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
    - Course Zoom Link for synchronous sessions: [Zoom link here]
    - Open office hours by Zoom on Tuesdays from 10 a.m. to 12 p.m.
    - Embedded honors office hours by zoom on Thursdays from 10 a.m. to 12 p.m. (1 hour required each week for students earning embedded honors)

**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[[1]](#footnote-1)

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?

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](http://www.nativehistoryassociation.org/removal.php), 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.[[2]](#footnote-2)
* 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/>.[[3]](#footnote-3)
* The Native Governance Center (<https://nativegov.org/> ) offers guidance on further actions that follow the leadership of Indigenous Nations and communities.

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 will 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. Instead of viewing this component as “extra work,” I hope you will see that it offers extra opportunities for exploring your interests, engaging with a faculty expert on the topic, and collaborating with other 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](https://studentlife.osu.edu/bias/), 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.

(Brief outline of your expectations regarding the following examples…)

#### 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.

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.

**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](http://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>

Additional readingsand 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](http://it.osu.edu/help), and support for urgent issues is available 24/7.

* + - Self-Service and Chat support: [it.osu.edu/help](http://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](http://go.osu.edu/canvasstudent))
    - CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](http://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](http://go.osu.edu/office365help).

#### Carmen access

You will need to use BuckeyePass ([buckeyepass.osu.edu](http://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 *Demonstrated Engagement* (15%) and *Final Project* (25%), with efforts throughout the course allocated to *Demonstrated Engagement* 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!

**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:** 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.

*How will I come up with an independent project?* Your plan will be developed in conversation with your professor and other honors students in a weekly required honors group office hour session. On the first day of class, you will sign up for a regular time for honors office hours each week (or more often!) that works with your schedule. Attendance of at least one honors office hour a week is required for those seeking embedded honors.

* 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 3-minute idea capture video, a comic, or an illustrated diagram
* Create mini-presentation(s) with supplemental perspectives on the course material
* Interview stakeholders in the book banning fight and transcribe the interview(s)
* 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. The group honors office hours will give you a chance get to know other honors students and—where desired—create plans for collaboration or complementary projects.

*How will I know that my project is appropriate for honors credit?* Through the honors office hours the first week, you will create a simple contract to outline your approach, and I will give you feedback to ensure that, if you follow your plan, you will be successful. Don’t worry—you’re not “locked in”! You can modify your contract and get those changes approved by me if your interests shift or you have a brilliant idea after the first week. Materials created through the embedded honors process will be included in students’ final project portfolio.

*How much extra work is “enough” to earn Honors credit?* I’m most interested in you cultivating a sincere interest related to the material and taking advantage of the opportunity to work with a novelist and researcher who has been engaged intensely with book ban issues (me!). That said, I understand how helpful it can be to have a clear sense of the scope and additional effort expected of you. As an example, here is one approach a student could take to earning embedded honors:

* Corey signs up for a weekly honors office hour (4 total) and attends all the sessions (= 100% credit for honors portion of *Demonstrated Engagement*)
* After talking with other honors students, Corey decides to focus on doing additional research on a topic that matters to them: how Asian American writers and students have been affected by book bans. The professor introduces them to a Chinese American student activist who is willing to be interviewed.
* Corey keeps an inquiry log over the course of the class to track their investigation and collect links and materials. Each week, Corey adds 1-3 short entries. (An inquiry log is essentially a diary of research, resources, and questions—I keep one myself when I’m researching a new topic and ask my graduate students to do so as well. Don’t worry—you don’t have to invent something! I have a template for this!). Their inquiry log includes:
  + Notes on an NPR interview with author Grace Lin and three favorite quotes
  + Highlights from a Lee and Low report on the need for more diversity in children’s literature
  + The link to a recording of their 15-minute interview with a student activist who succeeded in defending *The Good Women of China* when a few parents tried to have it removed from her school
  + Excerpts related to Asian American writers from reports by PEN America and other censorship-tracking groups
  + Corey’s personal reflection on what works of literature by Asian American writers they have read over the years and why those books mattered
  + An entry with links to infographics on literary and social issues and a list of ideas for what Corey might put in their infographic
* In the second-to-last week of class, Corey uses an honors office hour to work with three other students who are also doing independent research, and together they decide on a mini-zine format that will let them combine their materials for maximum impact. Each student creates a 2-page illustrated infographic to present information and insights from their inquiry log to a general audience.
* In the last week of the class, Corey selects materials from her inquiry log and creates their infographic. They combine it with the other infographics by honors students, and together the students write a short introduction to the collection. They share it with the class on Carmen, and each student adds the infographic zine to their final project portfolios.
* Bonus: When Corey posts their infographic on Instagram (optional!), Grace Linreaches out with a note, and several groups fighting book bans re-post it.
* Corey fullfilled her project contract completely and earned 100% for the embedded honors portion of her final project.

*What makes this an effective Embedded Honors project?* Several great features are worth noting:

* The project reflects a genuine area of personal interest
* The project spreads the work across the course period so that the student has time to reflect and is not rushed
* The project makes good use of the expertise of the professor (interviewing a contact she provides)
* The project takes advantage of the opportunity to collaborate with other students to enhance the final product (agreeing on a shared approach and combining materials into a zine)
* The project has an authentic impact: it provides new information to the class and serves as a public resource

### 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](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](tel:%28614%29%20292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at [614­-292-­5766](tel:%28614%29%20292-5766) 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](https://safeandhealthy.osu.edu/tracing-isolation-quarantine) 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](https://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 | **Start-Up Tasks**  ☐ Get course materials. (You will need *Gender Queer* first.) | **Reading**  ☐ Read interactive course syllabus | **Carmen Submissions** (*before* next class)  ☐ Respond to questions on interactive syllabus  ☐ Submit pre-course survey  ☐ Introduce yourself (Carmen discussion post) |
| Class Day | | | | |
| W | May 8 | **Focus**  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? | **Class Flow**   * Introduction and what to expect/Q&A re. course structure * Zoom Tips/Invitations (e.g., SketchNotes) * Community Agreements * Breakout discussion * Takeaways and questions   BREAK   * Presentation: Book Bans & Readers’ Rights * Q&A with Ashley   BREAK   * Next class * The DJ: Treasures, Context, and Questions * Ante Up (In-class work time) * Check-out Reflection | **Carmen Submissions** (by end of class)  ☐ Takeaways and Questions post  ☐ Presentation Key Idea Tracker/SketchNotes  ☐ Check-Out Reflection |
| Prep Day | | | | |
| Th | May 8 | **Notes**  [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] | **Reading**  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.  Everyone Reads:  ☐ “How to Read a Children’s Book Well”  ☐ *And Tango Makes Three*  ☐ *I Am Jazz*  ☐ *Separate Is Never Equal: Sylvia Mendez and Her Family’s Fight for Desegregation*  3 additional titles of your choice from the picture book list  ☐ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  ☐ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  ☐ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | **Carmen Submissions** (*before* next class)  ☐ Dialectical Journal #1  ☐ Discussion #1: Book Ban Artifacts  ☐ Examine and comment on 2+ classmates’ artifacts  ☐ Bonus: Post a follow-up reply to someone else’s response to you |
| Class Day | | | | |
| F | May 10 | **Focus**  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.  **Key questions**  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? | * Check-in: vibrant moments; sources of challenge * Clarifying course mechanics * Introduce Literary Treasury & Context Checker * Small group analysis of 3 additional books   BREAK   * Guest Speaker: Dr. Pat Enciso, OSU Professor of Children’s Literature (the role of imagination. Close look at *Separate Is Never Equal*)   BREAK   * Set the stage for Module 2 * Check-out Reflection: Costs of Book Banning | **Carmen Submissions** (by end of class)  ☐ Group Assignment: Literary Treasury & Context Checker for Challenged Kids’ Books  ☐ Check-Out Reflection |
| **Module 1 Synthesis (Benchmark):** 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 | **Notes** | **Reading/Viewing**  ☐ *Gender Queer*, 1-101  ☐ Maia Kobabe essays, *Washington Post* and *The Nib* (pdf)  ☐ Bill Konigsburg, “An Open Letter to Parents Who Wish to Ban My Books from School Libraries” (pdf, 9 pages)  ☐ Watch North Kansas City Schools student testimonies (link in Carmen) | **Carmen Submissions** (*before* next class)  ☐ Dialectical Journal #2  Discussion #2: Student Testimonies  ☐ Read and comment on 2+ classmates’ posts  ☐ Bonus: Post a follow-up reply to someone else’s response to you |
| Class Day | | | | |
| M | May 13 | **Focus**  Question-writing for deeper analysis; going beyond personal reaction; strategic communication around difficult issues  **Key questions**  How do we practice citizenship in our own discussions? Where can we foreground the diversity present in our group, and what perspectives do we need to consciously bring in? How do we engage with, rather than suppress, the differences in our understandings? | **Class Flow**   * Check-in: vibrant moments; sources of challenge in *Gender Queer* * Small group exploration: track responses, go beyond initial reaction, imagine other readers * Wicked Question Workshop * Wicked Questions on *Gender Queer* in Breakout Groups   BREAK   * Guest Speaker: Kelly Jensen (librarian, author, and advocate for readers)   BREAK   * Discuss Konigsburg: key points and rhetorical strategy * Ante Up (In-class work time) * Check-out Reflection | **Carmen Submissions** (by end of class)  ☐ Group Assignment: start Literary Treasury & Context Checker for first half of *Gender Queer*  ☐ Wicked Question Practice  ☐ Post a wicked question to Group Discussion #3  ☐ Check-Out Reflection |
| Prep Days | | | | |
| T | May 14 | **Notes** | **Reading**  ☐ *Gender Queer*, 102-240  ☐ Andrew Karre editorial | **Carmen Submissions** (*before* next class)  ☐ DJ #3  ☐ Respond to a wicked question in Discussion #3  ☐ Read and comment on 2+ classmates’ posts  ☐ Bonus: Post a follow-up reply to someone else’s response to you |
| W | May 15 | **Focus**  The implications of banning memoirs; exploring the creative ramifications of censorship  **Key questions**  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 publishers’ financial considerations shift the focus from access (students’ needs) to profit (will libraries buy this book)? | **Class Flow**   * Check-In * Jigsaw Workshop on 2nd Half of Gender Queer   BREAK   * Guest Speakers: Andrew Karre (editor at Dutton Books for Young Readers) and author Maia Kobabe   BREAK   * In-class Exploration: personal stories, creative practice, and the caged imagination * Check-Out | **Carmen Submissions** (by end of class)  ☐ Group Assignment: Complete Literary Treasury for *Gender Queer*  ☐ Context Checker for *Gender Queer*  ☐ Caged Imagination post  ☐ Check-Out Reflection |
| Prep Day | | | | |
| Th | May 16 | **Notes** | **Reading**  ☐ articles re. dismissed lawsuit in Virginia against B&N for selling *Gender Queer*  ☐ *Pico v. Island Trees* Supreme Court Decision  ☐ Escambia County Legal Brief (20 pages)  ☐ “Censorship May Be Illegal, But It’s Hard to Challenge in Court”  ☐ October 19, 2023 US House of Representatives meeting: “Protecting Kids: Combatting Graphic, Explicit Content in School Libraries” | **Carmen Submissions** (*before* next class)  ☐ DJ #4  ☐ Discussion #4: Impacts of Lawsuits  ☐ Read and comment on 2+ classmates’ posts  ☐ Bonus: Post a follow-up reply to someone else’s response to you |
| F | May 17 | **Focus**  Legal Challenges: Their Possibilities and Their Limitations  **Key question**  What are the limitations of legal challenges for bringing about justice for those harmed by book banning (teachers, students, writers…)? | **Class Flow**   * Check-In * Guest Speaker: Dr. Richard Price, PhD (expert on censorship in a legal and policy context)   BREAK   * Module 2 Synthesis * Introduce Module 3 * Text selections and first small group meeting (divide the reading * Check-out | **Carmen Submissions** (by end of class)  ☐ Knowledge Check on Legal Issues  ☐ Point/Counterpoint Collaborative Response Sheet  ☐ Check-Out Reflection |
| **Module 2 Synthesis (Benchmark):** Short Literary or Legal Analysis | | | | |
| Module 3: Examining the Diversity of Banned Books (Jigsaw/Bookclub) | | | | |
| Prep Days | | | | |
| S-Su | May 18-19 | **Notes** | **Reading**  ☐ Your selected banned book (pages agreed by group)  ☐ Select and read 3 relevant articles, reviews, or discussions of the book | **Carmen Submissions** (*before* next class)  ☐ DJ #5  ☐ Discussion #5 Book Club Articles and Artifacts  ☐ Read and comment on 2+ classmates’ posts  ☐ Bonus: Post a follow-up reply to someone else’s response to you |
| Class Day | | | | |
| M | May 20 | **Focus**  Analyze and contextualize book club selections  **Key questions**  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 shift their focus back to students? | **Class Flow**   * Check-In * Book Club meeting 1 in breakout rooms   BREAK   * Book Club meeting 2 in breakout rooms   BREAK   * Whole group discussion * Resource creation brainstorm * Check-out | **Carmen Submissions** (by end of class)  ☐ Group Assignment: submit progress report on Literary Treasury for Book Club book  ☐ Context Checker for Book Club book  ☐ Discussion #6: Resource Creation Brainstorming  ☐ Check-Out Reflection |
| Prep Day | | | | |
| T | May 21 | **Notes** | ☐ Finish your selected banned book (pages agreed by group)  ☐ Gather and read 3 relevant articles, reviews, or discussions of the book | **Carmen Submissions** (*before* next class)  ☐ DJ #6  ☐ Discussion #7 Book Club Articles and Artifacts II  ☐ Read and comment on 2+ classmates’ posts  ☐ Bonus: Post a follow-up reply to someone else’s response to you |
| Class Day | | | | |
| W | May 22 | **Focus**  Analyze and contextualize book club selections; coordinate and begin resource creation and curation  **Key questions**  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? | **Class Flow**   * Check-In * Book Club meeting 1 in breakout rooms   BREAK   * Book Club meeting 2 in breakout rooms   BREAK   * Whole group discussion * Worktime for Module 3 Synthesis * Strategies for final project * Check-out | **Carmen Submissions** (by end of class)  ☐ Group Assignment: complete Literary Treasury for Book Club book  ☐ Context Checker for Book Club book (second half)  ☐ Discussion #8: Plans for Resource Curation  ☐ Check-Out Reflection |
| **Module 3 Synthesis (Benchmark):** Resource Creation and Curation for Book Club Selection | | | | |
| Prep Day | | | | |
| Th | May 23 | **Notes** | **Reading**  ☐ Read the text(s) you selected for your final project | **Carmen Submissions** (*before* next class)  ☐ Module 3 Synthesis |
| Module 4: Final Project Workshop | | | | |
| Class Day | | | | |
| F | May 24 | **Focus**  Analyze and contextualize final project texts; research; resource creation and curation  **Key question**  How does book banning affect authors? Do writers have a *right* to have their works read? | **Class Flow**   * 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 | **Carmen Submissions** (by end of class)  ☐ Literary Treasury for Final Project book  ☐ Context Checker for Final Project book  ☐ Discussion #9  ☐ Check-Out Reflection |
| M | May 27 | **NO CLASS – MEMORIAL DAY** |  |  |
| Prep Day | | | | |
| T | May 28 | **Notes** | **Reading**  ☐ Read the text(s) you selected for your final project  ☐ Select and read 3 relevant articles, reviews, or discussions of the book | **Carmen Submissions** (*before* next class)  ☐ DJ #7  ☐ Discussion #10: Resource Sharing |
| Class Day | | | | |
| W | May 29 | **Focus** Final Project Collaboration and Feedback Session  **Key Question**  How can we revise our materials to better reflect the interests and concerns of diverse readers? | **Class Flow**   * Check-In * Collaborative Work Time/ Individual meetings with Ashley   BREAK   * Collaborative Work Time/ Individual meetings with Ashley   BREAK   * Whole group discussion * Check-out | **Carmen Submissions** (by end of class)  ☐ Group  ☐ Discussion #11: Final Project Status Check  ☐ Check-Out Reflection |
| Prep Day | | | | |
| Th | May 30 | **Notes** | **Reading**  ☐ Read the text(s) you selected for your final project  ☐ Select and read 3 relevant articles, reviews, or discussions of the book | **Carmen Submissions** (*before* next class)  ☐ DJ #8  ☐ Discussion #11: Epilogue Draft  ☐ Colleague Appreciations |
| Class Day | | | | |
| F | May 31 | **Focus**  Final Presentations/Resource sharing (informal); Colleague Appreciation; Course Conclusion  **Key questions**  How has your understanding of citizenship, diversity, and justice evolved? What actions do you now believe promote positive change? | **Class Flow**   * Check-In * Presentations, Round 1   BREAK   * Presentations, Round 2   BREAK   * Read Colleague Appreciations * Course Takeaways and Celebrations * Check-out | **Carmen Submissions** (by end of class)  ☐ Student Evaluation of Instruction  ☐ Comparative Studies Qualtrics survey evaluation |
| **Module 4 Synthesis:** Final Project (due Sunday, June 2, 2023) | | | | |

1. 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. [↑](#footnote-ref-1)
2. Roxanne Dunbar-Ortiz, *An Indigenous Peoples’ History of the United States* (Boston: Beacon Press, 2014). [↑](#footnote-ref-2)
3. 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. [↑](#footnote-ref-3)