

## Term Information

Effective Term Summer 2024

## 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 4021E  
Course Title Banned Books and the Cost of Censorship Embedded Honors  
Transcript Abbreviation BannedBooksHonors  
Course Description This course provides an interdisciplinary examination of the dramatic rise in school and public library book banning in recent years, focusing in particular on questions of diversity, justice, and citizenship that are both analytical and interpersonal.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? Yes  
Is any section of the course offered 100% at a distance  
Greater or equal to 50% at a distance  
Less than 50% 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 Honors standing; AND English 1110 or equiv, or completion of GE foundation writing and information literacy course; or permission of instructor.  
Exclusions  
Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

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<b>Subject/CIP Code</b>	23.9999
<b>Subsidy Level</b>	Baccalaureate Course
<b>Intended Rank</b>	Sophomore, Junior, Senior

## **Requirement/Elective Designation**

Citizenship for a Diverse and Just World

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**

- Describe the historical, cultural, and political factors that contribute to the defense (or restriction) of free speech and access to information
- Explain the impact of book challenges and bans on a range of stakeholders
- Analyze banned books to appreciate them as literature and evaluate their merit and/or value to readers
- Assess the terms on which banned books have been challenged (e.g., depictions of gender, sexuality, race, ethnicity, religion, political perspective)
- Evaluate data and resources on the characteristics of books that are most frequently challenged; patterns in book challenges and removals; importance of diverse literature for various populations; connections between other forms of banning

### **Content Topic List**

- book banning
- citizenship
- diversity
- justice

### **Sought Concurrence**

Yes

**Attachments**

- PEREZ\_DLApproval\_CS4021\_BannedBooks\_FINAL\_10.31.23.pdf: DL approval  
*(Other Supporting Documentation. Owner: Arceno, Mark Anthony)*
- Perez\_GE WORKSHEET\_CS4021\_BannedBooks\_10.31.23.pdf: Citizenship responses  
*(Other Supporting Documentation. Owner: Arceno, Mark Anthony)*
- Embedded\_Honors\_CS4021\_coverletter\_SIGNED.pdf: Letter for embedded honors  
*(Cover Letter. Owner: Arceno, Mark Anthony)*
- Items for CS 4021 Embedded Honors designation.pdf: Embedded Honors responses  
*(Other Supporting Documentation. Owner: Arceno, Mark Anthony)*
- Curriculum Map for CS Major - 110223.pdf: Curriculum map with 4021  
*(Other Supporting Documentation. Owner: Arceno, Mark Anthony)*
- 4021(E) Concurrence - English.pdf: Concurrence - English  
*(Concurrence. Owner: Arceno, Mark Anthony)*
- 4021(E) Concurrence - Teaching and Learning.pdf: Concurrence - Teaching and Learning  
*(Concurrence. Owner: Arceno, Mark Anthony)*
- COMPSTD 4021E syllabus.pdf: Syllabus  
*(Syllabus. Owner: Arceno, Mark Anthony)*
- COMPSTD 4021 syllabus.pdf: Syllabus (to compare with EH version)  
*(Other Supporting Documentation. Owner: Arceno, Mark Anthony)*

**Comments**

- Please see feedback email sent to department on 12/15/23. *(by Neff, Jennifer on 12/15/2023 01:08 PM)*
- Please attach the honors syllabus to this request. *(by Shank, Barry on 11/21/2023 02:22 PM)*
- Comparative Studies has also submitted a non-Embedded Honors version of the course *(by Arceno, Mark Anthony on 11/21/2023 02:11 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Arceno, Mark Anthony	11/21/2023 02:11 PM	Submitted for Approval
Revision Requested	Shank, Barry	11/21/2023 02:22 PM	Unit Approval
Submitted	Arceno, Mark Anthony	11/21/2023 02:26 PM	Submitted for Approval
Approved	Shank, Barry	11/21/2023 02:29 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/28/2023 02:07 PM	College Approval
Revision Requested	Neff, Jennifer	12/15/2023 01:08 PM	ASCCAO Approval
Submitted	Arceno, Mark Anthony	01/03/2024 10:32 AM	Submitted for Approval
Approved	Shank, Barry	01/03/2024 10:57 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/03/2024 05:22 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	01/03/2024 05:22 PM	ASCCAO Approval



# Syllabus

## CS 4021/E

Banned Books and the Cost of Censorship

Summer 2024: Session 1, 4-Week Course (May 7-May 31)

3 Credit Hours

Online, Synchronous Sessions MWF 11:25-2:35 (with a 25-minute break)

## Course overview

### Instructor

- Dr. Ashley Hope Pérez (she/her/hers)
- Email: [perez.390@osu.edu](mailto:perez.390@osu.edu)
- Course Zoom Link for synchronous sessions: [Zoom link here]
- Office Hours by Zoom on Tuesdays from 10 a.m. to 12 p.m.

**NOTE:** This is an upper-level course earning 3 credits in just 4 weeks. To be successful, students should expect to make the class their primary focus for its brief duration.

### Course description

This course provides an interdisciplinary examination of the dramatic rise in school and public library book banning in recent years. What forces motivate this “new” book banning, and why have there been more book bans in the past two years than ever recorded in U.S. history? What do these removals mean for the learners who rely on schools and libraries for access to information and literature? How do attempts to censor library materials illuminate broader social, cultural, and political tensions?



Readings, guest speakers, and primary sources will shed light on how book bans and the fight for readers' rights relate to education, law, literary studies, publishing, free-speech activism, and youth empowerment. We will examine the impacts of book banning on young people and their developing literacy, sense of belonging, and access to information. In tracking data and trends in book removals, we will see patterns in which books are targeted, where, and when. And we will consider how the negative consequences are especially acute for BIPOC, LGBTQ+, and other historically marginalized communities.

Most importantly, students will develop the skills to arrive at independent analyses of banned books that reflect the principles for library collections that serve diverse learners. Our approach will incorporate literary analysis and evaluation of context to evaluate the value and suitability of frequently banned books for various readers and communities. We will explore the alternatives to book challenges and bans as well as how to communicate with various audiences about frequently targeted books. By the end of the course, students will be able to explain how book banning—and efforts to stop it—reflects the struggle over what citizenship means in our diverse society. Students will also be able to explain the competing definitions of “justice” and the efforts to suppress or support diversity in this struggle.

Our exploration of the relationship between diversity, justice, and citizenship is analytical and interpersonal. Course assignments support an understanding of citizenship that encompasses open attention to the experiences, needs, and interests of a wide range of people. We then consider how book banning is symptomatic of a resistance to this kind of citizenship, as when political groups reframe terms like “liberty” and “justice” in ways that exclude others from the privileges they claim as rights. We consider a range of responses to this behavior and ask which can move us toward a more just and diverse society. Even as book banning shows deep tears in our social fabric is, it offers an opportunity to begin to re-weave connections and interactions, in the course, that model engaged and civil discourse. Through the “how” of our discussions, we practice the inclusive understanding of citizenship needed for a just and diverse world.



**Advisory Notice:** Books and discussions in this course will relate to a wide range of topics, including many that may be sensitive for some of us, such as sexual assault and abuse, suicide, substance abuse, interpersonal violence, political extremism, racism, and other forms of discrimination. Please know that I will always work with students to process the feelings these learning experiences bring up, and I will support a range of modes of engagement if discussing them directly proves difficult for you at any time.

That said, if you anticipate experiencing high barriers to engagement because of any of these issues, this may not be the best course for you.

### **What if you....**

...can't attend the synchronous classes?

...don't have time for doing a good amount of reading between classes?

...do not want to read literature that delves into a wide range of human experiences, including racism, violence, human sexuality and gender identity, and other realities?

...do not wish to increase your ability to navigate different perspectives and share your insights respectfully?

If any of the above describe your situation, I recommend that you enroll in a different course. It's okay to admit to yourself that this is just not the right time for you to tackle the intensive experience of CS 4021. I hope you'll come find one of my classes at another time in the future.

Ready for the adventure? Read on! But first...

## **Statement on Land and Responsibility<sup>1</sup>**

Did you know that our research and teaching activities in Central Ohio take place on the traditional homeland of the Shawnee, Miami, Wyandotte, Delaware/Lenape, and other Indigenous Nations?

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<sup>1</sup> This statement represents my views as an individual functioning within the larger Ohio State University community. OSU encourages land acknowledgment but does not have an official university statement.



Despite centuries of genocidal actions and policies by governments and religious organizations, these vibrant and innovative sovereign Nations exist. Because of the United States government's disregard for treaties and forced relocation of Indigenous people through the [Indian Removal Act of 1830](#), there are no federally recognized American Indian tribes in the State of Ohio today. But Indigenous people are here, resisting and persisting. I recognize and honor their inherent right to be the principal stewards of this land and its resources.

A further responsibility for repair belongs to “land grant” universities like The Ohio State University. The U.S. government funded these universities through the unjust sale of expropriated Native lands. We must ask ourselves, “what does it mean that everything we do here together has been enabled by this history of forced dispossession?”

To acknowledge land and harms is not repair; it only begins to mark the need for justice. See <https://nativegov.org/resources/beyond-land-acknowledgment-worksheet/> to make a plan to move from acknowledgment to action, and/or consider some of the following resources:

- Scholars at the Newark Earth Works Center discuss the process of developing a responsible land acknowledgment at OSU (and explain why acknowledgments can be problematic): <https://earthworks.osu.edu/land>.
- *An Indigenous Peoples' History of the United States* by Roxanne Dunbar-Ortiz challenges myths of the United States that have been promulgated as fact and provides access to aspects of history that few learn in school.<sup>2</sup>
- The *High Country News* “land grab” project documents the land seizures and violence-backed treaties that made Native dispossession the foundation of “land grant” universities, and points to remedies: <https://www.landgrabu.org/>.<sup>3</sup>
- The Native Governance Center (<https://nativegov.org/>) offers guidance on further actions that follow the leadership of Indigenous Nations and communities.

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<sup>2</sup> Roxanne Dunbar-Ortiz, *An Indigenous Peoples' History of the United States* (Boston: Beacon Press, 2014).

<sup>3</sup> See the searchable “Land Grab” database for information on how specific universities have benefitted from land the government expropriated from Native peoples. Robert Lee, “Morrill Act of 1862 Indigenous Land Parcels Database,” *High Country News*, March 2020.



Even the most robust effort at repair cannot restore what has been destroyed and stolen, but this is no excuse for inaction. Contemporary ownership is the dubious legacy of violent removal and genocide of the land's rightful stewards. The harms of the past persist in the present, and it is our responsibility to address them.

## **Course expected learning outcomes**

By the end of this upper-level course, successful students should be able to:

**Describe the historical, cultural, and political factors that contribute to the defense (or restriction) of free speech and access to information, including:**

- histories of censorship and targets for bans
- international precedents for current book bans
- U.S. legal dimensions:
  - the First Amendment,
  - Supreme Court decisions,
  - state-level legislation
  - local politics (school boards)

**Explain the impact of book challenges and bans on a range of stakeholders, including:**

- readers/students
- educators, librarians, and school leaders,
- parents and families
- politicians and political groups, and
- historically marginalized communities

**Analyze banned books to:**

- appreciate them as literature and evaluate their merit and/or value to readers, and
- assess the terms on which they have been challenged (e.g., depictions of gender, sexuality, race, ethnicity, religion, political perspective)





### Evaluate data and resources on:

- the characteristics of the books that are most frequently challenges,
- patterns in book challenges and removals,
- the importance of diverse literature for various populations, and
- connections between instances of book banning and other cultural, social, and political phenomena

## General education goals and expected learning outcomes

In addition to the specific goals outlined above, as part of the Citizenship for a Just and Diverse World category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

**GE Goal 1. Successful students will analyze concepts of citizenship, justice and diversity at a more advanced and in-depth level than in the Foundations component.**

GE learning outcome 1.1: Engage in critical and logical thinking about the topic or idea of citizenship for a just and diverse world.

GE learning outcome 1.2: Engage in an advanced, in-depth, scholarly exploration of the topic or idea of citizenship for a just and diverse world.

**GE Goal 2. Successful students will integrate approaches to understanding citizenship for a just and diverse world by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.**

GE learning outcome 2.1: Identify, describe and synthesize approaches or experiences as they apply to citizenship for a just and diverse world.

GE learning outcome 2.2: Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work,



building on prior experiences to respond to new and challenging contexts.

**GE Goal 3. Successful students will explore and analyze a range of perspectives on local, national or global citizenship and apply the knowledge, skills and dispositions that constitute citizenship.**

GE learning outcome 3.1: Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global and/or historical communities.

GE learning outcome 3.2: Identify, reflect on and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.

**GE Goal 4. Successful students will examine notions of justice amid difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within society, both within the United States and around the world.**

GE learning outcome 4.1: Examine, critique and evaluate various expressions and implications of diversity, equity and inclusion, and explore a variety of lived experiences.

GE learning outcome 4.2: Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.

**How does this course fit in the Citizenship for a Just and Diverse World GE Theme?** Designed specifically for the Citizenship theme, this course examines how the unprecedented increase in book bans since 2021 and illuminates competing understandings of citizenship in the current cultural moment. The course interweaves close evaluation of paradigmatic banned books with explorations of the contexts in which these books are targeted, challenged, or defended. These include the (limited) role of the



legal system in adjudicating who may provide or restrict access to knowledge, political activism to ban books and to return them to the shelves, and the disproportionate impact of book bans on BIPOC, LGBTQ+, and other marginalized communities. The course locates these issues in local, regional, national, and international contexts.

## Embedded honors credit

Honors students who register for the “E” section may earn embedded honors credit through the completion of additional research, analysis, and creative practice. See the “Grading and feedback” section below for details on additional time commitment, expectations, and grading for honors students.

## How this online course works

### Mode of delivery

This 4-week, Session 1 intensive course is 100% online.

There are **required synchronous meetings 3 days per week (MWF 11:25-2:35)**; you must be logged into Carmen Zoom and able to participate in class experiences at these times.

There will be a mix of presentation/lecture, group experiences, and individual work sessions during synchronous sessions. Non-class days will require reading and completion of asynchronous assignments.

This class requires a high degree of participation and engagement through small-group and full-class discussions, written reflection, contributions to class-created resources, and other assignments. Together, we will develop insights, practice analytical and communication skills, and deepen our capacity to relate what we read and study to the world around us.



## Pace of online activities

It is my goal to balance predictability, clarity, and meaningfulness of tasks with flexibility and responsiveness to your needs and observations about “what works.” Here’s what to anticipate about the course’s rhythms and routines during our 4 weeks together.

- Most daily assignments are due by 11 a.m. on class days (Monday, Wednesday, and Friday).
- Expect to do substantial reading, homework, and preparation on non-class days, including posting to a discussion forum *and following up with a response to your colleagues*.
  - Recommended strategy: complete course preparation and post to discussion by 3 pm on non-class day, and then comment on a peer’s post in the evening or before class the next day. Although many of these discussions build directly on what we do during the synchronous sessions, students *may* work ahead if needed.
- Synchronous (live) class sessions are from 11:25-2:35 with a 25-minute break:
  - PART 1 from 11:25-12:55
  - BREAK from 12:55-1:20
  - PART 2 from 1:20-2:35
- Larger, end-of-module assignments (3) are due on Sunday, with comments on classmates' papers by Wednesday nights.
- Final projects will be due the last day of class.

## Credit hours and work expectations

This is a 3-credit-hour course. Ohio State policy holds all summer sessions to the same credit hour standards of a regular 14-week term, which requires 126 hours of dedicated time for a grade of “C.”

For a 3-credit, 4-week summer session that translates to 10.5 hours of direct instruction (synchronous sessions) and 21 hours of out-of-class study (homework, reading, and assignment preparation). **This adds up to 31.5 total hours per week—for an expected “C” level performance.**



The time needed to complete assignments will depend on many factors; however, students should expect the class to be their primary focus—nearly a full-time job—for the brief duration of this intensive, 4-week course.

(More explanation is here: <https://aaas.osu.edu/faculty-resources/teaching-resources-and-policies/credit-hours-and-class-instruction-time>.)

## Course guidelines

### Teaching Philosophy

My goal as the instructor of this course is to *facilitate* the learning that you do in 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 distance learning. It's my pleasure to help you and your classmates make the course a success.

### Participation

Your attendance is based on your engaged presence and participation during synchronous sessions three times a week. Live classes will be a mix of lecture/presentation, small-group discussion, whole-group discussion, individual exercises, and other structured learning. Taking a “back seat” simply will not work for you in this environment. Non-participation for a full week or more without a serious excuse is grounds for automatic failure of the course, as is missing 3 classes (see attendance policy).

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.**

## **“Live”/Synchronous Class Attendance**

We will meet “live” **three times** a week via Zoom. Your timely and complete attendance is required.

**What if I miss class?** Keep in mind that in a 4-week course, we have only 10 class sessions, and each session is the equivalent of a week and a half during a regular semester. Missing a class will set you back considerably.

I understand that you may not be able to control the scheduling of some events, like job interviews or a sibling's graduation. If you must miss part of class, communicate with me in advance and attend as much of the session as your circumstances allow. Computer problems are not an excuse for missing Zoom class. Given the dial-in options for Zoom, even if you have a technological challenge, you can join class by phone. Schedule your work, social activities, sleep, and other experiences around our sessions. Thank you!



Acceptable excuses for an unplanned absence from a class include serious illness or injury, medical treatment, caregiver emergency, or an unavoidable transportation issue. In general, if you are absent without reasonable excuse, you will not be able to receive points for in-class assignments. Please keep in mind that we have just 15 classes for the entire session. For this reason, please note the seriousness of the attendance policy:

- 1 unexcused absence = no credit for in-class work
- 2 unexcused absences = no credit for in-class work; final grade lowered by one letter grade
- 3 unexcused absences = automatic failure of the course

Please note that it is your responsibility to track your own attendance and ensure that you know where you stand. I monitor attendance but do not count absences until the end of the course.

**What did I miss?** If you are absent, 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 to Carmen. **Please do not contact me asking for a summary of the class!** In general, Zoom sessions will not be recorded.

## Student-Professor Communication

My preferred method of contact is **email: [perez.390@osu.edu](mailto:perez.390@osu.edu)**. Before contacting me, please **do look closely at the syllabus and course materials to see if your question is answered there**. Once you have done that, feel free to reach out by email, message, or office hour appoint to share questions, concerns, or comments. I have young kids at home, so please know that I may not respond to messages right away. If you do not hear from me in 24 hours during the week, it is okay to follow up with a second message.





I will sometimes make announcements and distribute course materials via Carmen messages and/or email, so don't forget to check those and make sure you receive email notifications from Carmen.

## 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. Submitting work done for another class, without explicit permission, is also not allowed. Before using any AI resources while completing an assignment, you should consult with me about whether this is appropriate, and your use of AI should always be explicitly disclosed and cited.

**Plagiarism is 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 original thoughts be represented as such.**

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/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions 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 web page ([go.osu.edu/coam](https://go.osu.edu/coam))
- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](https://go.osu.edu/ten-suggestions))

## Required course materials

Book 1: *Gender Queer* by Maia Kobabe

Book 2: One of the following:

- *All Boys Aren't Blue* by George M. Johnson
- *Ordinary Hazards* by Nikki Grimes
- *The Hate U Give* by Angie Thomas
- *Sold* by Patricia McCormick
- *The Perks of Being a Wallflower* by Stephen Chbosky

Book 3: 3 children's books from the following list (may be checked out from libraries): <https://pen.org/banned-picture-books-2022/>

Book 4: An additional banned book (novel or book-length work) from the PEN America/EveryLibrary database of banned books: [https://www.everylibraryinstitute.org/book\\_censorship\\_database\\_magnusson](https://www.everylibraryinstitute.org/book_censorship_database_magnusson)

Additional readings and resources will be available through OSU Libraries and Carmen.



## Course technology

### Technical matters for Zoom

*Authenticate yourself:* Please ensure that you authenticate through CarmenZoom so that your attendance (with OSU ID) registers.

*Devices:* For Zoom classes, it is ideal to 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. Use the “call in” options for joining a Zoom meeting in the case of emergencies so you can still participate to the best of your ability. **Be sure to let me know you have dialed in so that I can correct attendance.**

### Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available [at it.osu.edu/help](https://it.osu.edu/help), and support for urgent issues is available 24/7.

- Self-Service and Chat support: [it.osu.edu/help](https://it.osu.edu/help)
- Phone: 614-688-4357(HELP)
- Email: [8help@osu.edu](mailto:8help@osu.edu)
- TDD: 614-688-8743

### Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](https://go.osu.edu/canvasstudent))
- CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](https://go.osu.edu/zoom-meetings))

### Required equipment

- 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

## Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](https://go.osu.edu/office365help).

## Carmen access

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

## Grading and feedback

### How your grade is calculated

- Demonstrated Engagement (15%)
- Discussion and Short Assignments (25%)
- Dialectical Journals (15%)



- Module Benchmark Analysis Tasks (20%)
- Final Project (25%)

For those pursuing embedded honors (see below for more details), the additional honors work will count for 10% of the total grade in the course. Grading of the embedded honors materials will be split equally between *Discussion and Short Assignments* (25%) and *Final Project* (25%), with efforts throughout the course allocated to *Short Assignments* and the culmination of that work evaluated as part of the *Final Project*.

## Descriptions of assignments and expectations

This is an overview of some of assignments you will do in the course.

**Detailed descriptions of assignments for the course and rubrics will be available on Carmen.** Please consult these documents early and often!

**Originality:** I will very clearly indicate when assignments are collaborative or if I want you to explore the use of AI or other tech tools as you complete them. Unless I have stated so explicitly, please know that the writing you submit is to be your own thoughts, composed exclusively by you.

**Demonstrated Engagement:** consistent, substantive participation in all course activities, both graded and ungraded. Quality contributions during live class sessions via verbal comments, breakout rooms, chat, and other modalities. *Attendance is critical to this category. You cannot be engaged if you aren't present.*

**Discussion and Short Assignments (25%):** question writing; online discussion posts and replies; independent analysis and shared process documents in collaborative groups in class.

**Question Writing:** Early in the semester, you'll get training 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. **We are interested in questions that challenge us to think beyond our own experiences to consider diverse perspectives.**

**Small-Group Discussion:** Thoughtful posts/contributions in online discussions as well as live interactions (verbal and/or via chat) during Zoom classes will be the foundation for the learning you do with your classmates. In all settings, cultivate meaningful, respectful conversation and community with your fellow learners. Your online posts and in-person contributions should contain substantive insight, inquiry, analysis, and connections to the text.

**Literary Treasury:** This assignment compiles powerful quotations, themes, and learning opportunities for each banned book under study. You will then connect the “treasures” of the text to the needs and interests of real readers. This assignment helps us see the wide range of qualities that are valuable in different books.

**Context Tracker:** This assignment asks you to identify passages labeled as provocative or inappropriate in banned books and to provide fuller context for that material. Why might the author have made this choice? What does it contribute to the *work as a whole*? It is an act of justice to authors for us to read works in their entirety and evaluate them in context.

**In-class explorations:** We will engage in different practices to better understand what book-banning means to different stakeholders. For example, the “Caged Imagination” exercise invites students to experience how censorship interferes with creativity.

**The Dialectical Journal:** This assignment, prepared for each class, is the foundation for much of what we do. 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 4 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. A “global” DJ grade at the end of the semester will account for the overall quality and consistency of your work on this vital assignment.



**Module Benchmark Analysis Tasks:** The synthesis tasks for each module prompt iterative reflection on how the book banning arena illuminates issues such as (1) the differing power and relative entitlement of parents, school leaders, and politicians with different positionalities, (2) questions of whose belonging matters in a given community, and (3) how issues previously defined as quintessentially "American"--like free speech--have been re-framed by political groups to erode access to education and to chill discourse around topics related to social change. These synthesis tasks also ensure you are well-prepared for success on the final project.

**Final Project:** Each student defines a project that integrates the course themes and goals and that focuses on one or more banned books not already read by the class. A recommended approach is to read and analyze the targeted book and develops a portfolio of resources to orient people who want to understand the potential merits of the book amid challenges and bans.

## Embedded honors

In addition to the assignments described above, students pursuing the embedded honors option—and anyone else who wants a structured way to deepen their experience—will propose a plan for additional independent inquiry, creative practice, or other exploration related to the course.

- Research a topic of interest to you (e.g., track the flow of money between political groups, think tanks, and parents' rights organizations)
- Develop a creative representation of daily course material, such as a 1-minute idea capture video, a comic, or an illustrated diagram
- Provide mini-presentation(s) with supplemental perspectives on the course material
- Interview stakeholders in the book banning fight and transcribe the interviews
- Create visual representations of primary data
- Engage with an extra banned book alongside the others in the course, and create portfolio materials for it as well



- Plan and host a banned book club in the community

These are just starting ideas; I welcome a range of strategies. Honors students will create a simple contract during the first days of class to outline their approach. Materials created through the embedded honors process should be included in students' final project portfolio.

To offer a sense of scope and additional effort, here is one approach to earn the embedded honors. Students keep an inquiry log (essentially a diary of research, resources, and your questions) over the course of the class to track research on a topic related to the course. They then writing a short paper or create a resource or guide that draws on this inquiry.

## Set yourself up for success

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 don't predict final 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. All that said, students who read each text carefully, faithfully complete all assignments, and attend every class typically earn excellent final grades.

Most assignments are evaluated using rubrics posted on Carmen. **The rubrics will give you a clear sense of the goals for an assignment** as well as what characteristics are associated with success. Please refer to them before submitting work and when reviewing grades. 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.

Given the fast pace of our course, I will work hard to provide feedback, guidance, and/or grades within a few days of an assignment being submitted. This may look like a numerical score that corresponds to rubric





information, a message to the class highlighting common issues or opportunities for improvement, or a written comment through Carmen.

## Policy on late work

In general, I do not accept late work. I do work with students through extensions, which are *planned* adjustments to submission of work. Please ***ask for an extension*** as soon as you realize that you need an accommodation to be able to do the work. (For example, you realize you have a scheduling conflict that means you need to turn in an assignment a day later than your peers to do quality work. You email me and ask if you may have this accommodation). Do not wait until *after* the work is due.

Extensions should be reserved for situations you cannot resolve in another way. Because the entire course is completed in 4 weeks, students who fall behind will struggle to catch up. Further, assignments build on one another and need to be completed in sequence.

Work submitted late without an approved extension will only be accepted in the rarest cases, such as serious illness, major car accident, or a 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.

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.

## Standard Grading Scale

- 93-100: A
- 90-92: A–
- 87-89: B+
- 83-86: B
- 80-82: B–
- 77-79: C+
- 73-76: C
- 70-72: C–
- 67-69: D+
- 60-66: D
- Under 60: E



## **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.

## **Statement on title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu).

## **Commitment to a diverse and inclusive learning environment**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.



## Resources for your success and well-being

### 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 big difference between chronic late work and proactively asking for an extension in advance. If you encounter challenges, 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.

### 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](http://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

### Assault Crisis Services

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.**

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

## **Accessibility accommodations for disabilities**

### **Requesting accommodations**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the [Safe and Healthy Buckeyes site](#) for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

## Religious accommodations

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.



## Course Schedule

This schedule provides a sense of the rhythm of the class and when major assignments are due. Please refer to our Carmen course page for up-to-date assignment due dates.

<b>MODULE 1: Orientation, Introduction to the Issues, and Restriction of Children’s Literature</b>				
Prep Day				
T	May 7	<b>Start-Up Tasks</b> <input type="checkbox"/> Get course materials. (You will need <i>Gender Queer</i> first.)	<b>Reading</b> <input type="checkbox"/> Read interactive course syllabus	<b>Carmen Submissions</b> ( <i>before next class</i> ) <input type="checkbox"/> Respond to questions on interactive syllabus <input type="checkbox"/> Submit pre-course survey <input type="checkbox"/> Introduce yourself (Carmen discussion post)
Class Day				
W	May 8	<b>Focus</b> What is book banning? How is book banning today different from in past years? Why worry about it? Who does it affect? How have communities responded?	<b>Class Flow</b> <ul style="list-style-type: none"> <li>• Introduction and what to expect/Q&amp;A re. course structure</li> <li>• Zoom Tips/Invitations (e.g., SketchNotes)</li> <li>• Community Agreements</li> <li>• Breakout discussion</li> <li>• Takeaways and questions</li> </ul>	<b>Carmen Submissions</b> (by end of class) <input type="checkbox"/> Takeaways and Questions post <input type="checkbox"/> Presentation Key Idea Tracker/SketchNotes <input type="checkbox"/> Check-Out Reflection



			<p>BREAK</p> <ul style="list-style-type: none"> <li>• Presentation: Book Bans &amp; Readers' Rights</li> <li>• Q&amp;A with Ashley</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Next class</li> <li>• The DJ: Treasures, Context, and Questions</li> <li>• Ante Up (In-class work time)</li> <li>• Check-out Reflection</li> </ul>	
Prep Day				
Th	May 8	<p><b>Notes</b></p> <p>[HEADS UP: Most days you'll have more reading and writing to do. Remember, each class counts for more than a week in a regular semester]</p>	<p><b>Reading</b></p> <p>Note: you may access all of the books for Friday through OSU's digital library collection for our class. If you are in Columbus, you can also visit the class holds shelf at the Northside Columbus Metropolitan Library to examine the books in person.</p> <p>Everyone Reads:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> "How to Read a Children's Book Well"</li> <li><input type="checkbox"/> <i>And Tango Makes Three</i></li> <li><input type="checkbox"/> <i>I Am Jazz</i></li> <li><input type="checkbox"/> <i>Separate Is Never Equal: Sylvia Mendez and Her Family's Fight for Desegregation</i></li> </ul> <p>3 additional titles of your choice from the picture book list</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> _____</li> <li><input type="checkbox"/> _____</li> </ul>	<p><b>Carmen Submissions</b> (<i>before next class</i>)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Dialectical Journal #1</li> <li><input type="checkbox"/> Discussion #1: Book Ban Artifacts</li> <li><input type="checkbox"/> Examine and comment on 2+ classmates' artifacts</li> <li><input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you</li> </ul>



			<input type="checkbox"/> _____	
Class Day				
F	May 10	<p><b>Focus</b> Literary analysis to establish context in the face of controversy; how educational research illuminates children's need for access to a diverse body of literature, including books with a wide range of topics as well as varied approaches and perspectives.</p> <p><b>Key questions</b> What do the contents of school libraries have to do with justice for diverse learners? Who pays the price for book-banning, literally and figuratively?</p>	<ul style="list-style-type: none"> <li>• Check-in: vibrant moments; sources of challenge</li> <li>• Clarifying course mechanics</li> <li>• Introduce Literary Treasury &amp; Context Checker</li> <li>• Small group analysis of 3 additional books</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Guest Speaker: Dr. Pat Enciso, OSU Professor of Children's Literature (the role of imagination. Close look at <i>Separate Is Never Equal</i>)</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Set the stage for Module 2</li> <li>• Check-out Reflection: Costs of Book Banning</li> </ul>	<p><b>Carmen Submissions</b> (by end of class)</p> <p><input type="checkbox"/> Group Assignment: Literary Treasury &amp; Context Checker for Challenged Kids' Books</p> <p><input type="checkbox"/> Check-Out Reflection</p>
<b>Module 1 Synthesis (Benchmark):</b> Reflection Paper on Facts, Contexts, Impacts on Young Readers, and Your Views Now (due Sunday; read and comment on two papers by Wednesday)				





## MODULE 2: *Gender Queer*, or, Why is this gentle graphic memoir the most banned book in America?

### Prep Days

S-Su	May 11-12	<p><b>Notes</b></p>	<p><b>Reading/Viewing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Gender Queer</i>, 1-101</li> <li><input type="checkbox"/> Maia Kobabe essays, <i>Washington Post</i> and <i>The Nib</i> (pdf)</li> <li><input type="checkbox"/> Bill Konigsburg, "An Open Letter to Parents Who Wish to Ban My Books from School Libraries" (pdf, 9 pages)</li> <li><input type="checkbox"/> Watch North Kansas City Schools student testimonies (link in Carmen)</li> </ul>	<p><b>Carmen Submissions</b> (<i>before</i> next class)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Dialectical Journal #2</li> </ul> <p>Discussion #2: Student Testimonies</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Read and comment on 2+ classmates' posts</li> <li><input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you</li> </ul>
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### Class Day

M	May 13	<p><b>Focus</b></p> <p>Question-writing for deeper analysis; going beyond personal reaction; strategic communication around difficult issues</p> <p><b>Key questions</b></p> <p>How do we practice citizenship in our own discussions? Where can we foreground the diversity present in our group, and</p>	<p><b>Class Flow</b></p> <ul style="list-style-type: none"> <li>• Check-in: vibrant moments; sources of challenge in <i>Gender Queer</i></li> <li>• Small group exploration: track responses, go beyond initial reaction, imagine other readers</li> <li>• Wicked Question Workshop</li> <li>• Wicked Questions on <i>Gender Queer</i> in Breakout Groups</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Guest Speaker: Kelly Jensen (librarian, author, and advocate for readers)</li> </ul> <p>BREAK</p>	<p><b>Carmen Submissions</b> (by end of class)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Group Assignment: start Literary Treasury &amp; Context Checker for first half of <i>Gender Queer</i></li> <li><input type="checkbox"/> Wicked Question Practice</li> <li><input type="checkbox"/> Post a wicked question to Group</li> </ul> <p>Discussion #3</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Check-Out Reflection</li> </ul>
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		what perspectives do we need to consciously bring in? How do we engage with, rather than suppress, the differences in our understandings?	<ul style="list-style-type: none"> <li>• Discuss Konigsburg: key points and rhetorical strategy</li> <li>• Ante Up (In-class work time)</li> <li>• Check-out Reflection</li> </ul>	
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Prep Days

T	May 14	<b>Notes</b>	<b>Reading</b> <input type="checkbox"/> <i>Gender Queer</i> , 102-240 <input type="checkbox"/> Andrew Karre editorial	<b>Carmen Submissions</b> ( <i>before next class</i> ) <input type="checkbox"/> DJ #3 <input type="checkbox"/> Respond to a wicked question in Discussion #3 <input type="checkbox"/> Read and comment on 2+ classmates' posts <input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you
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W	May 15	<b>Focus</b> The implications of banning memoirs; exploring the creative ramifications of censorship  <b>Key questions</b> How does censoring life stories impact students' understanding of their own lives? How do editors and authors work for justice for readers? To what extent do	<b>Class Flow</b> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Jigsaw Workshop on 2<sup>nd</sup> Half of <i>Gender Queer</i></li> </ul> BREAK <ul style="list-style-type: none"> <li>• Guest Speakers: Andrew Karre (editor at Dutton Books for Young Readers) and author Maia Kobabe</li> </ul> BREAK <ul style="list-style-type: none"> <li>• In-class Exploration: personal stories, creative practice, and the caged imagination</li> <li>• Check-Out</li> </ul>	<b>Carmen Submissions</b> (by end of class) <input type="checkbox"/> Group Assignment: Complete Literary Treasury for <i>Gender Queer</i> <input type="checkbox"/> Context Checker for <i>Gender Queer</i> <input type="checkbox"/> Caged Imagination post <input type="checkbox"/> Check-Out Reflection
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		publishers' financial considerations shift the focus from access (students' needs) to profit (will libraries buy this book)?		
Prep Day				
Th	May 16	<b>Notes</b>	<b>Reading</b> <input type="checkbox"/> articles re. dismissed lawsuit in Virginia against B&N for selling <i>Gender Queer</i> <input type="checkbox"/> <i>Pico v. Island Trees</i> Supreme Court Decision <input type="checkbox"/> Escambia County Legal Brief (20 pages) <input type="checkbox"/> "Censorship May Be Illegal, But It's Hard to Challenge in Court" <input type="checkbox"/> October 19, 2023 US House of Representatives meeting: "Protecting Kids: Combatting Graphic, Explicit Content in School Libraries"	<b>Carmen Submissions</b> ( <i>before next class</i> ) <input type="checkbox"/> DJ #4 <input type="checkbox"/> Discussion #4: Impacts of Lawsuits <input type="checkbox"/> Read and comment on 2+ classmates' posts <input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you
F	May 17	<b>Focus</b> Legal Challenges: Their Possibilities and Their Limitations  <b>Key question</b> What are the limitations of legal challenges for bringing about justice for those harmed by book banning (teachers, students, writers...)?	<b>Class Flow</b> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Guest Speaker: Dr. Richard Price, PhD (expert on censorship in a legal and policy context)</li> </ul> BREAK <ul style="list-style-type: none"> <li>• Module 2 Synthesis</li> <li>• Introduce Module 3</li> <li>• Text selections and first small group meeting (divide the reading)</li> <li>• Check-out</li> </ul>	<b>Carmen Submissions</b> (by end of class) <input type="checkbox"/> Knowledge Check on Legal Issues <input type="checkbox"/> Point/Counterpoint Collaborative Response Sheet <input type="checkbox"/> Check-Out Reflection
<b>Module 2 Synthesis (Benchmark):</b> Short Literary or Legal Analysis				



## Module 3: Examining the Diversity of Banned Books (Jigsaw/Bookclub)

### Prep Days

S-Su	May 18-19	<p><b>Notes</b></p>	<p><b>Reading</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Your selected banned book (pages agreed by group)</li> <li><input type="checkbox"/> Select and read 3 relevant articles, reviews, or discussions of the book</li> </ul>	<p><b>Carmen Submissions</b> (<i>before next class</i>)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> DJ #5</li> <li><input type="checkbox"/> Discussion #5 Book Club Articles and Artifacts</li> <li><input type="checkbox"/> Read and comment on 2+ classmates' posts</li> <li><input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you</li> </ul>
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### Class Day

M	May 20	<p><b>Focus</b> Analyze and contextualize book club selections</p> <p><b>Key questions</b> How does context alter the meaning of what we read? What strategies make context accessible to different audiences? Which responses to quotations taken out of context help a broad audience of educators, parents, and school leaders to</p>	<p><b>Class Flow</b></p> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Book Club meeting 1 in breakout rooms</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Book Club meeting 2 in breakout rooms</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Whole group discussion</li> <li>• Resource creation brainstorm</li> <li>• Check-out</li> </ul>	<p><b>Carmen Submissions</b> (by end of class)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Group Assignment: submit progress report on Literary Treasury for Book Club book</li> <li><input type="checkbox"/> Context Checker for Book Club book</li> <li><input type="checkbox"/> Discussion #6: Resource Creation Brainstorming</li> <li><input type="checkbox"/> Check-Out Reflection</li> </ul>
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		shift their focus back to students?		
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Prep Day

T	May 21	<p><b>Notes</b></p>	<input type="checkbox"/> Finish your selected banned book (pages agreed by group) <input type="checkbox"/> Gather and read 3 relevant articles, reviews, or discussions of the book	<p><b>Carmen Submissions</b> (<i>before next class</i>)</p> <input type="checkbox"/> DJ #6 <input type="checkbox"/> Discussion #7 Book Club Articles and Artifacts II <input type="checkbox"/> Read and comment on 2+ classmates' posts <input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you
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Class Day

W	May 22	<p><b>Focus</b> Analyze and contextualize book club selections; coordinate and begin resource creation and curation</p> <p><b>Key questions</b> What resources best support educators and community members who seek to defend targeted books? Where can we innovate new ways of delivering essential information and perspectives?</p>	<p><b>Class Flow</b></p> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Book Club meeting 1 in breakout rooms</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Book Club meeting 2 in breakout rooms</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Whole group discussion</li> <li>• Worktime for Module 3 Synthesis</li> <li>• Strategies for final project</li> <li>• Check-out</li> </ul>	<p><b>Carmen Submissions</b> (by end of class)</p> <input type="checkbox"/> Group Assignment: complete Literary Treasury for Book Club book <input type="checkbox"/> Context Checker for Book Club book (second half) <input type="checkbox"/> Discussion #8: Plans for Resource Curation <input type="checkbox"/> Check-Out Reflection
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**Module 3 Synthesis (Benchmark):** Resource Creation and Curation for Book Club Selection



Prep Day

Th	May 23	<b>Notes</b>	<b>Reading</b> <input type="checkbox"/> Read the text(s) you selected for your final project	<b>Carmen Submissions</b> ( <i>before next class</i> ) <input type="checkbox"/> Module 3 Synthesis
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## Module 4: Final Project Workshop

Class Day

F	May 24	<b>Focus</b> Analyze and contextualize final project texts; research; resource creation and curation  <b>Key question</b> How does book banning affect authors? Do writers have a <i>right</i> to have their works read?	<b>Class Flow</b> • Check-In • Jigsaw book club meeting – sharing your learning about final project text(s) BREAK • Guest Speakers: Banned Author Panel BREAK • Research/Resource creation work time • Individual meetings with Ashley • Check-out	<b>Carmen Submissions</b> (by end of class) <input type="checkbox"/> Literary Treasury for Final Project book <input type="checkbox"/> Context Checker for Final Project book <input type="checkbox"/> Discussion #9 <input type="checkbox"/> Check-Out Reflection
M	May 27	<b>NO CLASS – MEMORIAL DAY</b>		

Prep Day

T	May 28	<b>Notes</b>	<b>Reading</b> <input type="checkbox"/> Read the text(s) you selected for your final project <input type="checkbox"/> Select and read 3 relevant articles, reviews, or discussions of the book	<b>Carmen Submissions</b> ( <i>before next class</i> ) <input type="checkbox"/> DJ #7 <input type="checkbox"/> Discussion #10: Resource Sharing
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Class Day				
W	May 29	<p><b>Focus</b> Final Project Collaboration and Feedback Session</p> <p><b>Key Question</b> How can we revise our materials to better reflect the interests and concerns of diverse readers?</p>	<p><b>Class Flow</b></p> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Collaborative Work Time/ Individual meetings with Ashley</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Collaborative Work Time/ Individual meetings with Ashley</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Whole group discussion</li> <li>• Check-out</li> </ul>	<p><b>Carmen Submissions</b> (by end of class)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Group</li> <li><input type="checkbox"/> Discussion #11: Final Project Status Check</li> <li><input type="checkbox"/> Check-Out Reflection</li> </ul>
Prep Day				
Th	May 30	<p><b>Notes</b></p>	<p><b>Reading</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Read the text(s) you selected for your final project</li> <li><input type="checkbox"/> Select and read 3 relevant articles, reviews, or discussions of the book</li> </ul>	<p><b>Carmen Submissions</b> (<i>before next class</i>)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> DJ #8</li> <li><input type="checkbox"/> Discussion #11: Epilogue Draft</li> <li><input type="checkbox"/> Colleague Appreciations</li> </ul>
Class Day				
F	May 31	<p><b>Focus</b> Final Presentations/Resource sharing (informal); Colleague Appreciation; Course Conclusion</p> <p><b>Key questions</b> How has your understanding of citizenship, diversity, and justice evolved? What actions</p>	<p><b>Class Flow</b></p> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Presentations, Round 1</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Presentations, Round 2</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Read Colleague Appreciations</li> <li>• Course Takeaways and Celebrations</li> <li>• Check-out</li> </ul>	<p><b>Carmen Submissions</b> (by end of class)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Student Evaluation of Instruction</li> <li><input type="checkbox"/> Comparative Studies Qualtrics survey evaluation</li> </ul>



**THE OHIO STATE UNIVERSITY**

**College of Arts & Sciences**  
Department of Comparative Studies

	do you now believe promote positive change?		
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**Module 4 Synthesis:** Final Project (due Sunday, June 2, 2023)





# Syllabus

## CS 4021

Banned Books and the Cost of Censorship

Summer 2024: Session 1, 4-Week Course (May 7-May 31)

3 Credit Hours

Online, Synchronous Sessions MWF 11:25-2:35 (with a 25-minute break)

## Course overview

### Instructor

- Dr. Ashley Hope Pérez
- Email: [perez.390@osu.edu](mailto:perez.390@osu.edu)
- Course Zoom Link for synchronous sessions: [Zoom link here]
- Office Hours by Zoom on Tuesdays from 10 a.m. to 12 p.m.

**NOTE:** This is an upper-level course earning 3 credits in just 4 weeks. To be successful, students should expect to make the class their primary focus for its brief duration.

### Course description

This course provides an interdisciplinary examination of the dramatic rise in school and public library book banning in recent years. What forces motivate this “new” book banning, and why have there been more book bans in the past two years than ever recorded in U.S. history? What do these removals mean for the learners who rely on schools and libraries for access to information and literature? How do attempts to censor library materials illuminate broader social, cultural, and political tensions?



Readings, guest speakers, and primary sources will shed light on how book bans and the fight for readers' rights relate to education, law, literary studies, publishing, free-speech activism, and youth empowerment. We will examine the impacts of book banning on young people and their developing literacy, sense of belonging, and access to information. In tracking data and trends in book removals, we will see patterns in which books are targeted, where, and when. And we will consider how the negative consequences are especially acute for BIPOC, LGBTQ+, and other historically marginalized communities.

Most importantly, students will develop the skills to arrive at independent analyses of banned books that reflect the principles for library collections that serve diverse learners. Our approach will incorporate literary analysis and evaluation of context to evaluate the value and suitability of frequently banned books for various readers and communities. We will explore the alternatives to book challenges and bans as well as how to communicate with various audiences about frequently targeted books. By the end of the course, students will be able to explain how book banning—and efforts to stop it—reflects the struggle over what citizenship means in our diverse society. Students will also be able to explain the competing definitions of “justice” and the efforts to suppress or support diversity in this struggle.

Our exploration of the relationship between diversity, justice, and citizenship is analytical and interpersonal. Course assignments support an understanding of citizenship that encompasses open attention to the experiences, needs, and interests of a wide range of people. We then consider how book banning is symptomatic of a resistance to this kind of citizenship, as when political groups reframe terms like “liberty” and “justice” in ways that exclude others from the privileges they claim as rights. We consider a range of responses to this behavior and ask which can move us toward a more just and diverse society. Even as book banning shows deep tears in our social fabric is, it offers an opportunity to begin to re-weave connections and interactions, in the course, that model engaged and civil discourse. Through the “how” of our discussions, we practice the inclusive understanding of citizenship needed for a just and diverse world.



**Advisory Notice:** Books and discussions in this course will relate to a wide range of topics, including many that may be sensitive for some of us, such as sexual assault and abuse, suicide, substance abuse, interpersonal violence, political extremism, racism, and other forms of discrimination. Please know that I will always work with students to process the feelings these learning experiences bring up, and I will support a range of modes of engagement if discussing them directly proves difficult for you at any time.

That said, if you anticipate experiencing high barriers to engagement because of any of these issues, this may not be the best course for you.

### **What if you....**

...can't attend the synchronous classes?

...don't have time for doing a good amount of reading between classes?

...do not want to read literature that delves into a wide range of human experiences, including racism, violence, human sexuality and gender identity, and other realities?

...do not wish to increase your ability to navigate different perspectives and share your insights respectfully?

If any of the above describe your situation, I recommend that you enroll in a different course. It's okay to admit to yourself that this is just not the right time for you to tackle the intensive experience of CS 4021. I hope you'll come find one of my classes at another time in the future.

Ready for the adventure? Read on! But first...

## **Statement on Land and Responsibility<sup>1</sup>**

Did you know that our research and teaching activities in Central Ohio take place on the traditional homeland of the Shawnee, Miami, Wyandotte, Delaware/Lenape, and other Indigenous Nations?

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<sup>1</sup> This statement represents my views as an individual functioning within the larger Ohio State University community. OSU encourages land acknowledgment but does not have an official university statement.



Despite centuries of genocidal actions and policies by governments and religious organizations, these vibrant and innovative sovereign Nations exist. Because of the United States government's disregard for treaties and forced relocation of Indigenous people through the [Indian Removal Act of 1830](#), there are no federally recognized American Indian tribes in the State of Ohio today. But Indigenous people are here, resisting and persisting. I recognize and honor their inherent right to be the principal stewards of this land and its resources.

A further responsibility for repair belongs to “land grant” universities like The Ohio State University. The U.S. government funded these universities through the unjust sale of expropriated Native lands. We must ask ourselves, “what does it mean that everything we do here together has been enabled by this history of forced dispossession?”

To acknowledge land and harms is not repair; it only begins to mark the need for justice. See <https://nativegov.org/resources/beyond-land-acknowledgment-worksheet/> to make a plan to move from acknowledgment to action, and/or consider some of the following resources:

- Scholars at the Newark Earth Works Center discuss the process of developing a responsible land acknowledgment at OSU (and explain why acknowledgments can be problematic): <https://earthworks.osu.edu/land>.
- *An Indigenous Peoples' History of the United States* by Roxanne Dunbar-Ortiz challenges myths of the United States that have been promulgated as fact and provides access to aspects of history that few learn in school.<sup>2</sup>
- The *High Country News* “land grab” project documents the land seizures and violence-backed treaties that made Native dispossession the foundation of “land grant” universities, and points to remedies: <https://www.landgrabu.org/>.<sup>3</sup>
- The Native Governance Center (<https://nativegov.org/>) offers guidance on further actions that follow the leadership of Indigenous Nations and communities.

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<sup>2</sup> Roxanne Dunbar-Ortiz, *An Indigenous Peoples' History of the United States* (Boston: Beacon Press, 2014).

<sup>3</sup> See the searchable “Land Grab” database for information on how specific universities have benefitted from land the government expropriated from Native peoples. Robert Lee, “Morrill Act of 1862 Indigenous Land Parcels Database,” *High Country News*, March 2020.



Even the most robust effort at repair cannot restore what has been destroyed and stolen, but this is no excuse for inaction. Contemporary ownership is the dubious legacy of violent removal and genocide of the land's rightful stewards. The harms of the past persist in the present, and it is our responsibility to address them.

## **Course expected learning outcomes**

By the end of this upper-level course, successful students should be able to:

**Describe the historical, cultural, and political factors that contribute to the defense (or restriction) of free speech and access to information, including:**

- histories of censorship and targets for bans
- international precedents for current book bans
- U.S. legal dimensions:
  - the First Amendment,
  - Supreme Court decisions,
  - state-level legislation
  - local politics (school boards)

**Explain the impact of book challenges and bans on a range of stakeholders, including:**

- readers/students
- educators, librarians, and school leaders,
- parents and families
- politicians and political groups, and
- historically marginalized communities

**Analyze banned books to:**

- appreciate them as literature and evaluate their merit and/or value to readers, and
- assess the terms on which they have been challenged (e.g., depictions of gender, sexuality, race, ethnicity, religion, political perspective)



### Evaluate data and resources on:

- the characteristics of the books that are most frequently challenges,
- patterns in book challenges and removals,
- the importance of diverse literature for various populations, and
- connections between instances of book banning and other cultural, social, and political phenomena

## General education goals and expected learning outcomes

In addition to the specific goals outlined above, as part of the Citizenship for a Just and Diverse World category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

**GE Goal 1. Successful students will analyze concepts of citizenship, justice and diversity at a more advanced and in-depth level than in the Foundations component.**

GE learning outcome 1.1: Engage in critical and logical thinking about the topic or idea of citizenship for a just and diverse world.

GE learning outcome 1.2: Engage in an advanced, in-depth, scholarly exploration of the topic or idea of citizenship for a just and diverse world.

**GE Goal 2. Successful students will integrate approaches to understanding citizenship for a just and diverse world by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.**

GE learning outcome 2.1: Identify, describe and synthesize approaches or experiences as they apply to citizenship for a just and diverse world.

GE learning outcome 2.2: Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work,



building on prior experiences to respond to new and challenging contexts.

**GE Goal 3. Successful students will explore and analyze a range of perspectives on local, national or global citizenship and apply the knowledge, skills and dispositions that constitute citizenship.**

GE learning outcome 3.1: Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global and/or historical communities.

GE learning outcome 3.2: Identify, reflect on and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.

**GE Goal 4. Successful students will examine notions of justice amid difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within society, both within the United States and around the world.**

GE learning outcome 4.1: Examine, critique and evaluate various expressions and implications of diversity, equity and inclusion, and explore a variety of lived experiences.

GE learning outcome 4.2: Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.

**How does this course fit in the Citizenship for a Just and Diverse World GE Theme?** Designed specifically for the Citizenship theme, this course examines how the unprecedented increase in book bans since 2021 and illuminates competing understandings of citizenship in the current cultural moment. The course interweaves close evaluation of paradigmatic banned books with explorations of the contexts in which these books are targeted, challenged, or defended. These include the (limited) role of the



legal system in adjudicating who may provide or restrict access to knowledge, political activism to ban books and to return them to the shelves, and the disproportionate impact of book bans on BIPOC, LGBTQ+, and other marginalized communities. The course locates these issues in local, regional, national, and international contexts.

## How this online course works

### Mode of delivery

This 4-week, Session 1 intensive course is 100% online.

There are **required synchronous meetings 3 days per week (MWF 11:25-2:35)**; you must be logged into Carmen Zoom and able to participate in class experiences at these times.

There will be a mix of presentation/lecture, group experiences, and individual work sessions during synchronous sessions. Non-class days will require reading and completion of asynchronous assignments.

This class requires a high degree of participation and engagement through small-group and full-class discussions, written reflection, contributions to class-created resources, and other assignments. Together, we will develop insights, practice analytical and communication skills, and deepen our capacity to relate what we read and study to the world around us.

### Pace of online activities

It is my goal to balance predictability, clarity, and meaningfulness of tasks with flexibility and responsiveness to your needs and observations about “what works.” Here’s what to anticipate about the course’s rhythms and routines during our 4 weeks together.

- Most daily assignments are due by 11 a.m. on class days (Monday, Wednesday, and Friday).





- Expect to do substantial reading, homework, and preparation on non-class days, including posting to a discussion forum *and following up with a response to your colleagues*.
  - Recommended strategy: complete course preparation and post to discussion by 3 pm on non-class day, and then comment on a peer's post in the evening or before class the next day. Although many of these discussions build directly on what we do during the synchronous sessions, students *may* work ahead if needed.
- Synchronous (live) class sessions are from 11:25-2:35 with a 25-minute break:
  - PART 1 from 11:25-12:55
  - BREAK from 12:55-1:20
  - PART 2 from 1:20-2:35
- Larger, end-of-module assignments (3) are due on Sunday, with comments on classmates' papers by Wednesday nights.
- Final projects will be due the last day of class.

## Credit hours and work expectations

This is a 3-credit-hour course. Ohio State policy holds all summer sessions to the same credit hour standards of a regular 14-week term, which requires 126 hours of dedicated time for a grade of “C.”

For a 3-credit, 4-week summer session that translates to 10.5 hours of direct instruction (synchronous sessions) and 21 hours of out-of-class study (homework, reading, and assignment preparation). **This adds up to 31.5 total hours per week—for an expected “C” level performance.**

The time needed to complete assignments will depend on many factors; however, students should expect the class to be their primary focus—nearly a full-time job—for the brief duration of this intensive, 4-week course.

(More explanation is here: <https://aaas.osu.edu/faculty-resources/teaching-resources-and-policies/credit-hours-and-class-instruction-time>.)



## Course guidelines

### Teaching Philosophy

My goal as the instructor of this course is to *facilitate* the learning that you do in 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 distance learning. It's my pleasure to help you and your classmates make the course a success.

### Participation

Your attendance is based on your engaged presence and participation during synchronous sessions three times a week. Live classes will be a mix of lecture/presentation, small-group discussion, whole-group discussion, individual exercises, and other structured learning. Taking a "back seat" simply will not work for you in this environment. Non-participation for a full week or more without a serious excuse is grounds for automatic failure of the course, as is missing 3 classes (see attendance policy).

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.**

## **“Live”/Synchronous Class Attendance**

We will meet “live” **three times** a week via Zoom. Your timely and complete attendance is required.

**What if I miss class?** Keep in mind that in a 4-week course, we have only 10 class sessions, and each session is the equivalent of a week and a half during a regular semester. Missing a class will set you back considerably.

I understand that you may not be able to control the scheduling of some events, like job interviews or a sibling’s graduation. If you must miss part of class, communicate with me in advance and attend as much of the session as your circumstances allow. Computer problems are not an excuse for missing Zoom class. Given the dial-in options for Zoom, even if you have a technological challenge, you can join class by phone. Schedule your work, social activities, sleep, and other experiences around our sessions. Thank you!

Acceptable excuses for an unplanned absence from a class include serious illness or injury, medical treatment, caregiver emergency, or an unavoidable transportation issue. In general, if you are absent without reasonable excuse, you will not be able to receive points for in-class assignments. Please keep in mind that we have just 15 classes for the entire session. For this reason, please note the seriousness of the attendance policy:

1 unexcused absence = no credit for in-class work

2 unexcused absences = no credit for in-class work; final grade lowered



by one letter grade

3 unexcused absences = automatic failure of the course

Please note that it is your responsibility to track your own attendance and ensure that you know where you stand. I monitor attendance but do not count absences until the end of the course.

**What did I miss?** If you are absent, 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 to Carmen. **Please do not contact me asking for a summary of the class!** In general, Zoom sessions will not be recorded.

## Student-Professor Communication

My preferred method of contact is **email: [perez.390@osu.edu](mailto:perez.390@osu.edu)**. Before contacting me, please **do look closely at the syllabus and course materials to see if your question is answered there**. Once you have done that, feel free to reach out by email, message, or office hour appoint to share questions, concerns, or comments. I have young kids at home, so please know that I may not respond to messages right away. If you do not hear from me in 24 hours during the week, it is okay to follow up with a second message.

I will sometimes make announcements and distribute course materials via Carmen messages and/or email, so don't forget to check those and make sure you receive email notifications from Carmen.

## 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. Submitting work done for another class, without explicit permission, is also not allowed. Before



using any AI resources while completing an assignment, you should consult with me about whether this is appropriate, and your use of AI should always be explicitly disclosed and cited.

**Plagiarism is 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 original thoughts be represented as such.**

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/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions 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 web page ([go.osu.edu/coam](http://go.osu.edu/coam))



- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](https://go.osu.edu/ten-suggestions))

## Required course materials

Book 1: *Gender Queer* by Maia Kobabe

Book 2: One of the following:

- *All Boys Aren't Blue* by George M. Johnson
- *Ordinary Hazards* by Nikki Grimes
- *The Hate U Give* by Angie Thomas
- *Sold* by Patricia McCormick
- *The Perks of Being a Wallflower* by Stephen Chbosky

Book 3: 3 children's books from the following list (may be checked out from libraries): <https://pen.org/banned-picture-books-2022/>

Book 4: An additional banned book (novel or book-length work) from the PEN America/EveryLibrary database of banned books: [https://www.everylibraryinstitute.org/book\\_censorship\\_database\\_magnusson](https://www.everylibraryinstitute.org/book_censorship_database_magnusson)

Additional readings and resources will be available through OSU Libraries and Carmen.

## Course technology

### Technical matters for Zoom

*Authenticate yourself:* Please ensure that you authenticate through CarmenZoom so that your attendance (with OSU ID) registers.

*Devices:* For Zoom classes, it is ideal to 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. Use the “call in” options for joining a Zoom meeting in the case of emergencies so you can still participate to the best of your ability. **Be sure to let me know you**



**have dialed in so that I can correct attendance.**

## Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available [at it.osu.edu/help](https://it.osu.edu/help), and support for urgent issues is available 24/7.

- Self-Service and Chat support: [it.osu.edu/help](https://it.osu.edu/help)
- Phone: 614-688-4357(HELP)
- Email: [8help@osu.edu](mailto:8help@osu.edu)
- TDD: 614-688-8743

## Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](https://go.osu.edu/canvasstudent))
- CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](https://go.osu.edu/zoom-meetings))

## Required equipment

- 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

## Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](https://go.osu.edu/office365help).

## Carmen access

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are





able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

## Grading and feedback

### How your grade is calculated

- Demonstrated Engagement (15%)
- Discussion and Short Assignments (25%)
- Dialectical Journals (15%)
- Module Benchmark Analysis Tasks (20%)
- Final Project (25%)

### Descriptions of assignments and expectations

This is an overview of some of assignments you will do in the course.

**Detailed descriptions of assignments for the course and rubrics will be available on Carmen.** Please consult these documents early and often!

I will very clearly indicate when assignments are collaborative or if I want you to explore the use of AI or other tech tools as you complete them.



Unless I have stated so explicitly, please know that the writing you submit is to be your own thoughts, composed exclusively by you.

**Demonstrated Engagement:** consistent, substantive participation in all course activities, both graded and ungraded. Quality contributions during live class sessions via verbal comments, breakout rooms, chat, and other modalities. *Attendance is critical to this category. You cannot be engaged if you aren't present.*

**Discussion and Short Assignments (25%):** question writing; online discussion posts and replies; independent analysis and shared process documents in collaborative groups in class.

**Question Writing:** Early in the semester, you'll get training 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. **We are interested in questions that challenge us to think beyond our own experiences to consider diverse perspectives.**

**Small-Group Discussion:** Thoughtful posts/contributions in online discussions as well as live interactions (verbal and/or via chat) during Zoom classes will be the foundation for the learning you do with your classmates. In all settings, cultivate meaningful, respectful conversation and community with your fellow learners. Your online posts and in-person contributions should contain substantive insight, inquiry, analysis, and connections to the text.

**Literary Treasury:** This assignment compiles powerful quotations, themes, and learning opportunities for each banned book under study. You will then connect the "treasures" of the text to the needs and interests of real readers. This assignment helps us see the wide range of qualities that are valuable in different books.

**Context Tracker:** This assignment asks you to identify passages labeled as provocative or inappropriate in banned books and to provide fuller context for that material. Why might the author have made this choice? What does it contribute



to the *work as a whole*? It is an act of justice to authors for us to read works in their entirety and evaluate them in context.

**In-class explorations:** We will engage in different practices to better understand what book-banning means to different stakeholders. For example, the “Caged Imagination” exercise invites students to experience how censorship interferes with creativity.

**The Dialectical Journal:** This assignment, prepared for each class, is the foundation for much of what we do. 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 4 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. A “global” DJ grade at the end of the semester will account for the overall quality and consistency of your work on this vital assignment.

**Module Benchmark Analysis Tasks:** The synthesis tasks for each module prompt iterative reflection on how the book banning arena illuminates issues such as (1) the differing power and relative entitlement of parents, school leaders, and politicians with different positionalities, (2) questions of whose belonging matters in a given community, and (3) how issues previously defined as quintessentially “American”--like free speech--have been re-framed by political groups to erode access to education and to chill discourse around topics related to social change. These synthesis tasks also ensure you are well-prepared for success on the final project.

**Final Project:** Each student defines a project that integrates the course themes and goals and that focuses on one or more banned books not already read by the class. A recommended approach is to read and analyze the targeted book and develops a portfolio of resources to orient people who want to understand the potential merits of the book amid challenges and bans.



## Set yourself up for success

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 don't predict final 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. All that said, students who read each text carefully, faithfully complete all assignments, and attend every class typically earn excellent final grades.

Most assignments are evaluated using rubrics posted on Carmen. **The rubrics will give you a clear sense of the goals for an assignment** as well as what characteristics are associated with success. Please refer to them before submitting work and when reviewing grades. 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.

Given the fast pace of our course, I will work hard to provide feedback, guidance, and/or grades within a few days of an assignment being submitted. This may look like a numerical score that corresponds to rubric information, a message to the class highlighting common issues or opportunities for improvement, or a written comment through Carmen.

## Policy on late work

In general, I do not accept late work. I do work with students through extensions, which are *planned* adjustments to submission of work. Please **ask for an extension** as soon as you realize that you need an accommodation to be able to do the work. (For example, you realize you have a scheduling conflict that means you need to turn in an assignment a day later than your peers to do quality work. You email me and ask if you may have this accommodation). Do not wait until *after* the work is due.



Extensions should be reserved for situations you cannot resolve in another way. Because the entire course is completed in 4 weeks, students who fall behind will struggle to catch up. Further, assignments build on one another and need to be completed in sequence.

Work submitted late without an approved extension will only be accepted in the rarest cases, such as serious illness, major car accident, or a 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.

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.

## Standard Grading Scale

- 93-100: A
- 90-92: A–
- 87-89: B+
- 83-86: B
- 80-82: B–
- 77-79: C+
- 73-76: C
- 70-72: C–
- 67-69: D+
- 60-66: D
- Under 60: E

## 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.



## Statement on title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu).

## Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## Resources for your success and well-being

### 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 big difference between chronic late work and proactively asking for an extension in advance. If you encounter challenges, 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.

## 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](http://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

## Assault Crisis Services

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.**

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

## **Accessibility accommodations for disabilities**

### **Requesting accommodations**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the [Safe and Healthy Buckeyes site](#) for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).





## Religious accommodations

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.



## Course Schedule

This schedule provides a sense of the rhythm of the class and when major assignments are due. Please refer to our Carmen course page for up-to-date assignment due dates.

### MODULE 1: Orientation, Introduction to the Issues, and Restriction of Children's Literature

#### Prep Day

T	May 7	<b>Start-Up Tasks</b> <input type="checkbox"/> Get course materials. (You will need <i>Gender Queer</i> first.)	<b>Reading</b> <input type="checkbox"/> Read interactive course syllabus	<b>Carmen Submissions</b> ( <i>before next class</i> ) <input type="checkbox"/> Respond to questions on interactive syllabus <input type="checkbox"/> Submit pre-course survey <input type="checkbox"/> Introduce yourself (Carmen discussion post)
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#### Class Day

W	May 8	<b>Focus</b> What is book banning? How is book banning today different from in past years? Why worry about it? Who does it affect? How have communities responded?	<b>Class Flow</b> <ul style="list-style-type: none"> <li>• Introduction and what to expect/Q&amp;A re. course structure</li> <li>• Zoom Tips/Invitations (e.g., SketchNotes)</li> <li>• Community Agreements</li> <li>• Breakout discussion</li> <li>• Takeaways and questions</li> </ul>	<b>Carmen Submissions</b> (by end of class) <input type="checkbox"/> Takeaways and Questions post <input type="checkbox"/> Presentation Key Idea Tracker/SketchNotes <input type="checkbox"/> Check-Out Reflection
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			<p>BREAK</p> <ul style="list-style-type: none"> <li>• Presentation: Book Bans &amp; Readers' Rights</li> <li>• Q&amp;A with Ashley</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Next class</li> <li>• The DJ: Treasures, Context, and Questions</li> <li>• Ante Up (In-class work time)</li> <li>• Check-out Reflection</li> </ul>	
Prep Day				
Th	May 8	<p><b>Notes</b></p> <p>[HEADS UP: Most days you'll have more reading and writing to do. Remember, each class counts for more than a week in a regular semester]</p>	<p><b>Reading</b></p> <p>Note: you may access all of the books for Friday through OSU's digital library collection for our class. If you are in Columbus, you can also visit the class holds shelf at the Northside Columbus Metropolitan Library to examine the books in person.</p> <p>Everyone Reads:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> "How to Read a Children's Book Well"</li> <li><input type="checkbox"/> <i>And Tango Makes Three</i></li> <li><input type="checkbox"/> <i>I Am Jazz</i></li> <li><input type="checkbox"/> <i>Separate Is Never Equal: Sylvia Mendez and Her Family's Fight for Desegregation</i></li> </ul> <p>3 additional titles of your choice from the picture book list</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> _____</li> <li><input type="checkbox"/> _____</li> </ul>	<p><b>Carmen Submissions</b> (<i>before next class</i>)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Dialectical Journal #1</li> <li><input type="checkbox"/> Discussion #1: Book Ban Artifacts</li> <li><input type="checkbox"/> Examine and comment on 2+ classmates' artifacts</li> <li><input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you</li> </ul>



		<input type="checkbox"/> _____	
Class Day			
F	May 10	<p><b>Focus</b> Literary analysis to establish context in the face of controversy; how educational research illuminates children’s need for access to a diverse body of literature, including books with a wide range of topics as well as varied approaches and perspectives.</p> <p><b>Key questions</b> What do the contents of school libraries have to do with justice for diverse learners? Who pays the price for book-banning, literally and figuratively?</p>	<ul style="list-style-type: none"> <li>• Check-in: vibrant moments; sources of challenge</li> <li>• Clarifying course mechanics</li> <li>• Introduce Literary Treasury &amp; Context Checker</li> <li>• Small group analysis of 3 additional books</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Guest Speaker: Dr. Pat Enciso, OSU Professor of Children’s Literature (the role of imagination. Close look at <i>Separate Is Never Equal</i>)</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Set the stage for Module 2</li> <li>• Check-out Reflection: Costs of Book Banning</li> </ul>
		<p><b>Carmen Submissions</b> (by end of class)</p> <p><input type="checkbox"/> Group Assignment: Literary Treasury &amp; Context Checker for Challenged Kids’ Books</p> <p><input type="checkbox"/> Check-Out Reflection</p>	
<p><b>Module 1 Synthesis (Benchmark):</b> Reflection Paper on Facts, Contexts, Impacts on Young Readers, and Your Views Now (due Sunday; read and comment on two papers by Wednesday)</p>			



## MODULE 2: *Gender Queer*, or, Why is this gentle graphic memoir the most banned book in America?

### Prep Days

S-Su	May 11-12	<p><b>Notes</b></p>	<p><b>Reading/Viewing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Gender Queer</i>, 1-101</li> <li><input type="checkbox"/> Maia Kobabe essays, <i>Washington Post</i> and <i>The Nib</i> (pdf)</li> <li><input type="checkbox"/> Bill Konigsburg, "An Open Letter to Parents Who Wish to Ban My Books from School Libraries" (pdf, 9 pages)</li> <li><input type="checkbox"/> Watch North Kansas City Schools student testimonies (link in Carmen)</li> </ul>	<p><b>Carmen Submissions</b> (<i>before</i> next class)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Dialectical Journal #2</li> <li>Discussion #2: Student Testimonies</li> <li><input type="checkbox"/> Read and comment on 2+ classmates' posts</li> <li><input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you</li> </ul>
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### Class Day

M	May 13	<p><b>Focus</b></p> <p>Question-writing for deeper analysis; going beyond personal reaction; strategic communication around difficult issues</p> <p><b>Key questions</b></p> <p>How do we practice citizenship in our own discussions? Where can we foreground the diversity present in our group, and</p>	<p><b>Class Flow</b></p> <ul style="list-style-type: none"> <li>• Check-in: vibrant moments; sources of challenge in <i>Gender Queer</i></li> <li>• Small group exploration: track responses, go beyond initial reaction, imagine other readers</li> <li>• Wicked Question Workshop</li> <li>• Wicked Questions on <i>Gender Queer</i> in Breakout Groups</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Guest Speaker: Kelly Jensen (librarian, author, and advocate for readers)</li> </ul> <p>BREAK</p>	<p><b>Carmen Submissions</b> (by end of class)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Group Assignment: start Literary Treasury &amp; Context Checker for first half of <i>Gender Queer</i></li> <li><input type="checkbox"/> Wicked Question Practice</li> <li><input type="checkbox"/> Post a wicked question to Group</li> </ul> <p>Discussion #3</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Check-Out Reflection</li> </ul>
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		what perspectives do we need to consciously bring in? How do we engage with, rather than suppress, the differences in our understandings?	<ul style="list-style-type: none"> <li>• Discuss Konigsburg: key points and rhetorical strategy</li> <li>• Ante Up (In-class work time)</li> <li>• Check-out Reflection</li> </ul>	
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Prep Days

T	May 14	<b>Notes</b>	<b>Reading</b> <input type="checkbox"/> <i>Gender Queer</i> , 102-240 <input type="checkbox"/> Andrew Karre editorial	<b>Carmen Submissions</b> ( <i>before next class</i> ) <input type="checkbox"/> DJ #3 <input type="checkbox"/> Respond to a wicked question in Discussion #3 <input type="checkbox"/> Read and comment on 2+ classmates' posts <input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you
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W	May 15	<b>Focus</b> The implications of banning memoirs; exploring the creative ramifications of censorship  <b>Key questions</b> How does censoring life stories impact students' understanding of their own lives? How do editors and authors work for justice for readers? To what extent do	<b>Class Flow</b> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Jigsaw Workshop on 2<sup>nd</sup> Half of <i>Gender Queer</i></li> </ul> BREAK <ul style="list-style-type: none"> <li>• Guest Speakers: Andrew Karre (editor at Dutton Books for Young Readers) and author Maia Kobabe</li> </ul> BREAK <ul style="list-style-type: none"> <li>• In-class Exploration: personal stories, creative practice, and the caged imagination</li> <li>• Check-Out</li> </ul>	<b>Carmen Submissions</b> (by end of class) <input type="checkbox"/> Group Assignment: Complete Literary Treasury for <i>Gender Queer</i> <input type="checkbox"/> Context Checker for <i>Gender Queer</i> <input type="checkbox"/> Caged Imagination post <input type="checkbox"/> Check-Out Reflection
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		publishers' financial considerations shift the focus from access (students' needs) to profit (will libraries buy this book)?		
Prep Day				
Th	May 16	<b>Notes</b>	<b>Reading</b> <input type="checkbox"/> articles re. dismissed lawsuit in Virginia against B&N for selling <i>Gender Queer</i> <input type="checkbox"/> <i>Pico v. Island Trees</i> Supreme Court Decision <input type="checkbox"/> Escambia County Legal Brief (20 pages) <input type="checkbox"/> "Censorship May Be Illegal, But It's Hard to Challenge in Court" <input type="checkbox"/> October 19, 2023 US House of Representatives meeting: "Protecting Kids: Combatting Graphic, Explicit Content in School Libraries"	<b>Carmen Submissions</b> ( <i>before next class</i> ) <input type="checkbox"/> DJ #4 <input type="checkbox"/> Discussion #4: Impacts of Lawsuits <input type="checkbox"/> Read and comment on 2+ classmates' posts <input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you
F	May 17	<b>Focus</b> Legal Challenges: Their Possibilities and Their Limitations  <b>Key question</b> What are the limitations of legal challenges for bringing about justice for those harmed by book banning (teachers, students, writers...)?	<b>Class Flow</b> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Guest Speaker: Dr. Richard Price, PhD (expert on censorship in a legal and policy context)</li> </ul> BREAK <ul style="list-style-type: none"> <li>• Module 2 Synthesis</li> <li>• Introduce Module 3</li> <li>• Text selections and first small group meeting (divide the reading)</li> <li>• Check-out</li> </ul>	<b>Carmen Submissions</b> (by end of class) <input type="checkbox"/> Knowledge Check on Legal Issues <input type="checkbox"/> Point/Counterpoint Collaborative Response Sheet <input type="checkbox"/> Check-Out Reflection
<b>Module 2 Synthesis (Benchmark):</b> Short Literary or Legal Analysis				



## Module 3: Examining the Diversity of Banned Books (Jigsaw/Bookclub)

### Prep Days

S-Su	May 18-19	<p><b>Notes</b></p>	<p><b>Reading</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Your selected banned book (pages agreed by group)</li> <li><input type="checkbox"/> Select and read 3 relevant articles, reviews, or discussions of the book</li> </ul>	<p><b>Carmen Submissions</b> (<i>before next class</i>)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> DJ #5</li> <li><input type="checkbox"/> Discussion #5 Book Club Articles and Artifacts</li> <li><input type="checkbox"/> Read and comment on 2+ classmates' posts</li> <li><input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you</li> </ul>
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### Class Day

M	May 20	<p><b>Focus</b> Analyze and contextualize book club selections</p> <p><b>Key questions</b> How does context alter the meaning of what we read? What strategies make context accessible to different audiences? Which responses to quotations taken out of context help a broad audience of educators, parents, and school leaders to</p>	<p><b>Class Flow</b></p> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Book Club meeting 1 in breakout rooms</li> <li>BREAK</li> <li>• Book Club meeting 2 in breakout rooms</li> <li>BREAK</li> <li>• Whole group discussion</li> <li>• Resource creation brainstorm</li> <li>• Check-out</li> </ul>	<p><b>Carmen Submissions</b> (by end of class)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Group Assignment: submit progress report on Literary Treasury for Book Club book</li> <li><input type="checkbox"/> Context Checker for Book Club book</li> <li><input type="checkbox"/> Discussion #6: Resource Creation Brainstorming</li> <li><input type="checkbox"/> Check-Out Reflection</li> </ul>
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		shift their focus back to students?		
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Prep Day

T	May 21	<p><b>Notes</b></p>	<input type="checkbox"/> Finish your selected banned book (pages agreed by group) <input type="checkbox"/> Gather and read 3 relevant articles, reviews, or discussions of the book	<p><b>Carmen Submissions</b> (<i>before next class</i>)</p> <input type="checkbox"/> DJ #6 <input type="checkbox"/> Discussion #7 Book Club Articles and Artifacts II <input type="checkbox"/> Read and comment on 2+ classmates' posts <input type="checkbox"/> Bonus: Post a follow-up reply to someone else's response to you
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Class Day

W	May 22	<p><b>Focus</b> Analyze and contextualize book club selections; coordinate and begin resource creation and curation</p> <p><b>Key questions</b> What resources best support educators and community members who seek to defend targeted books? Where can we innovate new ways of delivering essential information and perspectives?</p>	<p><b>Class Flow</b></p> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Book Club meeting 1 in breakout rooms</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Book Club meeting 2 in breakout rooms</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Whole group discussion</li> <li>• Worktime for Module 3 Synthesis</li> <li>• Strategies for final project</li> <li>• Check-out</li> </ul>	<p><b>Carmen Submissions</b> (by end of class)</p> <input type="checkbox"/> Group Assignment: complete Literary Treasury for Book Club book <input type="checkbox"/> Context Checker for Book Club book (second half) <input type="checkbox"/> Discussion #8: Plans for Resource Curation <input type="checkbox"/> Check-Out Reflection
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**Module 3 Synthesis (Benchmark):** Resource Creation and Curation for Book Club Selection



Prep Day

Th	May 23	<b>Notes</b>	<b>Reading</b> <input type="checkbox"/> Read the text(s) you selected for your final project	<b>Carmen Submissions</b> ( <i>before next class</i> ) <input type="checkbox"/> Module 3 Synthesis
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## Module 4: Final Project Workshop

Class Day

F	May 24	<b>Focus</b> Analyze and contextualize final project texts; research; resource creation and curation  <b>Key question</b> How does book banning affect authors? Do writers have a <i>right</i> to have their works read?	<b>Class Flow</b> • Check-In • Jigsaw book club meeting – sharing your learning about final project text(s) BREAK • Guest Speakers: Banned Author Panel BREAK • Research/Resource creation work time • Individual meetings with Ashley • Check-out	<b>Carmen Submissions</b> (by end of class) <input type="checkbox"/> Literary Treasury for Final Project book <input type="checkbox"/> Context Checker for Final Project book <input type="checkbox"/> Discussion #9 <input type="checkbox"/> Check-Out Reflection
M	May 27	<b>NO CLASS – MEMORIAL DAY</b>		

Prep Day

T	May 28	<b>Notes</b>	<b>Reading</b> <input type="checkbox"/> Read the text(s) you selected for your final project <input type="checkbox"/> Select and read 3 relevant articles, reviews, or discussions of the book	<b>Carmen Submissions</b> ( <i>before next class</i> ) <input type="checkbox"/> DJ #7 <input type="checkbox"/> Discussion #10: Resource Sharing
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Class Day				
W	May 29	<p><b>Focus</b> Final Project Collaboration and Feedback Session</p> <p><b>Key Question</b> How can we revise our materials to better reflect the interests and concerns of diverse readers?</p>	<p><b>Class Flow</b></p> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Collaborative Work Time/ Individual meetings with Ashley</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Collaborative Work Time/ Individual meetings with Ashley</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Whole group discussion</li> <li>• Check-out</li> </ul>	<p><b>Carmen Submissions</b> (by end of class)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Group</li> <li><input type="checkbox"/> Discussion #11: Final Project Status Check</li> <li><input type="checkbox"/> Check-Out Reflection</li> </ul>
Prep Day				
Th	May 30	<p><b>Notes</b></p>	<p><b>Reading</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Read the text(s) you selected for your final project</li> <li><input type="checkbox"/> Select and read 3 relevant articles, reviews, or discussions of the book</li> </ul>	<p><b>Carmen Submissions</b> (<i>before next class</i>)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> DJ #8</li> <li><input type="checkbox"/> Discussion #11: Epilogue Draft</li> <li><input type="checkbox"/> Colleague Appreciations</li> </ul>
Class Day				
F	May 31	<p><b>Focus</b> Final Presentations/Resource sharing (informal); Colleague Appreciation; Course Conclusion</p> <p><b>Key questions</b> How has your understanding of citizenship, diversity, and justice evolved? What actions</p>	<p><b>Class Flow</b></p> <ul style="list-style-type: none"> <li>• Check-In</li> <li>• Presentations, Round 1</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Presentations, Round 2</li> </ul> <p>BREAK</p> <ul style="list-style-type: none"> <li>• Read Colleague Appreciations</li> <li>• Course Takeaways and Celebrations</li> <li>• Check-out</li> </ul>	<p><b>Carmen Submissions</b> (by end of class)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Student Evaluation of Instruction</li> <li><input type="checkbox"/> Comparative Studies Qualtrics survey evaluation</li> </ul>



**THE OHIO STATE UNIVERSITY**

**College of Arts & Sciences**  
Department of Comparative Studies

		do you now believe promote positive change?		
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**Module 4 Synthesis:** Final Project (due Sunday, June 2, 2023)

# GE Theme course submission worksheet: Citizenship for a Just & Diverse World (CS 4021)

## Overview

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Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Citizenship)

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In a sentence or two, explain how this class “fits’ within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

*(enter text here)*

## Connect this course to the Goals and ELOs shared by *all* Themes

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Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**Goal 1:** Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

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

	Course activities and assignments to meet these ELOs
<b>ELO 1.1</b> Engage in critical and logical thinking.	
<b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
<b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.	
<b>ELO 2.2</b> Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	

*Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):*

<b>ELO 1.1</b> Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</p> <p>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</p>
<p><b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u>  Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u>  The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u>  Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<p><b>ELO 2.2</b> Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites:  The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>

	<p><i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i></p> <p><i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i></p> <p><i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>
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## Goals and ELOs unique to Citizenship for a Just & Diverse World

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Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**GOAL 3:** Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

**GOAL 4:** Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

	Course activities and assignments to meet these ELOs
<b>ELO 3.1</b> Describe and analyze a range of perspectives on what constitutes citizenship <u>and</u> how it differs across political, cultural, national, global, and/or historical communities.	
<b>ELO 3.2</b> Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.	
<b>ELO 4.1</b> Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.	
<b>ELO 4.2</b> Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.	

*Example responses for proposals within “Citizenship” (Hist/Relig. Studies 3680, Music 3364; Soc 3200):*

<b>ELO 3.1</b> Describe and analyze a range of perspectives on what constitutes citizenship <u>and</u> how it differs across political, cultural,	<i>Citizenship could not be more central to a topic such as immigration/migration. As such, the course content, goals, and expected learning outcomes are all, almost by definition, engaged with a range of perspectives on local, national, and global citizenship.</i>
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<p><i>national, global, and/or historical communities.</i></p>	<p><i>Throughout the class students will be required to engage with questions about what constitutes citizenship and how it differs across contexts.</i></p> <p><i>The course content addresses citizenship questions at the global (see weeks #3 and #15 on refugees and open border debates), national (see weeks #5, 7-#14 on the U.S. case), and the local level (see week #6 on Columbus). Specific activities addressing different perspectives on citizenship include Assignment #1, where students produce a demographic profile of a U.S.-based immigrant group, including a profile of their citizenship statuses using U.S.-based regulatory definitions. In addition, Assignment #3, which has students connect their family origins to broader population-level immigration patterns, necessitates a discussion of citizenship. Finally, the critical reading responses have the students engage the literature on different perspectives of citizenship and reflect on what constitutes citizenship and how it varies across communities.</i></p>
<p><b>ELO 3.2</b> <i>Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</i></p>	<p><i>This course supports the cultivation of "intercultural competence as a global citizen" through rigorous and sustained study of multiple forms of musical-political agency worldwide, from the grass-roots to the state-sponsored. Students identify varied cultural expressions of "musical citizenship" each week, through their reading and listening assignments, and reflect on them via online and in-class discussion. It is common for us to ask probing and programmatic questions about the musical-political subjects and cultures we study. What are the possibilities and constraints of this particular version of musical citizenship? What might we carry forward in our own lives and labors as musical citizens Further, students are encouraged to apply their emergent intercultural competencies as global, musical citizens in their midterm report and final project, in which weekly course topics inform student-led research and creative projects.</i></p>
<p><b>ELO 4.1</b> <i>Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</i></p>	<p><i>Through the historical and contemporary case studies students examine in HIST/RS 3680, they have numerous opportunities to examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, as well as a variety of lived experiences. The cases highlight the challenges of living in religiously diverse societies, examining a range of issues and their implications. They also consider the intersections of religious difference with other categories of difference, including race and gender. For example, during the unit on US religious freedom, students consider how incarcerated Black Americans and Native Americans have experienced questions of freedom and equality in dramatically different ways than white Protestants. In a weekly reflection post, they address this question directly. In the unit on marriage and sexuality, they consider different ways that different social groups have experienced the regulation of marriage in Israel and Malaysia in ways that do not correspond simplistically to gender (e.g. different women's groups with very different perspectives on the issues).</i></p> <p><i>In their weekly reflection posts and other written assignments, students are invited to analyze the implications of different regulatory models for questions of diversity, equity, and inclusion. They do so not in a simplistic sense of assessing which model is</i></p>

	<p><i>"right" or "best" but in considering how different possible outcomes might shape the concrete lived experience of different social groups in different ways. The goal is not to determine which way of doing things is best, but to understand why different societies manage these questions in different ways and how their various expressions might lead to different outcomes in terms of diversity and inclusion. They also consider how the different social and demographic conditions of different societies shape their approaches (e.g. a historic Catholic majority in France committed to laicite confronting a growing Muslim minority, or how pluralism *within* Israeli Judaism led to a fragile and contested status quo arrangement). Again, these goals are met most directly through weekly reflection posts and students' final projects, including one prompt that invites students to consider Israel's status quo arrangement from the perspective of different social groups, including liberal feminists, Orthodox and Reform religious leaders, LGBTQ communities, interfaith couples, and others.</i></p>
<p><b>ELO 4.2</b> <i>Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.</i></p>	<p><i>As students analyze specific case studies in HIST/RS 3680, they assess law's role in and capacity for enacting justice, managing difference, and constructing citizenship. This goal is met through lectures, course readings, discussion, and written assignments. For example, the unit on indigenous sovereignty and sacred space invites students to consider why liberal systems of law have rarely accommodated indigenous land claims and what this says about indigenous citizenship and justice. They also study examples of indigenous activism and resistance around these issues. At the conclusion of the unit, the neighborhood exploration assignment specifically asks students to take note of whether and how indigenous land claims are marked or acknowledged in the spaces they explore and what they learn from this about citizenship, difference, belonging, and power. In the unit on legal pluralism, marriage, and the law, students study the personal law systems in Israel and Malaysia. They consider the structures of power that privilege certain kinds of communities and identities and also encounter groups advocating for social change. In their final projects, students apply the insights they've gained to particular case studies. As they analyze their selected case studies, they are required to discuss how the cases reveal the different ways justice, difference, and citizenship intersect and how they are shaped by cultural traditions and structures of power in particular social contexts. They present their conclusions in an oral group presentation and in an individually written final paper. Finally, in their end of semester letter to professor, they reflect on how they issues might shape their own advocacy for social change in the future.</i></p>

Note: Course number had not been designated when we submitted cover sheet, but has now been added to syllabus and materials: CS 5021

# Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences

Course Number and Title:

## Carmen Use

When building your course, we recommend using the [ASC Distance Learning Course Template](#) for CarmenCanvas. For more on use of [Carmen: Common Sense Best Practices](#).

- A Carmen site will be created for the course, including a syllabus and gradebook at minimum. If no, why not?

## Syllabus

- Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.
- Syllabus is consistent and is easy to understand from the student perspective.
- Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.
- If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional):

## Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

- Regular instructor communications with the class via announcements or weekly check-ins.
- Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.

- Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.
- Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above):

## **Delivery Well-Suited to DL/DH Environment**

*Technology questions adapted from the [Quality Matters](#) rubric. For information about Ohio State learning technologies: [Toolsets](#).*

- The tools used in the course support the learning outcomes and competencies.
- Course tools promote learner engagement and active learning.
- Technologies required in the course are current and readily obtainable.
- Links are provided to privacy policies for all external tools required in the course.

Additional technology comments (optional):

Which components of this course are planned for synchronous delivery and which for asynchronous delivery? (For DH, address what is planned for in-person meetings as well.)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning (optional):

## Workload Estimation

For more information about calculating online instruction time: [ODEE Credit Hour Estimation](#).

- Course credit hours align with estimated average weekly time to complete the course successfully.
- Course includes direct (equivalent of “in-class”) and indirect (equivalent of “out-of-class”) instruction at a ratio of about 1:2.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate:

- In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

## Accessibility

For more information or a further conversation, contact the [accessibility coordinator](#) for the College of Arts and Sciences. For tools and training on accessibility: [Digital Accessibility Services](#).

- Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.
- Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

Additional comments (optional):

## Academic Integrity

For more information: [Academic Integrity](#).

- The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:
- Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

## Frequent, Varied Assignments/Assessments

For more information: [Designing Assessments for Students](#).

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

- Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.
- Variety of assignment formats to provide students with multiple means of demonstrating learning.
- Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course (or select methods above):

## Community Building

For more information: [Student Interaction Online](#).

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

- Opportunities for students to interact academically with classmates through regular class discussion or group assignments.
- Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.
- Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above):

## Transparency and Metacognitive Explanations

For more information: [Supporting Student Learning](#).

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

- Instructor explanations about the learning goals and overall design or organization of the course.
- Context or rationale to explain the purpose and relevance of major tasks and assignments.

- Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.
- Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.
- Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.
- Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

## Additional Considerations

Comment on any other aspects of the online delivery not addressed above (optional):

**\*\*\*\* Note on syllabus revisions related to the recommendations below (from Ashley Pérez):**

(1) added link re. summer hour expectations; (2) reordered the descriptions of assignments to align with overview of grading; (3) added a "recommended strategy" for posting to discussions to the "Pace of Online Activities"; (4) added description of module benchmark assessments under Descriptions of Assignments and Expectations

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Syllabus and cover sheet reviewed by *Jeremie Smith* on

Reviewer Comments:

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.





November 2, 2023

To Whom It May Concern:

I am pleased to submit a proposal for an embedded honors course in the Citizenship for a Just & Diverse World GE theme: **CS 4021, Banned Books and the Cost of Censorship**. An embedded honors option fits this course especially well for two reasons. First, CS 4021 is designed as an intensive institute that calls for a high level of engagement and performance from all students, creating an exciting and enriching environment for honors students. Second, the rigorous, varied, and interdisciplinary assignments in the course lend themselves naturally to further extension through scholars' independent projects.

Designed specifically to align with the Citizenship theme, CS 4021 engages students in a multi-dimensional exploration of book censorship, which has escalated exponentially in recent years. We examine the impact of book challenges and bans on various stakeholders and explore how societal, cultural, and political dynamics intersect in this context. Students analyze materials to understand the underlying motivations of book banners, and they consider the tensions between censorship and the fundamental principles of free speech, access to information, and citizenship in an inclusive society. The incorporation of historical, cultural, and political perspectives, including international comparisons and U.S. legal dimensions, provides students with a comprehensive understanding of the contexts in which book challenges and bans occur.

Students in CS 4021 will advance their critical thinking abilities and engage in a high-level scholarly exploration of how contemporary book banning relates to citizenship, justice, and diversity. The course interweaves readings, interactions with guest speakers, collaborative analysis of primary sources, and reflective and formal writing. Through these experiences, students will explore the relationships between book bans and broader societal tensions. For example, the course highlights the disproportionate targeting of books by or about people of color and/or LGBTQ+ people. Students track outsized negative impact on these communities and those who serve them, and they reckon with the impact on learners' literacy and access to information.

Most importantly, students read and evaluate the merits of some of the award-winning books that have been most frequently targeted by book banning in recent years. A scaffolded and rigorous sequence of experiences and assignments



culminates in their independent analyses of selected banned books and creation and curation of resources for their chosen texts.

The provision of an embedded honors option within an already complex and enriching course positions honors students well to propose and pursue independent inquiry and creative projects related to the course topic. This offers a structured framework for additional exploration, fostering advanced scholarly engagement beyond the standard coursework. The incorporation of honors students' materials into their final project portfolios ensures that they will fully integrate them into their learning experience.

The multifaceted nature of the course design fosters not only analytical but also interpersonal skills. Through discussions and collaborative analysis, the class provides opportunities for engaged and civil discourse, which itself is an integral part of any path toward a more just and inclusive society.

In sum, embedded honors students will find in CS 4021 a rigorous and exciting learning experience, one that will change their understanding of the current moment and equip them with new skills to meet it.

Please let me know if you have any questions about the proposal.

Sincerely,

**Ashley Hope Pérez** (she/her/hers)

Assistant Professor of Comparative Studies

Director of Undergraduate Studies

World Literatures Program Coordinator

[perez.390@osu.edu](mailto:perez.390@osu.edu)

# CS 4021: Banned Books and the Cost of Censorship

Items Submitted for Embedded Honors Designation

**a) A new course request form in curriculum.osu.edu.**

Submitted.

**b) A cover letter with a rationale for offering the honors embedded course.**

See preceding document.

**c) A description of how the course will offer honors students enhanced student/faculty interaction, including an estimate of such frequency.**

This course gives honors students the unique experience of learning about contemporary book banning in a course designed by Ashley Hope Pérez, an OSU professor who is the author of an award-winning novel that also has the unfortunate distinction of becoming one of the most frequently banned books in the country. In addition to working closely with the professor over the four weeks of the course institute, students will interact with special guests, such as other banned authors, publishers, legal scholars, youth activists, librarians, and free-speech advocates. Honors students will have the opportunity to interact with these scholars directly, each week.

Because the course is taught as an intensive institute, office hours will be available twice each week for student feedback, direction, and engagement. In the case of high demand for office hours, the professor will create an additional hour specifically for students taking the course for embedded honors.

**d) A description of the enhanced expectations and experiences, which need to be more rigorous and enriching in ways that constitute honors content and not simply additional work. Proposals should give the approximate amount of additional hours of work expected of the student per week.**

In addition to the assignments described in the syllabus, students pursuing the embedded honors option—and anyone else who wants a structured way to deepen their experience—will propose a plan for additional independent inquiry, creative practice, or other exploration related to the course.

- Research a topic of interest to you (e.g., track the flow of money between political groups, think tanks, and parents' rights organizations)
- Develop a creative representation of daily course material, such as a 1-minute idea capture video, a comic, or an illustrated diagram
- Provide mini-presentation(s) with supplemental perspectives on the course material
- Interview stakeholders in the book banning fight and transcribe the interviews
- Create visual representations of primary data
- Engage with an extra banned book alongside the others in the course, and create portfolio materials for it as well
- Plan and host a banned book club in the community

These are just starting ideas; students are welcome to propose other strategies. Honors students will create a simple contract during the first days of class to outline their approach. Because this is an intensive institute compressing a semester of learning into four weeks, expect to spend 4-6 hours on your honors materials each week. Materials created through the embedded honors process should be included in students' final project portfolio.

The contract will specify exactly what each student plans to do and the expectations for the work. For example, one student might keep an inquiry log (essentially a diary of research, resources, and your questions) over the course of the class to track research on a topic related to the course. They then writing a short paper or create a resource or guide that draws on this inquiry.

**e) A description of the grading. The student's grade should reflect all of the student's work in the course, including work done in common with other students, as well as work done for the honors element. An agreement on grading procedures needs to be established in advance of the beginning of the course.**

## How your grade is calculated

- Demonstrated Engagement (15%)
- Discussion and Short Assignments (25%)
- Dialectical Journals (15%)
- Module Benchmark Analysis Tasks (20%)
- Final Project (25%)

For those pursuing embedded honors, the additional honors work will count for 10% of the total grade in the course. Grading of the embedded honors materials will be split equally between *Discussion and Short Assignments* (25%) and *Final Project* (25%), with efforts throughout the course allocated to *Short Assignments* and the culmination of that work evaluated as part of the *Final Project*.

**f) The syllabus for the regular course and the honors embedded addendum. Note that the syllabus objectives should also reflect the honors embedded experience.**

See accompanying document.

**g) If the new honors embedded course can count toward the major of the submitting unit (whether as a required course or as an elective), please include the curriculum map of that program to which you have added the newly proposed course, indicating the program goal(s) and levels it is designed to meet.**

See accompanying document. CS 4021 makes balanced contributions to all 6 Comparative Studies major program goals.

## Arceno, Mark Anthony

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**From:** Miranda, Antoinette  
**Sent:** Tuesday, November 21, 2023 10:00 AM  
**To:** Arceno, Mark Anthony  
**Subject:** Re: COMPSTD 4021/E Concurrence Request

Mark,  
We are fine with this.  
Antoinette

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**From:** Arceno, Mark Anthony <arceno.1@osu.edu>  
**Sent:** Tuesday, November 21, 2023 8:35:31 AM  
**To:** Miranda, Antoinette <miranda.2@osu.edu>  
**Subject:** Re: COMPSTD 4021/E Concurrence Request

Good morning, Dr. Miranda,

I'm writing to follow up on our previous concurrence request, as I plan to submit this to the Curriculum system tomorrow.

Best,  
Mark Anthony

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**From:** Arceno, Mark Anthony <arceno.1@osu.edu>  
**Sent:** Tuesday, November 7, 2023 6:47:44 PM  
**To:** Miranda, Antoinette <miranda.2@osu.edu>  
**Subject:** COMPSTD 4021/E Concurrence Request

Good evening, Dr. Miranda,

We are currently planning to propose a new course – “Banned Books and the Cost of Citizenship” – to begin being taught this upcoming summer 2024 term. We would be putting through two course requests, for a non-Honors and Embedded Honors version of the course.

I am writing to seek the Department of Teaching and Learning's concurrence regarding this course offering. Attached you will find a copy of the syllabus for both the non-Honors and Embedded Honors version of the course, which have been prepared by Dr. Ashley Hope Pérez.

Please do let me know if you/your Department has any questions.

We look forward to hearing from you, hopefully within the next two weeks, after which point concurrence would be assumed.

Best,

Mark Anthony

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**Mark Anthony ARCEÑO, Ph.D.**

Academic Program Coordinator, [Department of Comparative Studies](#)

444 Hagerty Hall, 1775 S. College Rd., Columbus, OH 43210

Phone: 614-688-0433 / [arceno.1@osu.edu](mailto:arceno.1@osu.edu)

Food & Environmental Anthropologist

[Ohio State APOP](#) Lecture Series Team Leader

Culture & Agriculture [Sensorium](#) Editor in Chief

*Pronouns: he, him, his*

<http://about.me/markanthonyarceno>

## Arceno, Mark Anthony

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**From:** Hewitt, Elizabeth  
**Sent:** Sunday, November 12, 2023 1:20 PM  
**To:** Arceno, Mark Anthony; Ramsey, MaryKatherine; Williams, Susan S.  
**Subject:** Re: COMPSTD 4021/E Concurrence Request

Sorry to be slow in reply. English is happy to provide concurrence for the course,  
Beth

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**From:** Arceno, Mark Anthony <[arceno.1@osu.edu](mailto:arceno.1@osu.edu)>  
**Date:** Monday, November 6, 2023 at 10:09 AM  
**To:** Hewitt, Elizabeth <[hewitt.33@osu.edu](mailto:hewitt.33@osu.edu)>, Ramsey, MaryKatherine <[ramsey.240@osu.edu](mailto:ramsey.240@osu.edu)>, Williams, Susan S. <[williams.488@osu.edu](mailto:williams.488@osu.edu)>  
**Subject:** RE: COMPSTD 4021/E Concurrence Request

Hi Beth,

Here you go!

Best,  
Mark Anthony

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**From:** Hewitt, Elizabeth <[hewitt.33@osu.edu](mailto:hewitt.33@osu.edu)>  
**Sent:** Monday, November 6, 2023 10:07 AM  
**To:** Arceno, Mark Anthony <[arceno.1@osu.edu](mailto:arceno.1@osu.edu)>; Ramsey, MaryKatherine <[ramsey.240@osu.edu](mailto:ramsey.240@osu.edu)>; Williams, Susan S. <[williams.488@osu.edu](mailto:williams.488@osu.edu)>  
**Subject:** Re: COMPSTD 4021/E Concurrence Request

I can't imagine any reason we wouldn't grant concurrence to this course (I'm assuming it is Ashley Perez's!), but would you mind sending me a syllabus just for due diligence.

Thank you!

Beth

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**From:** Arceno, Mark Anthony <[arceno.1@osu.edu](mailto:arceno.1@osu.edu)>  
**Date:** Friday, November 3, 2023 at 9:37 AM  
**To:** Ramsey, MaryKatherine <[ramsey.240@osu.edu](mailto:ramsey.240@osu.edu)>, Williams, Susan S. <[williams.488@osu.edu](mailto:williams.488@osu.edu)>, Hewitt, Elizabeth <[hewitt.33@osu.edu](mailto:hewitt.33@osu.edu)>  
**Subject:** RE: COMPSTD 4021/E Concurrence Request

Thank you, MaryKatherine! So sorry for missing you the first time around, Beth!

M.A.



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**From:** Ramsey, MaryKatherine <[ramsey.240@osu.edu](mailto:ramsey.240@osu.edu)>

**Sent:** Friday, November 3, 2023 9:36 AM

**To:** Arceno, Mark Anthony <[arceno.1@osu.edu](mailto:arceno.1@osu.edu)>; Williams, Susan S. <[williams.488@osu.edu](mailto:williams.488@osu.edu)>; Hewitt, Elizabeth <[hewitt.33@osu.edu](mailto:hewitt.33@osu.edu)>

**Subject:** Re: COMPSTD 4021/E Concurrence Request

Adding Bath Hewitt, our undergraduate director, to the conversation.

Thank you,  
MaryKatherine

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**From:** Arceno, Mark Anthony <[arceno.1@osu.edu](mailto:arceno.1@osu.edu)>

**Sent:** Friday, November 3, 2023 9:35:08 AM

**To:** Williams, Susan S. <[williams.488@osu.edu](mailto:williams.488@osu.edu)>; Ramsey, MaryKatherine <[ramsey.240@osu.edu](mailto:ramsey.240@osu.edu)>

**Subject:** COMPSTD 4021/E Concurrence Request

Good morning,

We are currently planning to propose a new course – “Banned Books and the Cost of Citizenship” – to begin being taught this upcoming summer 2024 term. We would be putting through two course requests, for a non-Honors and Embedded Honors version of the course.

I am writing to seek the Department of English’s concurrence regarding this course offering. Attached you will find a copy of the syllabus for both the non-Honors and Embedded Honors version of the course, which have been prepared by Dr. Ashley Hope Pérez.

Please do let me know if you/your Department has any questions. We look forward to hearing from you!

Best,  
Mark Anthony

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**Mark Anthony ARCEÑO, Ph.D.**

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*Pronouns: he, him, his*

<http://about.me/markanthonyarceno>

## Curriculum Map for Comparative Studies Major

### Program Learning Goals:

- Goal 1 Students develop the capacity to analyze differences in culture and politics over time.
- Goal 2 Students develop the capacity to engage and analyze issues of community and social justice.
- Goal 3 Students develop interdisciplinary thinking and writing skills, and an understanding of relationships between disciplines.
- Goal 4 Students develop the ability to read critically and interpret a diverse range of texts, material artifacts, and/or performance traditions.
- Goal 5 Students develop the capacity for aesthetic and historical response and judgment of cultural products and modes of consumption.
- Goal 6 Students develop the ability to understand how ideas and cultural artifacts influence the character of human beliefs, the perception of reality, and the norms that guide human behavior.

\*Beg=Beginning; Int=Intermediate; Adv=Advanced

<b>CURRICULUM MAP FOR COMPARATIVE STUDIES MAJOR</b>						
<i>NB: DISTRIBUTION COURSES (ELECTIVES) IN OTHER DEPARTMENTS ARE CATEGORIZED IN REGARD TO GOALS #5 AND 6 ONLY</i>						
Program Learning Goals						
	Goal #1 Students develop the capacity to analyze differences in culture and politics over time.	Goal #2 Students develop the capacity to engage and analyze issues of community and social justice.	Goal #3 Students develop interdisciplinary thinking and writing skills, and understanding of relationships among disciplines.	Goal #4 Students develop the ability to read critically and interpret a diverse range of texts, material artifacts, and/or performance traditions.	Goal #5 Students develop the capacity for aesthetic and historical response and judgment of cultural products and modes of consumption.	Goal #6 Students develop the ability to understand how ideas and cultural artifacts influence the character of human beliefs, the perception of reality, and the norms that guide human behavior.
<b>REQUIRED COURSES (10 CREDITS):</b>						
CS 2099 The Question of Comparative Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2360 Intro to Comparative Cultural Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 3990 Approaches to Comparative Studies	Int	Int	Int	Int	Int	Int
CS 4990 Senior Seminar in Comparative Studies	Adv	Adv	Adv	Adv	Adv	Adv
<p><b>CONCENTRATION CORE—MAJOR FOCUS (15 CREDITS):</b> This core requirement is fulfilled by the development of an individualized Major Focus. This focus is determined by each student in consultation with her or his advisor. It consists of a set of five courses (at least four of which must be Comparative Studies or Religious Studies courses, and no more than two at the 2000 level) that is centered on a particular set of discourses, objects, cultural practices, or problems.</p> <p><b>ELECTIVES (12 CREDITS)—</b>Should complement the Major Focus, but can add additional knowledge bases or theoretical/methodological approaches.</p>						

**COURSES IN COMPARATIVE STUDIES AND RELIGIOUS STUDIES THAT FULFILL EITHER MAJOR FOCUS OR ELECTIVES**

CS 2101 Literature and Society	Beg	Beg	Beg	Beg	Beg	Beg
CS 2104(H) Literature, Science and Technology	Beg	Beg	Beg	Beg	Beg	Beg
CS 2105(H) Literature and Ethnicity	Beg	Beg	Beg	Beg	Beg	Beg
CS 2214 Intro to Sexuality Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2220 Intro to South Asian Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2264 Intro to Popular Culture Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2281 American Icons	Beg	Beg	Beg	Beg	Beg	Beg
CS 2301 Intro to World Lit	Beg	Beg	Beg	Beg	Beg	Beg
CS 2321 Intro to Asian American Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2322 Intro to Latino Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2323 Intro to American Indian Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2340 Intro to Cultures of Science and Technology	Beg	Beg	Beg	Beg	Beg	Beg
CS 2341 Tech, Science and Society	Beg	Beg	Beg	Beg	Beg	Beg
CS 2350(H) Intro to Folklore	Beg	Beg	Beg	Beg	Beg	Beg
CS 2420 American Food Cultures	Beg	Beg	Beg	Beg	Beg	Beg
CS 2864(H) Modernity & Postmodernity	Int	Int	Int	Int	Int	Int
CS 3072 The Newark Earthworks	Int	Int	Int	Int	Int	Int
CS 3130H Introduction to Performance Studies Honors	Int	Int	Int	Int	Int	Int
CS 3302(E) Translating Literatures & Cultures	Int	Int	Int	Int	Int	Int
CS 3360 Intro to Globalization and Culture	Int	Int	Int	Int	Int	Int
CS 3603 Love and Literature	Int	Int	Int	Int	Int	Int
CS 3606 Quest in World Literature	Int	Int	Int	Int	Int	Int
CS 3607 Film and Literature	Int	Int	Int	Int	Int	Int
CS 3608 Representations of the Experience of War	Int	Int	Int	Int	Int	Int
CS 3645H Cultures of Medicine	Int	Int	Int	Int	Int	Int
CS 3646 Cultures, Natures, Technologies	Int	Int	Int	Int	Int	Int
CS 3686 Cultural Studies of American Popular Musics	Int	Int	Int	Int	Int	Int
CS 3808 Utopia and Dystopia	Int	Int	Int	Int	Int	Int
CS 3903(E) World Literature: Theory and Practice	Int	Int	Int	Int	Int	Int
CS 4420 Cultural Food Systems and Sustainability	Adv	Adv	Adv	Adv	Adv	Adv
CS 4021(E) Banned Books and the Cost of Censorship	Adv	Adv	Adv	Adv	Adv	Adv
CS 4597.01 Global Studies of Science and Technology	Adv	Adv	Adv	Adv	Adv	Adv
CS 4597.02 Global Culture	Adv	Adv	Adv	Adv	Adv	Adv
CS 4597.03 Global Folklore	Adv	Adv	Adv	Adv	Adv	Adv
CS 4655 Studies in Ethnography	Adv	Adv	Adv	Adv	Adv	Adv
CS 4658 (3658) Folklore of the Americas	Int	Int	Int	Int	Int	Int
CS 4661 (3661) The City and Culture	Int	Int	Int	Int	Int	Int
CS 4803 Studies in Asian American Literature and Culture	Adv	Adv	Adv	Adv	Adv	Adv
CS 4804 Studies in Latino Literature and Culture	Adv	Adv	Adv	Adv	Adv	Adv

CS 4805 Literatures of the Americas	Adv	Adv	Adv	Adv	Adv	Adv
CS 4808 (3808) Utopia and Anti-Utopia (Utopia and Dystopia)	Int	Int	Int	Int	Int	Int
CS 4822 Native American Identity	Adv	Adv	Adv	Adv	Adv	Adv
CS 4921 Intersections: Approaches to Race, Gender, Class and Sexuality	Adv	Adv	Adv	Adv	Adv	Adv
RS 3210 Jewish Mystical Tradition	Int	Int	Int	Int	Int	Int
RS 3667 Messages from Beyond	Int	Int	Int	Int	Int	Int
RS 3671 Religions of India	Int	Int	Int	Int	Int	Int
RS 3672 Native American Religions	Int	Int	Int	Int	Int	Int
RS 3673 The Buddhist Tradition	Int	Int	Int	Int	Int	Int
RS 3674 African Religions	Int	Int	Int	Int	Int	v
RS 3678 Religion and American Culture	Int	Int	Int	Int	Int	Int
RS 3679 Religion and Popular Culture	Int	Int	Int	Int	Int	Int
RS 3680 Religion and Law in Comparative Perspective	Int	Int	Int	Int	Int	Int
RS 3872H Varieties of Christianity	Int	Int	Int	Int	Int	Int
RS 3972 Theory and Method in the Study of Religion	Int	Int	Int	Int	Int	Int
RS 4873 Contemporary Religious Movements in Global Context	Adv	Adv	Adv	Adv	Adv	Adv
RS 4875 Gender, Sexuality, and Religion	Adv	Adv	Adv	Adv	Adv	Adv

**COURSES FROM OTHER DEPARTMENTS THAT FULFILL EITHER MAJOR FOCUS OR ELECTIVES**

Department and Course			Department and Course		
<b>AFRICAN AMERICAN AND AFRICAN STUDIES</b>					
2201 Major Readings in African American and African Studies	Beg	Beg	4535 Topics in Black Masculinity Studies	Adv	Adv
2218 Black Urban Experience	Int	Int	4565 Topics in African Diaspora Studies	Adv	Adv
2270 Introduction to Black Popular Culture	Beg	Beg	4571 Black Visual Culture and Popular Media	Adv	Adv
2281 Intro to African American Literature	Beg	Beg	4582 Special Topics in African American Literature	Adv	Adv
2288 Bebop to Doowop to Hiphop: The Rhythm and Blues Tradition	Beg	Beg	4921 Intersections: Approaches to Race, Gender, Class and Sexuality	Adv	Adv
3083 Civil Rights and Black Power Movements	Int	Int			
3230 Black Women: Culture and Society	Int	Int			
3310 Global Perspectives on the African Diaspora	Int	Int			
3376 Arts and Cultures of Africa and the Diaspora	Int	Int			
3440 Theorizing Race	Int	Int			
<b>ANTHROPOLOGY</b>					
2202 (H) Intro to Cultural Anthropology	Beg	Beg	3419 Latin American Cultures and Migration in Global Perspective	Int	Int
2241 Middle East Close Up: People, Cultures, Societies	Int	Int	3525 History of Anthropological Theory	Adv	Adv

3334 Zombies: Anthropology of the Undead	Int	Int			
<b>CHINESE</b>					
4405 China in Chinese Film	Adv	Adv	4406 China Pop: Contemporary Popular Culture and Media in Greater China	Int	Int
<b>EAST ASIAN</b>					
3446 Asian American Film	Int	Int			
<b>ENGLISH</b>					
2264 Intro to Popular Culture Studies	Beg	Beg	4577.02 Folklore II: Genres, Form, Meaning and Use	Adv	Adv
2270 (H) Intro to Folklore	Beg	Beg	4585 History of Literacy	Adv	Adv
2277 Intro to Disability Studies	Beg	Beg	4586 Studies in American Indian Literature and Culture	Adv	Adv
3364 Reading Popular Culture	Int	Int	4587 Asian American Literature and Culture	Adv	Adv
4569 Digital Media and English Studies	Adv	Adv	4588 Latino/a Literature and Culture	Adv	Adv
4577.01 Folklore I: Groups and Communities	Adv	Adv	4595 Literature and Law	Adv	Adv
<b>FRENCH</b>					
2801 French Cinema	Beg	Beg	3402 Intro to Francophone Cultures	Int	Int
3202 Literary and Visual Texts of the Francophone World	Beg	Beg	3701 Intro to French Cinema	Int	Int
<b>GEOGRAPHY</b>					
3600 Space, Power, and Political Geography	Int	Int	3701 The Making of the Modern World		
<b>GERMAN</b>					
2251 German Literature and Popular Culture	Beg	Beg	3351 Democracy, Fascism and German Culture	Int	Int
3252 The Holocaust in Literature and Film	Int	Int	4670H Cinema and the Historical <i>Avant Garde</i>	Adv	Adv
<b>HEBREW</b>					
3275 The Holocaust in Literature and Film	Int	Int			
<b>HISTORY</b>					
2002 (H) Making America Modern	Beg	Beg	2750 Natives and Newcomers: Immigration and Migration in U.S. History	Beg	Beg
2070 Intro to Native American History	Beg	Beg	2800 Intro the Discipline of History	Beg	Beg
2075 Intro to U.S. Latino/a History	Beg	Beg	3017 The Sixties	Int	Int
2079 Asian American History	Beg	Beg	3020 19 <sup>th</sup> -Century American Ideas	Int	Int
2080 African American History to 1877	Beg	Beg	3021 20 <sup>th</sup> -Century American Ideas	Int	Int
2081 African American History from 1877	Beg	Beg	3040 The American City	Int	Int
2100 Intro to the Spanish Atlantic World	Beg	Beg	3070 Native American History from European Contact to Removal, 1560-1820	Int	Int

2260 European Thought and Culture, 19 <sup>th</sup> Cent	Beg	Beg	3071 Native American History from Removal to Present	Int	Int
2261 European Thought and Culture, 20 <sup>th</sup> Cent	Beg	Beg	3075 Mexican American Chicano/a History	Int	Int
2270 Love in the Modern World	Beg	Beg	3080 Slavery in the US	Int	Int
2455 Jews in American Film	Beg	Beg	3082 Black Americans during the progressive Era	Int	Int
2475 History of the Holocaust	Beg	Beg	3083 Civil Rights and Black Power Movements	Int	Int
2610 (H) Intro to Women and Gender in the U.S	Beg	Beg	3085 African American History through Contemporary Film	Int	Int
2630 History of Modern Sexualities	Beg	Beg	3630 Same Sex Sexuality in a Global Context	Int	Int
<b>HISTORY OF ART</b>					
2901 Introduction to World Cinema	Beg	Beg	3901 World Cinema Today	Int	Int
3605 (H) History of Photography	Int	Int	4640 Contemporary Art since 1945	Adv	Adv
3635 American Cartoons from Krazy Kat to Jimmy Corrigan	Int	Int			
<b>INTERNATIONAL STUDIES</b>					
4800 Cultural Diplomacy	Adv	Adv			
<b>ITALIAN</b>					
2053 Intro to Italian Cinema	Beg	Beg	3222 Modern Italian Media	Int	Int
2055 Mafia Movies	Beg	Beg	4225 Italian Identities	Adv	Adv
<b>JAPANESE</b>					
4400 Japanese Film and Visual Media	Adv	Adv			
<b>NEAR EASTERN and SOUTH ASIAN STUDIES</b>					
2244 Films of the Middle East	Beg	Beg	2798.01 Experiencing Everyday Life in South Asia	Beg	Beg
<b>PHILOSOPHY</b>					
2400 Political and Social Philosophy	Beg	Beg	2470 H Philosophy of Film	Int	Int
2450 Philosophical Problems in the Arts	Beg	Beg	3420 Philosophical Perspectives on Issues of Gender	Int	Int
<b>RUSSIAN</b>					
3460 Modern Russian Experience through Film (successor)	Int	Int			
<b>SCANDINAVIAN</b>					
3350 Norse Mythology and Medieval Culture	Int	Int	4250 Scandinavian Folklore of the Supernatural	Adv	Adv
<b>SOCIOLOGY</b>					
2300 Sociology of Culture and Popular Culture	Beg	Beg	3380 Racial and Ethnic Relations in America	Int	Int
2340 Sex and Love in Modern Society	Beg	Beg			
<b>SPANISH</b>					

2330 Reinventing America	Beg	Beg	4557.20 Intro to Other Latino Literature in the US	Adv	Adv
2332 Intro to Andean and Amazonian Cultures	Beg	Beg	4560 Introduction to Spanish-American Culture	Adv	Adv
2389 Spanish in the US: Language as Social Action	Beg	Beg	4565H Latin American Indigenous Literatures and Cultures	Adv	Adv
2520 Latin American Literature in Translation: Fictions and Realities	Beg	Beg	4580 Latin American Film	Adv	Adv
4555 (E) Indigenous and Colonial Literatures of Latin America	Adv	Adv	4581 Spanish Film	Adv	Adv
4557.10 Intro to Latino Literature in the US	Adv	Adv			

## THEATRE

2341H Moving Image Art	Beg	Beg			
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## WOMEN'S, GENDER, AND SEXUALITY STUDIES

2215 Reading Women Writers	Beg	Beg	4401 Asian American Women: Race, Sex, and Representation	Adv	Adv
2230 Gender, Sexuality, and Race in Popular Culture	Beg	Beg	4402 Black Women: Representations, Politics, and Power	Adv	Adv
2282 Intro to Queer Studies	Beg	Beg	4404 Regulating Bodies: Global Sexual Economies	Adv	Adv
2296H Topics in Women's Studies	Beg	Beg	4405 Race and Sexuality	Adv	Adv
2300 Approaches to Feminist Inquiry	Beg	Beg	4510 American Women's Movements	Adv	Adv
2305 A World of Genders and Sexualities	Beg	Beg	4520 Women of Color and Social Activism	Adv	Adv
2317 Gender at the Movies: Hollywood and Beyond	Beg	Beg	4524 Women and Work	Adv	Adv
2340 Si Se Puede: Latinx Gender Studies.	Beg	Beg	4560 Crossing Borders with Mexican-American and Chicana Feminisms	Adv	Adv
2550 History of Feminist Thought	Beg	Beg	4597 Gender and Democracy in the Contemporary World	Adv	Adv
3320 Topics in Women's and Gender Studies	Int	Int	4845 Gender, Sexuality, and Science	Adv	Adv
3370 Sexualities and Citizenship	Int	Int	4921 Intersections: Approaches to Race, Gender, Class, and Sexuality	Adv	Adv
3505 Transnational Feminisms	Int	Int			
4375 Women and Visual Culture	Adv	Adv			

## YIDDISH

3399 The Holocaust in Yiddish and Ashkenazic Literature and Film	Int	Int			
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