of identity negotiation, and the various ways that intersections of identities shape human experiences and structures of power in different social contexts.

Students primarily engage with and analyze intersection of categories by examining the multiple identity factors as they shape and/or are lived out by various literary characters and the authors who imagine them. This happens during in-class discussions and in-class writing, in which students are expected to begin with their own reactions and reflections but then move beyond them by connecting their ideas to the course’s theoretical terms. Such a move away from personal experience pushes students to discuss identity formation and representation, as well as systemic inequality, as they transition from ‘reader response’ into ‘cultural analysis’ with increasing sophistication.

Students are engaging with representations of categories of race, ethnicity, gender, sexuality, and class, as well as their various intersections, throughout the semester when they read, analyze, and respond to the literature on the syllabus. Our wide-ranging reading list will teach students to ask: where does this representation/performance of race/ethnicity/gender/sexuality/class come from and what are its potential consequences for people belonging to that group? The aim of such a question is not just to consider representation/performance on an individual basis; moreover, it will teach students to question literary representations (and, by extension, their social-historical contexts) as a technology that informally consolidates and communicates ideas about race, ethnicity, gender, sexuality, and class. Students will see that individual representations/performances matter because they either fortify or upend broader social constructions with steep ethical implications.

Moreover, course content gives sustained attention to the category of whiteness as a mechanism of social and material power in Western societies. Students will learn that although whiteness—like all identity categories—intersects in co-constitutive ways with gender, sexual orientation, class, and other categories, examining whiteness as a master category in the struggle over "social order" and "social normativity" is essential for understanding its centrality to and imbrication with the long historical processes that have consistently fought back progressive social movements for generations.

In this class, studying history, social constructions of identity, and expressive culture is not just a means of understanding how minoritized subjects are represented, but also a gateway into understanding the social positionalities and lived experiences of everyone. Studying methods in literary studies and intersectional feminism introduces students to ways of thinking through identity as both socially constructed and materially real, thus providing a flexible methodological perspective that can be used to learn how social experiences differ across identity positions and social structures. In this way, studying literary representations of society gives students tools to understand and describe how different identity experiences influence the lives of others, no matter who those "others" are. It is important to emphasize here that developing language to think through the social experiences of others is critical, but obviously not equivalent to having those social experiences. This distinction is emphasized throughout the class not as a way of cordoning off certain realms of knowledge from certain people, but rather as a pedagogical framing of what it means to study social life.

Schedule of primary and secondary readings supporting REGD ELOs:

Week 1; Our first reading is "What's Expected of Us" by Ted Chiang, an American writer of Chinese descent. The story raises questions about free will and determinism, and what is possible in an increasingly capitalistic world. It will function as our introduction to close reading and students will then practice their close reading skills with "The Ones Who Walk Away from Omelas" by Canadian writer Ursula Le Guin for the following class.

Week 2; After learning about the formation of dystopian literature as a subgenre that is often assumed to be dominated by the male authors like Yevgeny Zamyatin, George Orwell, and Aldous Huxley, students will read *Houston, Houston: Do You Read*, a female-authored novella published under a male pseudonym, then reconsider the story's thematic critique of patriarchal

violence by noting that the author is not James Tiptree Jr. but rather Alice Sheldon. Students will further learn about the gender politics of science-fiction publishing/canonization by reading an essay by Carol Pearson that describes feminist visions in that male-dominated body of literature ("Women's Fantasies and Feminist Utopias").

Weeks 3-4; Students will read a dystopian novel entitled *The Marrow Thieves* by the female indigenous author Cherie Dimaline. The novel focuses on how white supremacist culture built the "American dream" at the expense of indigenous lives. To supplement the novel, students will read essays and articles about the effects of land dispossession, forced migration, and boarding schools on indigenous populations.

Weeks 5-7; Students will learn about the historical development of Islamophobia and anti-Muslim racism and then compare their representations in the dystopian novel entitled *Internment* by female American author Samira Ahmed, who is Muslim and of Middle Eastern descent, to the Japanese American internment camps of WWII.

Week 9; Students will learn about the Afrofuturism as a literary subgenre with origins in African American science fiction that explores Black peoples' experience and the particular role of slavery in that experience. These lessons will pivot around the concept album entitled *Splendor and Misery* by the experimental hip-hop group clipping. and the e-motion picture entitled *Dirty Computer* by Janelle Monae. Key critical/supplementary readings include Mark Derry's "Black to the Future."

Weeks 11-14; Students will then expand this US-centric definition by considering the African cosmologies, epistemologies, and folklore featured in the novel *Binti* by the first-generation Nigerian American novelist Nnedimma Nkemdili "Nnedi" Okorafor. These weeks are equally invested in the topics of race (Blackness), ethnicity (being Nigerian and African while residing in a nation where most Black people are assumed to be African American and descendants of enslaved persons), and gender (the author being female in the male dominated genre of Science Fiction). Students then learn about intersectional identities of race, ethnicity, gender, sexuality, and class, then ask how intersectional analysis can deepen our appreciation of literary works and understandings of the societies they depict. Key critical/supplementary readings include Nnedi Okorafor's "Afrofuturism Defined," The Combahee River Collective Statement, and Barbara Smith's "Toward a Black Feminist Literary Criticism."

Week 15; Students will apply their knowledge of dystopian, speculative, and Afrofuturist vision to US social organization by considering the systemic oppressions challenged by the #BlackLivesMatter movement. These weeks focus explicitly on the intersectional identities the movement aims to aid and the movement's historical roots in Black feminist organizing. Students will learn these lessons by reading the memoir of the movement's founder, Patrisse Khan-Cullors, entitled *When They Call You a Terrorist*.

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

Required Course Materials

The following books are available for purchase through [The Ohio State University Bookstore](#). You may also be able to acquire course texts 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.

Author	Title	ISBN
Cherie Dimaline	<i>The Marrow Thieves</i>	9781770864863
Samira Ahmed	<i>Internment</i>	9780316522700
Nnedi Okorafor	<i>Binti: The Complete Trilogy</i>	9780756416935
Patrisse Khan-Cullors	<i>When They Call You A Terrorist</i>	9781250306906

Additional resources marked (CARMEN) are available on the class CarmenCanvas website under the “Files” tab. *These readings should be read and brought class on the day they are assigned.*

Content Advisory: The end of the world usually comes with a bang and not a whimper. Students should note that several of the required course texts will include descriptions of graphic violence, sexual content, and language that ranges from profane (cursing, etc.) to oppressive (racist, misogynistic, homophobic, and/or transphobic ideas). 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.

Overview of Major Course Assignments

In this course, students will be completing the following assignments. Regardless of the math, *all papers and exams must be completed to pass this course.*

Assignment	Value
Close-Reading Journal	20%
Discussion Posts	10%
Response Papers	10%
Mini-Presentation	10%
Midterm Exam	10%
Final Exam	20%
In-Class Participation/Writing/Quizzes/Etc.	20%
Total	100%

Close-Reading Journal. Close reading is the primary method of analysis in literary studies. To hone our close-reading skills, all students will create and maintain a close-reading journal. This assignment is designed to give students frequent low-stakes opportunities to describe and analyze representations of racial, ethnic, gender, and sexual identities as they appear in literary works. To receive credit, your entries must comment on how the author intervenes in the social fields of race, ethnicity, or gender/sexual normativity. Successful students will learn to look for representations of race, ethnicity, gender, and sexuality even when such topics are not addressed explicitly; become careful and critical thinkers; and connect empathetically with literary works, consider the cultural contexts and histories out of which they emerge, and discover their own privilege in systems of power and inequality.

Each journal entry should consist of a quotation (any selection of 2-20 lines of text assigned for the day) and a detailed analysis of the quotation that connects specific word choices, stylistic features, and/or literary motifs to broader thematic ideas in the literary work. Entries can be informal and should be ~200 words in length. Students will choose their own passages to focus on, as well as which dates to complete the journal entries, but they must have a total of 20 entries by the end of the semester. Entries can be handwritten or typed, or a combination thereof. They should be organized by date and compiled into a single file to be uploaded to Carmen, due 12/6. Entries will be evaluated for content and originality of student insight, not merely completion.

Discussion Posts. Beginning in week 2, students are expected to post a 300-word response to Wednesday's supplementary readings by the start of class on Wednesday. We will use these posts to generate discussion during the class period. I am looking for your ideas, thoughts, and reflections in relation to the topics of race, ethnicity, and gender/sexual diversity. This is also a productive space for critical self-reflection and to critique your own social position and identity. In your response, please make connections between your own experiences and literary representations. I also want you to identify topics or concepts that confuse you or trouble you so that we can pay particular attention to these issues in class. At the end of your discussion post, please pose one question for the class to consider. This question cannot be a yes-no question; it must be conducive to discussion. Although you are expected to include a question about the day's readings in their discussion board post, the posts are otherwise free-

writing spaces in which you are encouraged to approach the literature in individual, personal ways. Putting fewer requirements on discussion board posts gives you the space to think on your own terms, connect course material to your own lives and critique your social positions and identities. For the specific Wednesdays that Discussion Posts are due, please see out schedule. There are 10 Discussion Posts due in total.

Response Papers. Short papers (~500 words) to prompts in the syllabus. Due on Fridays, these are designed to spur critical thinking about assigned readings, prepare you for class discussion, and help in connecting theoretical materials to your own life—and thus to recognize how perceptions of difference related to race, ethnicity, gender, and sexuality shape your own attitudes, beliefs, and behaviors. To receive credit, all Response Papers must be printed and brought to class on the scheduled dates. For the specific Fridays that Response Papers are due, please see out schedule; here is a complete list of all 10 prompts:

- 1) Return to *Houston, Houston, Do You Read?* Why do you think the story was published under a pseudonym and how does the author's true identity affect your understanding/appreciation of its themes?
- 2) How does Dimaline represent the whiteness and the dispossession of indigenous peoples in today's section of the text? Connect to the Justin Farrell article and practice close reading by focusing on a specific passage of *The Marrow Thieves*.
- 3) In her interview, Dimaline discusses the idea of "hope" and "dreams." What does she mean by these terms? Where do you see hope/dreams represented in *The Marrow Thieves*? Close read a specific passage in your response.
- 4) *Internment* is set "15 seconds into the future." How does the novel represent ideas about white Christian supremacy in present-day U.S. society? Close read a passage in your response.
- 5) Choose and close read a passage from *Internment* that narratively represents the historical dispossession of a specific social group (such as Indigenous Americans, Japanese Americans, Black Americans, the LGBTQ+ community, etc.). How does Ahmed honor this group and tell their story?
- 6) What features of "afrofuturism," as defined by Mark Derry, do you see in Janelle Monáe's "Dirty Computer"? Be specific by quoting the article and citing a specific scene/song in your response.
- 7) How do Binti's biological changes trouble our understanding of what it means to be human (and who gets counted as human)? In your opinion, when across the first two books is Binti *more* human, *less* human, and how should we decide what counts as human?
- 8) How does *Binti: Home* complicate ideas about identity? Whose identities seem to be represented as a single, unified entity and whose identities seem to be a confluence of intersecting social constructions? What are their constituent parts and what are their relations to systems of power/oppression?

- 9) In your own words, what does Smith mean by a “Black feminist literary criticism,” and how can it help us develop more critical readings of the *Benti* trilogy? What would Smith say about this text? Be specific and quote a passage of the novella in your response.
- 10) How does Cullors’s description of the #BlackLivesMatter political agenda compare to the political agenda of the Combahee River Collective? What ideas do they share and what new ideas do Cullors and her compatriots bring to the fore?

Mini-Presentation: Working in small groups, all students will research the historical context for a course text (or a theme/idea represented in an assigned selection of a course text) and then present their findings to the class. The mini-presentation is designed to give students the opportunity to explore the political and historical contexts surrounding an literary work on the syllabus, a process that requires working through the social and ethical implications of its representations of race, ethnicity, gender, and sexuality. In that spirit, each short presentation *should give the class an opportunity to think out loud in real time about the relationship of representation and diversity in racial, gendered, and ethnic terms*. Presentations must demonstrate critical self-reflection and critique of normative social positions and identities. You might do this by considering how an author’s background is historically and culturally situated within socially constructed categories of race, ethnicity, gender, and/or sexuality, as well as how the text intervenes into the apparent stability of such social fields.

Allowing students to find, evaluate, and analyze a topic of their choice creates a rich space of self-reflection while ensuring a broad spectrum of different ideas will be introduced to the class. This presentation also prompts students to begin thinking about their individual relation to various literary representations, themes, and devices from the beginning of the course so that, by the time the presentation is due, students have been thinking about their literary work for a significant period of time.

The presentation can take a variety of forms depending on what students think will benefit the class and best suit the material. For example, a group might stage a moderated Q&A discussion, construct a slideshow, or record a brief video or podcast (please ensure captioning). Regardless of format, presentations must be shareable in class and should last approximately 10 minutes. We will assign presentation groups and dates during Week 2.

Exams. There will be two in-class exams. The midterm will cover topics from the first half of our semester; the final will focus on topics belonging to the second half of our semester but will be cumulative, taking place during our scheduled exam time. Exams will evaluate comprehension of material on the syllabus and discussed in class. The exam content will be generated by students. Content will be identification questions and short-essay questions. The week before each exam, the instructor will ask students to review their notes and make a list of the ideas they feel are most important to the course. After generating the master list as a class, the instructor will refine it into approximately 40 key terms and redistribute it to students. On the day of the midterm exam, the instructor will choose 8 of these terms at random and students will be responsible for responding to 5 of them; on the day of the final exam, the instructor will choose 12 of these terms at random and students will be responsible for responding to 8 of them. Complete answers will achieve the following:

- If from a specific article, identifies the author and text;
- Defines the term and explains the context or some important details about it; and
- Offers a statement of the identification's importance to our class and/or provides an example that clarifies the term's significance.

Makeup exams will only be given in extraordinary circumstances.

In-Class Participation/Writing/Quizzes/Etc. This category includes all graded in-class work, such as quizzes, worksheets, and free writing. Quizzes will be a regular feature of this course and may cover any material (readings, a lecture, even the syllabus). In-class work, including quizzes, cannot be made up if you are absent.

Specifications for Formatting and Submitting Written Work. All formal written work should be typed, double-spaced, in 12-point Times New Roman font, with 1-inch margins on all sides. Papers should have a heading formatted to MLA guidelines, a title that corresponds to the topic/argument, and an MLA formatted works cited page (when applicable). All pages should be numbered. No email papers will be accepted. All late papers will be penalized 10% per calendar day late, including weekends. Acceptable file formats are .doc, .docx, and .pdf. *I cannot accept documents shared online through Word Online or Google Docs, and I do not accept Pages files* (all these files are incompatible with CarmenCanvas). It is your responsibility to download, save, and/or convert those documents prior to submissions.

Grading Explanation

Assigned grades are a measure of how well your work satisfies a specific assignment's requirements. They do not reflect my estimation of you as a person, and they are not awarded in proportion to the effort put into an assignment. In grading, I abide by the following definitions:

Grade	%	Explanation
A	93-100 = A 90-92 = A-	Superlative work. Addresses all the requirements of the assignment in a compelling and insightful way. Manifests consistent attention to detail in both the ideas being presented and the writing that conveys them. Leaves the reader thinking well after the last word.
B	87-89 = B+ 83-86 = B 80-82 = B-	Excellent work. Engagingly addresses all requirements of the assignment. Writing is readable and rewarding, attuned to the needs and interest of the reader. Almost entirely error-free.
C	77-79 = C+ 73-76 = C 70-72 = C-	Adequate work. Meets all the basic requirements of the assignment. Clearly addresses the main ideas of the assignment. Writing is readable with occasional lapses in correctness and style. Punctuation, spelling, source citation, and grammar are largely error-free.
D	67-69 = D+ 60-66 = D	Barely meets the basic requirements of the assignment. Addresses the important issues or ideas but largely without insight. Frequent lapses in style, correctness, and grammar indicate insufficient proofreading.
E	59 and lower	Fails to meet the basic requirements of the assignments. Fails to address ideas that are central to the assignment. Inattention to style, correctness, and grammar impact readability.

Course Expectations and Policies

Credit Hours and Work Expectations. This is a 3 credit-hour course. According to [Ohio State bylaws on instruction](#), 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. What does this look like in practice? For some weeks, you will read as much as 150 pages of literature, in addition to shorter critical readings to provide context and theoretical insight. You will then be expected to participate *every class*. Taking a “back seat” simply will not work for you in this environment. If you are unable to meet these expectations, 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!

Classroom Respect and Civility. Students are expected to discuss and study literary works with respect to their peers and instructor. Some course material will include racist, misogynistic, homophobic, and/or transphobic language. I ask that when reading out loud or discussing course texts, you to skip over such language and/or substitute it with currently acceptable language (ex: substituting racial epithets or historically obsolete terms for Americans of African descent with the currently preferred term “Black”). At no point will anyone be permitted to reproduce—either out loud or in their writing—any non-affirming ideas or language in this class, including historically obsolete language.

Incidents of bias and other disruptive virtual behavior will be reported to OSU’s [Office of Institutional Equity](#), which may refer the incident to other governing bodies. 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 as defined by [Title IX](#) will not be tolerated.

Land Acknowledgement. We would like to acknowledge 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 many other Indigenous peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, we want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

Attendance. You are allowed two (2) absences, no questions asked. *Each* absence beyond those will lower your final grade by 1/3 of a letter (ex: B to B-). Students who are absent for more than 6 classes will fail the course. University-excused absences (such as religious holidays, away games for athletes, etc.) and absences related to COVID-19 are the *only* absences that do not count toward your allowed absences, and you must provide all relevant documentation to be excused—in other words, apart from these occasions, there are *no excused absences in this class*. In-class assignments (informal writing, worksheets, activities, etc.) cannot be made up if missed. If you are beset with a personal/family emergency or serious illness, please *let me know at your earliest convenience and keep me posted during your period of absence*.

Participation. You are expected to have completed each class's assigned readings before class begins on the day the reading is assigned on the syllabus. *You should always bring the assigned readings to class.* Coming to class unprepared will make class participation difficult and detract from your participation grade.

Leaving Early. Please do not schedule other obligations (like doctor's appointments or exams for other classes) during our class time. Your other instructors are not able to schedule course meetings or exams that overlap with our course meetings—if they do, please let me know and I will email them on your behalf. To be present and to earn participation points, you must be present and participating for the entire class period, so leaving early is not permitted.

Late Work. Please *ask for an extension if you anticipate a scheduling or workload challenge.* Given the flexibility of the course set up, no late work will be accepted without explicit consent (this consent will be given in rare cases, such as serious illness, major 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.

Academic Misconduct. It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Contacting Me. Reserve email for questions that can be given brief (and therefore prompt) answers. Allow 48 hours for a response during the work week (I do not routinely check my work email after 6:00 p.m. or over the weekend). I cannot respond to drafts of your writing via email; this is the purpose of office conferences, which you should feel free to schedule with me. If my office hours do not work with your schedule, you are encouraged to let me know so we can set an appointment that works for both of us. When coming to an office conference, please be prepared to guide the discussion by directing me to specific issues you would like to focus on. If your query concerns content you missed when you were absent from class, you should contact another student in the course first.

Student Resources

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>
- Additional services: <http://advising.osu.edu/welcome.shtml>
- COVID-19 tools: <https://keeplearning.osu.edu/>

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

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. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

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

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

Course Schedule

Reading Our Schedule. Readings must be complete by the beginning of class on the date they are assigned. CARMEN readings must be printed and brought to class.

I reserve the right to change our schedule if necessary. In such cases, I will make a Carmen announcement and upload a revised syllabus.

SCHEDULE OF ASSIGNMENTS		
WEEK	DATE	READINGS/ACTIVITIES
Introduction to Course Concepts and Contexts		
Week 1	1/10	Introduction to Course Objectives, Expectations, Structure, and Major Assignments In Class: <ul style="list-style-type: none"> • Ted Chiang, "What's Expected of Us" • "How to do a Close Reading" (CARMEN)
	1/12	Ursula K. Le Guin, "The Ones Who Walk Away from Omelas" (CARMEN) Jill Lepore, "A Golden Age for Dystopian Fiction" (CARMEN)
Gender and Speculative Fiction		
Week 2	1/17	James Tiptree Jr., <i>Houston, Houston, Do You Read?</i> Gregory D. Welch, " What is Speculative Fiction? " Discussion Post #1 Due
	1/19	Carol Pearson, "Women's Fantasies and Feminist Utopias" (CARMEN) Response Paper #1 Due <ul style="list-style-type: none"> • <u>Prompt:</u> Return to <i>Houston, Houston, Do You Read?</i> Why do you think the story was published under a pseudonym and how does the author's true identity affect your understanding/appreciation of its themes?
Indigeneity and Dystopia		
Week 3	1/24	Cherie Dimaline, <i>The Marrow Thieves</i> ("Story: Part 1" – "Haunted in the Bush") Justin Farrell et al, " Effects of Land Dispossession and Forced Migration on Indigenous Peoples in North America " Discussion Post #2 Due
	1/26	Cherie Dimaline, <i>The Marrow Thieves</i> ("A Plague of Madness" – "Wab's Coming-To Story") Response Paper #2 Due <ul style="list-style-type: none"> • <u>Prompt:</u> How does Dimaline represent the whiteness and the dispossession of indigenous peoples in today's section of the text? Connect to the Justin Farrell article and practice close reading by focusing on a specific passage of <i>The Marrow Thieves</i>.



Week 4	1/31	Cherie Dimaline, <i>The Marrow Thieves</i> (“Story: Part 2” – “On the Road”) National Museum of the American Indian, “Boarding Schools” Discussion Post #3 Due
	2/2	Cherie Dimaline, <i>The Marrow Thieves</i> (“Found” – “Locks Mean Nothing to Ghosts”) Cherie Dimaline, “Hopes and Dreams in the Apocalypse” Response Paper #3 Due <ul style="list-style-type: none"> • <u>Prompt</u>: In her interview, Dimaline discusses the idea of “hope” and “dreams.” What does she mean by these terms? Where do you see hope/dreams represented in <i>The Marrow Thieves</i>? Close read a specific passage in your response.
Ethnicity and Dystopia		
Week 5	2/7	Samira Ahmed, <i>Internment</i> (Chapters 1–6) Gallup, “Islamophobia: Understanding Anti-Muslim Sentiment in the West” Discussion Post #4 Due
	2/9	Samira Ahmed, <i>Internment</i> (Chapters 7–11) Response Paper #4 Due <ul style="list-style-type: none"> • <u>Prompt</u>: <i>Internment</i> is set “15 seconds into the future.” How does the novel represent ideas about white Christian supremacy in present-day U.S. society? Close read a passage in your response.
Week 6	2/14	Samira Ahmed, <i>Internment</i> (Chapters 12–18) Encyclopedia Britannica, “Japanese American Internment” Discussion Post #5 Due
	2/16	Samira Ahmed, <i>Internment</i> (Chapters 19–24) Response Paper #5 Due <ul style="list-style-type: none"> • <u>Prompt</u>: Choose and close read a passage from <i>Internment</i> that narratively represents the historical dispossession of a specific social group (such as Indigenous Americans, Japanese Americans, Black Americans, the LGBTQ+ community, etc.). How does Ahmed honor this group and tell their story?
Week 7	2/21	Samira Ahmed, <i>Internment</i> (Chapters 25–31) Samira Ahmed, “Who Gets to Feel at Home in America?” In Class: Generate Final Exam Content
	2/23	Samira Ahmed, <i>Internment</i> (Chapters 32–36)
Week 8	2/28	No Assigned Reading In Class: Midterm Prep
	3/1	Midterm Exam
Afrofuturism and Intersectionality		
Week 9	3/6	Mark Derry, “Black to the Future” (CARMEN) In Class: clipping., “Splendor and Misery” Discussion Post #6 Due



	3/8	Janelle Monáe, " Dirty Computer [Emotion Picture] " Response Paper #6 Due <ul style="list-style-type: none"> Prompt: What features of "afrofuturism," as defined by Mark Derry, do you see in Janelle Monáe's "Dirty Computer"? Be specific by quoting the article and citing a specific scene/song in your response.
Week 10	3/13	No Class – Happy Spring Break
	3/15	No Class – Happy Spring Break
Week 11	3/20	Nnedi Okorafor, <i>Binti</i> (pp. 1-56) Nnedi Okorafor, " Afrofuturism Defined " Discussion Post #7 Due
	3/22	Nnedi Okorafor, <i>Binti: Sacred Fire</i> (pp. 61-95) Philosophy Tube, " Transhumanism: 'The World's Most Dangerous Idea' " Response Paper #7 Due <ul style="list-style-type: none"> Prompt: How do Binti's biological changes trouble our understanding of what it means to be human (and who gets counted as human)? In your opinion, when across the first two books is Binti <i>more</i> human, <i>less</i> human, and how should we decide what counts as human?
Week 12	3/27	Nnedi Okorafor, <i>Binti: Home</i> (pp. 99-149) The Combahee River Collective Statement (CARMEN) Discussion Post #8 Due
	3/29	Nnedi Okorafor, <i>Binti: Home</i> (pp. 150-204) Response Paper #8 Due <ul style="list-style-type: none"> Prompt: How does <i>Binti: Home</i> complicate ideas about identity? Whose identities seem to be represented as a single, unified entity and whose identities seem to be a confluence of intersecting social constructions? What are their constituent parts and what are their relations to systems of power/oppression?
Week 13	4/3	Nnedi Okorafor, <i>Binti: The Night Masquerade</i> (pp. 209-242) Cathy Caruth, introduction to <i>Trauma: Explorations in Memory</i> (CARMEN) Discussion Post #9 Due
	4/5	Nnedi Okorafor, " Writing for a Broken World "
Week 14	4/10	Nnedi Okorafor, <i>Binti: The Night Masquerade</i> (pp. 243-285) Barbara Smith, "Toward a Black Feminist Literary Criticism" (CARMEN) Discussion Post #10 Due
	4/12	Nnedi Okorafor, <i>Binti: The Night Masquerade</i> (pp. 286-356) Response Paper #9 Due <ul style="list-style-type: none"> Prompt: In your own words, what does Smith mean by a "Black feminist literary criticism," and how can it help us develop more critical readings of the <i>Binti</i> trilogy? What would Smith say about this text? Be specific and quote a passage of the novella in your response.
Enduring Dystopia—and Planning for a Better Future		
Week 15	4/17	Patrisse Khan-Cullors, <i>When They Call You a Terrorist</i> (Foreword and pp. 111-181)



	4/19	<p>Patrisse Khan-Cullors, <i>When They Call You a Terrorist</i> (pp. 182-253)</p> <p>Response Paper #10 Due</p> <ul style="list-style-type: none"> • <u>Prompt</u>: How does Cullors's description of the #BlackLivesMatter political agenda compare to the political agenda of the Combahee River Collective? What ideas do they share and what new ideas do Cullors and her compatriots bring to the fore? <p>In Class: Generate Final Exam Content</p> <p>Close-Reading Journal Due</p>
Exam Period	TBD	Final Exam in our normal classroom, time TBD

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)

Course Subject & Number: _____

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)

Course Subject & Number: _____

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)

Course Subject & Number: _____

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.

Course Subject & Number: _____

B. Specific Goals of Social and Behavioral Sciences

GOAL 1: Successful students will critically analyze and apply theoretical and empirical approaches within the social and behavioral sciences, including modern principles, theories, methods, and modes of inquiry.

Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of social and behavioral science. 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 and evaluate differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals using social and behavioral science. 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 recognize the implications of social and behavioral scientific findings and their potential impacts.

Expected Learning Outcome 2.1: Successful students are able to analyze how political, economic, individual, or social factors and values impact social structures, policies, and/or decisions. 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 evaluate social and ethical implications of social scientific and behavioral research. 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: _____

Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the social and behavioral sciences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GE Rationale: Foundations: Historical or Cultural Studies (3 credits)

Requesting a GE category for a course implies that the course fulfills the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Historical and Cultural Studies, please answer the following questions for each ELO. Note that for this Foundation, a course need satisfy either the ELOs for Historical Studies or the ELOs for Cultural Studies.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of History **or** Cultures.

Course Subject & Number: _____

B. Specific Goals of Historical *or* Cultural Studies

Historical Studies (A) Goal: Successful students will critically investigate and analyze historical ideas, events, persons, material culture and artifacts to understand how they shape society and people.

Expected Learning Outcome 1.1A: Successful students are able to identify, differentiate, and analyze primary and secondary sources related to historical events, periods, or ideas. 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 1.2A: Successful students are able to use methods and theories of historical inquiry to describe and analyze the origin of at least one selected contemporary issue. 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: _____

Expected Learning Outcome 1.3A: Successful students are able to use historical sources and methods to construct an integrated perspective on at least one historical period, event or idea that influences human perceptions, beliefs, 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)

Expected Learning Outcome 1.4A: Successful students are able to evaluate social and ethical implications in historical studies. 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: _____

Cultural Studies (B) Goal: Successful students will evaluate significant cultural phenomena and ideas to develop capacities for aesthetic and cultural response, judgment, interpretation, and evaluation.

Expected Learning Outcome 1.1B: Successful students are able to analyze and interpret selected major forms of human thought, culture, ideas or expression. Please link this ELO to the course goals and topics and identify the *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.2B: Successful students are able to describe and analyze selected cultural phenomena and ideas across time using a diverse range of primary and secondary sources and an explicit focus on different theories and methodologies. 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: _____

Expected Learning Outcome 1.3B: Successful students are able to use appropriate sources and methods to construct an integrated and comparative perspective of cultural periods, events or ideas that influence human perceptions, beliefs, 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)

Expected Learning Outcome 1.4B: Successful students are able to evaluate social and ethical implications in cultural studies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

GE Rationale: Foundations: Writing and Information Literacy (3 credits)

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

Course Subject & Number: _____

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Writing and Information Literacy.

B. Specific Goals of Writing and Information Literacy

GOAL 1: Successful students will demonstrate skills in effective reading, and writing, as well as oral, digital, and/or visual communication for a range of purposes, audiences, and context.

Expected Learning Outcome 1.1: Successful students are able to compose and interpret across a wide range of purposes and audiences using writing, as well as oral, visual, digital and/or other methods appropriate to the context. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Explain how the course includes opportunities for feedback on writing and revision. Furthermore, please describe how you plan to insure sufficiently low instructor-student ratio to provide efficient instruction and feedback. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.2: Successful students are able to use textual conventions, including proper attribution of ideas and/or source, as appropriate to the communication situation. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Is an appropriate text, writing manual, or other resource about the pedagogy of effective communication being used in the course? (50-700 words)

Expected Learning Outcome 1.3: Successful students are able to generate ideas and informed responses incorporating diverse perspectives and information from a range of sources, as appropriate to the communication situation. 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: _____

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in writing and information literacy practices. 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 develop the knowledge, skills, and habits of mind needed for information literacy.

Expected Learning Outcome 2.1: Successful students are able to demonstrate responsible, civil, and ethical practices when accessing, using, sharing, or creating information. 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: _____

Expected Learning Outcome 2.2: Successful students are able to locate, identify and use information through context appropriate search strategies. 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 employ reflective and critical strategies to evaluate and select credible and relevant information sources. 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: _____

GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, 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 Literary, Visual, or Performing Arts.

B. Specific Goals

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. 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: _____

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. 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 evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior. 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: _____

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

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.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GE Rationale: Foundations: Natural Science (4 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural 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 Natural Science.

Course Subject & Number: _____

B. Specific Goals for Natural Sciences

GOAL 1: Successful students will engage in theoretical and empirical study within the natural sciences, gaining an appreciation of the modern principles, theories, methods, and modes of inquiry used generally across the natural sciences.

Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of modern natural sciences; describe and analyze the process of scientific inquiry. 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 identify how key events in the development of science contribute to the ongoing and changing nature of scientific knowledge and methods. 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: _____

Expected Learning Outcome 1.3: Successful students are able to employ the processes of science through exploration, discovery, and collaboration to interact directly with the natural world when feasible, using appropriate tools, models, and analysis of data. Please explain the 1-credit hour equivalent experiential component included in the course: e.g., traditional lab, course-based research experiences, directed observations, or simulations. Please note that students are expected to analyze data and report on outcomes as part of this experiential component. *(50-1000 words)*

Course Subject & Number: _____

GOAL 2: Successful students will discern the relationship between the theoretical and applied sciences, while appreciating the implications of scientific discoveries and the potential impacts of science and technology.

Expected Learning Outcome 2.1: Successful students are able to analyze the inter-dependence and potential impacts of scientific and technological developments. 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 evaluate social and ethical implications of natural scientific discoveries. 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: _____

Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the natural sciences. 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: _____

GE Rationale: Foundations: Mathematical and Quantitative Reasoning (or Data Analysis) (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Mathematical and Quantitative Reasoning (or Data Analysis), 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 Mathematical & Quantitative Reasoning (or Data Analysis).

B. Specific Goals for Mathematical & Quantitative Reasoning/Data Analysis

Goal: Successful students will be able to apply quantitative or logical reasoning and/or mathematical/statistical analysis methodologies to understand and solve problems and to communicate results.

Expected Learning Outcome 1.1: Successful students are able to use logical, mathematical and/or statistical concepts and methods to represent real-world situations. 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: _____

Expected Learning Outcome 1.2: Successful students are able to use diverse logical, mathematical and/or statistical approaches, technologies, and tools to communicate about data symbolically, visually, numerically, and verbally. 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 draw appropriate inferences from data based on quantitative analysis and/or logical reasoning. 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: _____

Expected Learning Outcome 1.4: Successful students are able to make and evaluate important assumptions in estimation, modeling, logical argumentation, and/or data analysis. 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 1.5: Successful students are able to evaluate social and ethical implications in mathematical and quantitative reasoning. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)