

## Term Information

Effective Term Spring 2026  
[Previous Value](#) Autumn 2025

## Course Change Information

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

Adding DL Approval and a name change

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

The instructor plans to teach this online

**What are the programmatic implications of the proposed change(s)?**

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

n/a

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

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

## General Information

Course Bulletin Listing/Subject Area	History
Fiscal Unit/Academic Org	History - D0557
College/Academic Group	Arts and Sciences
Level/Career	Graduate, Undergraduate
Course Number/Catalog	5081
Course Title	Public History for Prison Abolition
<a href="#">Previous Value</a>	<a href="#">Storytelling for Social Justice</a>
Transcript Abbreviation	Prison Abolition
<a href="#">Previous Value</a>	<a href="#">Soc Just Storytell</a>
Course Description	How do storytellers craft captivating narratives about tough topics most relevant to social justice issues? This seminar equips students with tools for creating community-engaged scholarship by exploring storytelling models championed by Black feminist scholars, community-based artists and educators, as well as oral historians, transformative justice activists, and imprisoned intellectuals.
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
<a href="#">Previous Value</a>	<a href="#">No</a>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No

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Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

## **Prerequisites and Exclusions**

Prerequisites/Corequisites	Prereq or concur: Any 3000-level History course; or Grad standing; or permission of instructor.
Exclusions	
Electronically Enforced	No

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

Subject/CIP Code	54.0101
Subsidy Level	Doctoral Course
Intended Rank	Junior, Senior, Masters, Doctoral

## **Requirement/Elective Designation**

The course is an elective (for this or other units) or is a service course for other units

## **Course Details**

<b>Course goals or learning objectives/outcomes</b>	<ul style="list-style-type: none"><li>• Gain a deeper understanding of how to apply social justice-oriented oral history methods and how to use community-engaged storytelling techniques for generating original scholarship</li><li>• Study and learn ethical approaches of documenting, preserving, and publishing oral histories and community-based storytelling projects on relevant social issues affecting global society</li><li>• Analyze social justice scholarship and recent literature oral history and academic writing, as well as explore diverse examples of past storytelling project models created by scholar-activists</li><li>• Experiment with community service learning practices that sharpen essential skills for engaging in highly collaborative projects rooted in communities most affected by research</li><li>• Develop an original idea for a community-engaged storytelling project that speaks to shared intellectual interests and relevant social justice issues affecting a vulnerable community today</li></ul>
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**COURSE CHANGE REQUEST**  
5081 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette  
Chantal  
08/19/2025

**Content Topic List**

- Storytelling
- Social Justice
- Community engagement
- Oral history
- Public History
- Interviewing
- Black feminism
- Collaborative writing
- Resistance
- Wellness

**Sought Concurrence**

No

**Attachments**

- 5081 Syllabus JG 4.29.2025.docx: Syllabus - In-Person  
*(Syllabus. Owner: Getson,Jennifer L.)*
- HIST 5081\_DLS(12.31.24) JG 8.12.2025.docx: Syllabus DL  
*(Syllabus. Owner: Getson,Jennifer L.)*
- History 5081 reviewed.pdf: DL Cover Sheet Signed  
*(Other Supporting Documentation. Owner: Getson,Jennifer L.)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Getson,Jennifer L.	08/19/2025 12:31 PM	Submitted for Approval
Approved	Reed,Christopher Alexander	08/19/2025 12:43 PM	Unit Approval
Approved	Vankeerbergen,Bernadet te Chantal	08/19/2025 05:13 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadet te Chantal Steele,Rachel Lea	08/19/2025 05:13 PM	ASCCAO Approval



# HIST 5081

## Public History for Prison Abolition

Spring 2026

3 Credit Hours

Online, Synchronous

WEDNESDAYS: 2:15PM – 5:00PM

## Course overview

### Instructor

- **Professor DeAnza A. Cook**
- Email: [cook.2167@osu.edu](mailto:cook.2167@osu.edu)
- Phone: (434) 509-6137
- Course Zoom Link:  
<https://osu.zoom.us/j/94308218117?pwd=r8BTVCVnqq28jGaYbl5d05vJ6rnIue.1>
- Office Hours (by Appointment) Zoom Link:  
<https://osu.zoom.us/j/96214736270?pwd=WO9xOXCsBnoeVQ9wsaIgp hLbwNRGSa.1>

**Note:** My preferred method of contact is email for non-emergencies.

### Course description

How do storytellers craft captivating narratives about tough topics most relevant to social justice issues in our past and present? This seminar equips graduate students and advanced undergraduates with cutting-edge tools for creating community-engaged scholarship for social justice by exploring effective storytelling models and public writing strategies championed by Black feminist scholars, community-based artists and



educators, as well as oral historians, transformative justice activists, and imprisoned intellectuals. This course offers a broad introduction to past and present approaches to African American storytelling as part of social movements spawned from the era of chattel slavery to the age of mass incarceration. It invites students to engage with guest speakers during class discussions on best practices for producing scholarly storytelling projects in collaboration with communities most affected by academic research. We will focus on how to tell true stories about resistance, resilience, and remembrance in the face of tremendous obstacles to documenting and disseminating counternarratives about institutional injustices and social oppression. Ultimately, this class prepares students to embark on storytelling initiatives that speak to their intellectual interests by providing applicable frameworks for designing and completing collaborative scholarly projects in concert with community partners.

## **Course expected learning outcomes**

By the end of this course, students should successfully be able to:

1. Gain a deeper understanding of how to apply social justice-oriented oral history methods and how to use community-engaged storytelling techniques for generating original scholarship
2. Study and learn ethical approaches of documenting, preserving, and publishing oral histories and community-based storytelling projects on relevant social issues affecting global society
3. Analyze social justice scholarship and recent literature oral history and academic writing, as well as explore diverse examples of past storytelling project models created by scholar-activists
4. Experiment with community service learning practices that sharpen essential skills for engaging in highly collaborative projects rooted in communities most affected by research
5. Develop an original idea for a community-engaged storytelling project that speaks to shared intellectual interests and relevant social justice issues affecting a vulnerable community today



## How this online course works

### Mode of delivery

This course is 100% online. Recorded lectures for each will be available to you in advance each week. Students are required to listen to lecture recordings and complete assigned readings prior to live discussion sessions. **There are synchronous class discussions held once a week from 2:15pm to CarmenZoom by 5:00pm (EST) to attend and participate in online discussions.** Please review the course assignment schedule below for more details on required live discussions sessions for this course.

### Pace of online activities

To complete course requirements, students are expected to attend online class sessions and complete assigned readings by the deadlines indicated on the course assignment schedule below. Our class will meet once a week on CarmenZoom for live discussion sessions where students will discuss assigned readings together in small and large groups. On scheduled days for live discussions, students are expected to log into CarmenZoom on time to participate. Each week students should refer to the course assignment schedule to complete requirements and submit coursework on time.

### How this Virtual Community Service Experience will work:

During this ten-week period time, students meet weekly via Zoom with one of two community partners based in Boston to develop digital research projects centered on one of three core themes of the course: public safety, food security, and civic power. Prior to beginning their work with community partners, students will participate in a series of in-class community conversations with Boston-based community partners to introduce the purpose and scope of the Building Beloved Communities digital archive and story mapping for social justice project. This orientation



will include a detailed discussion of the Community Service Learning Agreement for the course, which covers project guidelines regarding ethical expectations and community engagement requirements for student contributors. During the first two weeks, the instructor and community partners will train students on how to analyze archival materials provided by Roxbury Community College (RCC) Library and how to create digital exhibits for future publication on Healing Our Land, Inc. (HOLI)'s website. Using templates designed in collaboration with community partners, students will work for the remaining eight weeks independently on individual tasks as well as in small groups to complete digital research work in consultation with RCC and HOLI collaborators. Weekly check-ins with the instructor and community partners during this period will ensure sustained student engagement with community partners throughout the digital research and exhibit design process. Each week, students will summarize their work and reflect on their progress as part of their Community Service Learning Log assignment. In addition, students will complete a mid-semester feedback form about their community-engaged learning experience halfway through the course as well as an end of semester feedback form.

## Credit hours and work expectations

This is a **3-credit-hour course**. According to Ohio State policy ([go.osu.edu/credithours](https://go.osu.edu/credithours)), students should expect around 9 hours of engagement with the class each week to receive a grade of (C) average. Actual hours spent will vary by student learning habits and the assignments each week.

## Participation requirements

Because this is an online course, your attendance is based on your online activity and participation. The following section is a summary of students' expected participation:

### Participating in online activities

This spring semester course runs for 15 weeks. Each week, students are required to complete course assignments posted on our course website



by the deadlines designated in the course assignment schedule (*see below*). Reading assignments for class discussion will be available to students on the course website, with the exception of required texts (*see below*). Students will complete assigned readings and weekly coursework listed on the course assignment schedule prior to attending live discussion sessions on CarmenZoom.

**Presence & Participation:** Every week, students are required to attend and participate in online discussion sessions on CarmenZoom. During live sessions, students will discuss assigned readings and complete in-class activities together in small and large groups. Coming and contributing to virtual discussion sessions is essential to doing well in this course. Your grade will be based on the consistency of your presence online and the quality of your participation in discussions each week. All students are required to speak respectfully during discussions and avoid using harmful or offensive language.

**Planned (excused) absences should be communicated and confirmed in advance as much as possible. Unexpected (unexcused) absences must be addressed as soon as possible to avoid losing grade points.** This course assesses student engagement based on course assignments and student interaction during live discussion sessions. Assessing the quality and consistency of student contributions during class conversations about course content and assigned readings is a core factor for grading.

### **Office hours (strongly encouraged)**

Office Hours are designated times for us to gather to discuss your experience in the course as well as your academic interests. Course-related discussions include asking for extra help, seeking clarification about class assignments, and following up on aspects of the class that you missed or found meaningful. In addition, students can discuss the History major or minor as well as other programs of study related to





African American History. Students are strongly encouraged to attend Office Hours at least twice during the semester. Office Hours are scheduled by appointment. I'm usually available before or after online discussion sessions to chat briefly if you have a quick question. To schedule an appointment with me either in person or over Zoom, email me and please include "Office Hours" in the subject line.

### **Live sessions (required for course credit)**

All live, scheduled events for the course, are not optional and require your attendance and participation for course credit.

## **Course communication guidelines**

Respectful and thoughtful communication throughout our online course is essential for nurturing a positive learning community environment. **Note:** Our syllabus is subject to change. Important changes made to the syllabus will be communicated to students during class or via email.

Students should expect to communicate with me and with one another using the following guidelines:

### **Writing with Care**

For all course assignments and activities, students are expected to use respectful and accessible language. Writing styles should be appropriate for academic settings and considerate of diverse perspectives. Proper grammar usage and writing in complete sentences is required for course assignments. Please schedule office hours with me if you have questions or concerns about writing expectations for this course.

### **Respecting Our Learning Community**

As a class, we are dedicated to creating an inclusive, safe, and welcoming learning environment for every student in our class. We are determined to acknowledge each other with dignity and treat one another honorably. Throughout this course, we will discuss and debate important and provocative topics that may be distressing and emotional at times. Some

of us might be more familiar with certain topics. Others of us might feel less connected than others to specific experiences. We are devoted to active listening, using “I” language when appropriate, and sharing our thoughts and differences in ideas respectfully without relying on harmful language in order to ensure that everyone benefits from our diverse learning community.

**Note About Electronic Devices:** All headphones and cellphones should be silent and put away during class. Laptop and tablet use is only permitted for course-related assignments and activities (e.g. to refer to Assigned Readings during class).

## Citing your Sources

For course assignments, students must cite all primary and secondary sources using the Chicago Manual of Style for notes and bibliographies ([See online guide](#)). In citations, students are expected to include all relevant information about their references, including but not limited to the title of work, author(s) information, publisher information, date published, page numbers, and a URL link to the source, if available.

**Note About Artificial Intelligence (AI) Tools:** There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT, Sudowrite and others. These tools will help shape the future of work, research and technology but when used in the wrong way, they can stand in conflict with academic integrity at Ohio State. To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless specifically authorized. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools may not be used without my explicit permission. Students are not permitted to use unauthorized assistance from AI tools. Furthermore, students are not permitted to submit work that does not cite or clearly acknowledge any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own.

## Sharing and Submitting Original Work On Time



Students are required to complete and upload all course assignments on time in preparation for sharing their original work during class discussions. Students should compose their work in documents or word processing tools (e.g. Google Docs or Microsoft Word) outside of Carmen where they can ensure their work will be saved and protected. Students should download or preserve backup files of their original work and source materials just in case they encounter any issues with browser time-outs, failed submission attempts, or lack of internet connectivity.

## Course materials and technologies

### Assigned Readings

#### Required Books

1. Stephanie Y. Evans, *Black Feminist Writing: A Practical Guide to Publishing Academic Books*, (SUNY Press, 2024). Physical copies of this text may be available for purchase on [SUNY Press](#), [AbeBooks](#), [Amazon](#), and [ThriftBooks](#). Prices range from about \$15 to \$25.
2. Lee Anne Bell, *Storytelling for Social Justice: Connecting Narrative and the Arts in Antiracist Teaching*, 2nd edition, (Routledge, 2020). A digital version of this book is free and available to you via [OSU Libraries](#). Physical copies of this text may be available for purchase on [AbeBooks](#), [Amazon](#), [Ebay](#) and [ThriftBooks](#). Prices range from about <\$10 to \$35.

#### Note About Required Readings

This course is reading, writing, and speaking intensive in order to enrich student's critical literacy skills, such as close-reading, critical thinking, persuasive writing, and public speaking. Because we will examine course readings together in detail during online class discussions, students are required to complete all assigned readings before the beginning of scheduled live sessions. All readings, with the exception of Required Books, will be made available to you and



uploaded to our course website on Carmen as downloadable pdfs. Please review the course assignment schedule section of this syllabus to see which readings are due before each class session. Do your best to read texts closely and take notes as you read to prepare for class discussions. Please let me know if you are having trouble completing required readings.

## Out-of-Class Engagement Opportunities (optional)

There are no out-of-class attendance requirements for this course. However, students may be invited to gather in person, if available, for class engagement opportunities during the academic semester. All out-of-class engagement opportunities are optional and not graded. Details regarding on-campus gatherings will be communicated during class and via email.

## Course technology

### 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
- Online Backup Storage (<https://drive.google.com>)
- Navigating CarmenCanvas ([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 instructor response

### How your grade is calculated



Assignment Category	Points and/or Percentage
Presence & Participation	20%
Black Feminist Storytelling Methods Paper	15%
Community Service Learning Reflection Essay	15%
Community Service Learning Assignment	20%
Original Storytelling Project Outline	10%
Original Storytelling Project Pitch Presentation	20%
<b>Total</b>	<b>100%</b>

## Description of major course assignments

### Black Feminist Storytelling Methods Paper

(18-

22 pages; double-spaced; 12 point font)

- **Description**

By Week Twelve, students will write and submit a methods paper discussing 5-8 key strategies, ethical principles, social justice frameworks, or community engagement techniques designed and practiced by Black feminist writers and storytellers for social justice. For each key strategy, explain its origins, evolution, and



applications in academic and community settings. Describe how scholars and activists have experimented with and adapted each strategy to accomplish specific storytelling goals. Highlight how each strategy challenges traditional forms and conventional methods of storytelling in society. Students are strongly encouraged to select methods discussed in course materials and class discussions. Please make an office hours appointment with me to discuss the use of other source materials not presented in class. Papers should be doubled spaced and written in 12 point font. Papers should not exceed 22 pages and should be no shorter than 18 pages.

Papers will be graded based on the following criteria: (1) Argument: Does the author present a clear and convincing stance or thesis statement on Black Feminist Storytelling methods? (2) Accuracy: Are the arguments and evidence presented correct, persuasive, and appropriate? (3) Evidence: Does the author make deliberate and sufficient use of primary and secondary sources to explain 5-8 key storytelling strategies relating to class readings and discussions? (4) Analysis: Does the author thoroughly investigate and contextualize the development and significance of 5-8 key storytelling strategies relating to class readings and discussions? (5) Structure/Style: Does the author organize their thoughts and ideas in a logical and coherent way, carefully eliminating grammatical errors?

○ **Academic integrity and collaboration guidelines**

Students must complete papers on their own without assistance from AI or collaboration with anyone. Papers must represent the original thoughts, ideas, and work of students enrolled in the course. Students are required to reference and cite assigned readings as evidence. Any use of outside sources must be approved and cited in accordance with the course guidelines.

**Community Service Learning Reflection Essay**

(8 pages; double-spaced; 12 point font)





### ○ Description

*Building Beloved Communities: An Animated Archive on Public Safety, Food Security, and Civic Power in Boston* is a community-engaged research project led by Professors DeAnza Cook, Jared Grant, and Victor St. John at OSU in partnership with Healing Our Land, Inc. and Roxbury Community College in Boston, Massachusetts. As part of this course, students will contribute to ongoing storytelling and storymapping projects organized by *Building Beloved Communities's* Digital Archive Advisory Committee. By Week Thirteen, students will write and submit a reflection essay assessing their personal learning experience as creators and contributors for the *Building Beloved Communities* project throughout the course. This reflective writing assignment invites students to critically analyze their educational growth and development as storytellers and digital content creators; explain major insights and important lessons learned as a result of producing digital oral history exhibits and storytelling maps; describe challenges or difficulties faced while engaging with academic and community collaborators; self-assess their learning and skills building in collaborative, community-based knowledge production throughout the semester through deep personal reflection. Essays should be doubled spaced and written in 12 point font. Essays should not exceed 12 pages and should be no shorter than 8 pages.

Essays will be graded based on the following criteria: (1) Critical Thinking: How effectively does the author self-assess their own assumptions and knowledge about storytelling before taking the course and evaluate their engagement with new or alternative modes of thinking as a result of their Community Service Learning experience? (2) Critical Analysis: How carefully does the author examine their learning experience using relevant examples gained from their Community Service Learning experience? (3) Evidence: Does the author describe in detail their individual and collective contributions to the *Building Beloved Communities* project? Does the author make deliberate and sufficient use of course content (i.e





readings and discussions) to illustrate the significance or impact of their Community Service Learning experience? Does the author examine their learning process holistically and state specifically when/how newly acquired knowledge or altered existing knowledge shaped their experience overall in the course? (4)

Structure/Style: Does the author organize their thoughts and ideas in a logical and coherent way, carefully eliminating grammatical errors?

- **Academic integrity and collaboration guidelines**

Students must complete their essays independently on their own without the use of AI tools. They may consult peers in the course for general ideas and feedback, however, copying or plagiarizing another person's writing is not permitted.

## **Community Service Learning Assignment**

(minimum 2 hours per week for 10 weeks)

- **Description**

For ten weeks (Weeks Three through Twelve), students will complete at least 2 community service learning hours as part of the *Building Beloved Communities* project. Service learning opportunities include: creating digital content for the animated archive, assisting with storytelling session event planning and facilitation, developing social justice educational materials for community engagement events, etc. As part of their 2-hour requirement, students will meet in small teams and with the Digital Archive Advisory Committee to coordinate, assign, and debrief weekly tasks. Ideally, students will dedicate no more than 1 hour to planning meetings with peers and community partners and 1 hour to completing assigned tasks. Each week, students must submit an up-to-date **Community Service Learning Log (see Course Assignment Schedule below)** that includes the following information: (1) One-sentence summaries of all assigned tasks that you completed that week; (2) List of Names of student and/or community collaborators you worked with during the



week; (3) Any questions, concerns, or reflective feedback you have relating to your Community Service Learning experience.

- **Academic integrity and collaboration guidelines**

Students must complete their weekly assignments and learning logs independently on their own without the use of AI tools. Copying or plagiarizing another person's work is not permitted.

## **Original Storytelling Project Outline**

(4 pages; double-spaced; 12 point font)

- **Description**

By Week Nine, students are required to share and submit a short outline of their Original Storytelling Project Pitch Presentation for instructor and peer feedback. Students should choose a storytelling project idea inspired by course content that speaks to them. Your idea does not have to be related to a future, past, or ongoing storytelling project, but it may be. Project ideas must be realistic, relevant, and community-engaged and demonstrate a sophisticated knowledge of process, goals, and ethics. Students are highly encouraged to pitch ideas relating to the *Building Beloved Communities* project.

Outlines must include the following information: (1) Attention Grabbing Opening introducing your storytelling idea and background information about key storytelling methods; community engagement strategies; and preservation and publication processes in accordance with best practices for producing community-engaged scholarship; (2) Collaborative Mission, Vision, & Work Plan summarizing a timeline of crucial steps for project design, development, and execution with specific roles and responsibilities for academic and community collaborators. Craft a mission statement and a vision statement for your project. Reflect on the purpose, audience, and goals of your project. Explain how language, arguments, and evidence will be



presented through storytelling. Be detailed about how your project idea addresses relevant social justice issues in communities today; (3) 2-3 Storytelling Project Examples to be analyzed in your pitch presentation as exemplary models to guide and inform collaborators on how to actualize the mission and vision of your storytelling project idea. For each example, describe its methodical relevance and significance as it relates to major themes and debates discussed in assigned readings and covered in class. Explain where each example comes from and summarize important information presented in your selected models. Point out any connections or differences between models. Choosing models from course content is highly recommended and encouraged, but not required. Please make an office hours appointment with me to discuss the use of outside models not covered in class.

- **Academic integrity and collaboration guidelines**

Students may collaborate and consult with peers in class for general ideas and feedback on storytelling project ideas of interest to them. Students may select storytelling models/examples outside of course readings, however, outside sources must be pre-approved by me before being included in your outline. Please reach out via email or during office hours to discuss outside sources of interest to you. Students must submit their own original ideas based on their unique interpretations of the storytelling methods and approaches discussed in class. Students may not use AI or plagiarize work to complete this assignment.

## **Original Storytelling Project Pitch Presentation**

(10 minute time limit!)

- **Description**

**By Week Fourteen, students will record and submit a short, 10-minute presentation** pitching their storytelling project idea for audience feedback. Pitch presentations must include (1) a clear mission and vision statement for the project; (2)



an actionable and feasible work plan that collaboratively engages diverse stakeholders and describes individual and collective roles and responsibilities for completing the project; (3) multiple storytelling project examples of successful models that inspired your storytelling project idea; (4) clear calls to action for starting and sustaining your project idea and detailed explanations of the significance, impact, and relevance of your project for directly-affected communities today. Students will answer questions at the end of their presentation about their storytelling project idea and selected models. Presentations that exceed the time limit will lose grade points. Students are highly encouraged to ***practice*** their presentations ***beforehand*** with a friendly audience. You're welcome to discuss presentation outlines with me during Office Hours in advance of the deadline. **Presentations must be recorded via Zoom and uploaded to the course website.** Thereafter, students will listen to recorded presentations and prepare questions to ask their peers. **On Week Fifteen, students will answer questions from the class about their storytelling project idea and pitch presentation** during our online debrief session as indicated on the course assignment schedule. Presentations will be graded according to the criteria below: Structure/Content: Strong Introduction, Logical Use of Relevant Evidence/Examples, Cohesive Progression of Creative Ideas, Clear Takeaways/Calls to Action, Strong Conclusion; Language: Clarity, Originality, Inclusive Vocabulary, Engaging Tone; Mechanics: Pacing and Timing, Audibility and Enunciation, Vocal and Physical Presence; Avoiding filler words (e.g. "uhh" and "umm"); Delivery: Confident Voice, Effective Posture and Power Poses, Eye Contact and Intentional Body Movements; Audience Engagement: Acknowledge and engage with audience questions, Listen actively to commentary and captivate the audience's attention during Q&A, Respond meaningfully to audience questions.

- **Academic integrity and collaboration guidelines**



Students must design and deliver their presentations independently on their own without the use of AI tools. They may consult peers in the class for general ideas and feedback, however, copying or plagiarizing another person's work is not permitted.

## **Missed, Incomplete, or Late assignments**

All assignments are due on the day and time indicated. In the event of a personal or health emergency, please follow up with me as soon as possible to make alternative arrangements for completing assignments. Late submissions will result in lost grade points, and missing or incomplete assignments will be graded as an "E."

## **Grading Scale**

Letter grades are determined based on a 100-point scale:  
A = Exceptional; B = Above Average; C = Minimally Meets Requirements; and D = Does Not Meet Requirements.

- 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

## **Grading feedback and response time**

Feedback on original work submitted on time will be provided to students when appropriate. Students should review feedback provided in order to improve grades for future assignments. If students have questions about



grading feedback, please reach out to me via email and include “Grade” in the subject heading.

## Grading and feedback

Grading and feedback on assignments will be available to students within 2-3 weeks of the submission deadline. Students are welcome to schedule an office hours appointment with me to discuss grading.

## Preferred contact method

Please email me at [cook.217@osu.edu](mailto:cook.217@osu.edu) to request a meeting about grading. Please include “Office Hours” in the subject heading.

## Academic policies

### Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

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))

## 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.

## Our 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.

## Land acknowledgement





We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:  
<https://mcc.osu.edu/about-us/land-acknowledgement>

## **Labor acknowledgement**

We acknowledge that much of what we know of this country today, including its culture, economic growth, and development throughout history, has been made possible by the labor of enslaved Africans and their descendants who suffered the horror of the transatlantic trafficking of Black people, chattel slavery, and Jim Crow. We are indebted to their labor and their sacrifice, and we acknowledge the tremors of that violence throughout the generations and the resulting impact that can still be felt and witnessed today. (Source: Dr. TJ Stewart, *Diverse: Issues in Higher Education*)

## **Your Mental Health matters**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) 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.

## **Accessibility accommodations for students with 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 ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request 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).

### **Intellectual Diversity**

Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and may include discussions or debates about controversial



issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

## **Religious accommodations**

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins,



of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy. If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

## Course Assignment Schedule

**NOTE:** The following dates indicate live class sessions on CarmenZoom. On **bolded dates**, we will welcome special guests to our class for a community conversation on a related course topic. Students are expected to prepare relevant questions for special guests by the deadlines noted below. **Online class sessions will begin at 2:15pm (EST) and end at 5:00pm (EST).** Refer to our Carmen course page for assignment due dates and details about class activities with special guest speakers.

Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
<b>1</b> How to Combat Historical Silences through Counter-Storytelling		Course Syllabus  bell hooks, "Talking Race and Racism," in <i>Teaching Community</i> (2003), [16 pages]  James Miles, "Historical silences and the enduring power of counter storytelling," (2019), 253-259	



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
	Jan. 14th	<p>Read and Listen to Audre Lorde, "The Transformation of Silence into Language and Action," 40-44, (1977) [~11 minute <a href="#">Audio Video</a>]</p> <p>*Stephanie Y. Evans, "Preface: Time to Think," xi-xvi <b>AND</b> "Introduction: Academic Stress," 1-22</p> <p>*Lee Anne Bell, "Introduction to the Second Edition," 1-6</p> <p><i>Recommended:</i> United Way, "Storytelling for Social Justice," [3 pages]</p> <p><i>Recommended:</i> Efua Andoh, "Why Inclusive Language Matters," (2022), [4 pages]</p> <p><i>Recommended:</i> "APA Style Brief Guide to Bias Free and Inclusive Language," (2023), [1 page]</p>	Course Syllabus Review Assignment
2		<p>Cook et al., "<i>Building Beloved Communities</i> Project Overview," [1 page]</p> <p>"Community-Engaged Scholarship," [5 pages]</p> <p>Voices of Witness, "Ethical Storytelling Principles," [2 pages] <b>AND</b> "Trauma-Informed Storytelling Practices," [3 pages]</p> <p>Lee Anne Bell, "Theoretical Foundations for Social Justice Education," (2016), [26 pages]</p>	



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
	<b>Jan. 21st</b>	<p>*Lee Anne Bell, “Critical Teaching/Learning About Racism Through Story and the Arts: Introducing the Storytelling Project Model,” 7-26</p> <p><i>Recommended:</i> Lee Anne Bell, “The Story of the Storytelling Project: An Arts-Based Race and Social Justice Curriculum,” (2009), 107-117</p> <p>Cynthia Tobar, “Documenting the Untold Stories of Feminist Activists at Welfare Rights Initiative: A Digital Oral History Archive Project,” (2014), 11-20</p> <p>Explore <a href="#">Linnentown</a> (Read Introduction; Listen to Virtual Walking Tour; Read “Resistance”)</p> <p><b>GUEST PANEL</b></p> <p><i>Data Presentation on the Building Beloved Communities Project</i></p> <p><b>SPECIAL GUESTS</b></p> <p>Prof. Jared Grant, Prof. Victor St. John, and Felipe Caro Lopez</p>	<p>Questions for Guest Panelists</p> <p>Community Service Learning Agreement</p>
3		<p>Donald A. Ritchie, “Introduction,” [7 pages] <b>AND</b> “Appendix 1 &amp; 2” (2003), [8 pages]</p> <p><i>Recommended:</i> Donald A. Ritchie, “An Oral History of Our Time,” in <i>Doing Oral History: A Practical Guide</i>, (2nd. ed., 2003), 19-46</p>	



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
	<b>Jan. 28th</b>	OHA Social Justice Task Force, "Guidelines for Social Justice Oral History Work," [20 pages]	Questions for Guest Panelists  Community Service Learning Log
		Keeanga-Yamahtta Taylor, ed., "Introduction," "Combahee River Collective Statement," AND "Barbara Smith," 1-69 in <i>How We Get Gree: Black Feminism and the Combahee River Collective</i> , (2017)	
		adrienne marie brown, "Opening," [10 pages] AND "Facilitation as Experiments in Culture Creation," [5 pages] in <i>Holding Change: The Way of Emergent Strategy Facilitation</i> (2021)	
		Explore <a href="#">The Story Telling &amp; Organizing Project (STOP)</a> (Read webpage; Listen to "Sample Stories")	
		Explore <a href="#">STOP Stories on the Creative Interventions</a> (Choose 2 stories)	
		<b>GUEST PANEL</b>	
		<i>Community Conversation about the Building Beloved Communities Project</i>	
4		<b>SPECIAL GUESTS</b>	
		Ralph Holley (RCC) and Pastor Franklin Hobbs (HOLI)	
		Rubric for Black Feminist Storytelling Methods Paper	



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
How to Protect Storytellers' Rights and Facilitate Intimate Conversations about Social Justice	Feb. 4th	<p>Immigrants Rising, "Storytellers Bill of Rights," [1 page]</p> <p>adrienne marie brown, "What Is and Isn't Facilitation," [2 pages] <b>AND</b> "Creating More Possibilities Facilitation," [9 pages] in <i>Holding Change: The Way of Emergent Strategy Facilitation</i> (2021)</p> <p>Isabel Wilkerson, "Interviewing: Accelerated Intimacy," in <i>Telling True Stories: A Nonfiction Writers' Guide</i> (2007), 30-35</p> <p><i>Recommended:</i> Donald A. Ritchie, "Conducting Interviews," in <i>Doing Oral History: A Practical Guide</i>, (2nd. ed., 2003), 84-109</p> <p>Mariame Kaba, "Everything Worthwhile Is Done with Other People: Interview by Eve L. Ewing," in <i>We Do This 'Til We Free Us</i> (2021), [5 pages]</p> <p>Read elly kalfus, "Ballots Over Bars: The Fight for A Voice," (2018), [25 pages] <b>AND</b> Listen to <a href="#">Ballots Over Bars: An Oral History of Incarcerated People's Fight for the Right to Vote in Massachusetts</a> (2018) [Listen to Tracks 1-8]</p> <p><b>GUEST SPEAKER</b></p> <p><i>Methods Conversation about Social Justice Oral History Work</i></p> <p><b>SPECIAL GUEST</b></p>	<p>Questions for Guest Speaker</p> <p>Community Service Learning Log</p>



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
		elly kalfus	
5 Collective Self-Care and Foundational Black Feminist Storytelling Practices	Feb. 11th	<p>*Stephanie Y. Evans, “Regenerative Writing,” 23-46 <b>AND</b> “Voice: Personal Practice,” 47-72 <b>AND</b> “Argument: Professional Practice,” 73-98</p> <p>Ruth Wilson Gilmore, “in the shadow of the shadow state,” in <i>The Revolution Will Not Be Funded</i> (2007), [11 pages]</p> <p>Madonna Thunder Hawk, “native organizing before the non-profit industrial complex,” in <i>The Revolution Will Not Be Funded</i> (2007), [6 pages]</p> <p>Mariame Kaba, “Rekia Boyd and #FireDanteServin: An Abolitionist Campaign in Chicago,” in <i>We Do This ‘Til We Free Us’ Abolitionist Organizing and Transforming Justice</i> (2021), [4 pages]</p> <p>Watch Janey Starling &amp; Seyi Falodun-Liburd, “<a href="#">How collective care can change society</a>,” TEDxLondonWomen (2023), [~12 minutes]</p>	Community Service Learning Log
6 Collaborative Arts, Group Writing, and Community-		<p>bell hooks and Ron Scapp, “Collaboration,” in <i>Teaching Critical Thinking</i> (2010), [5 pages]</p> <p><i>Recommended:</i> UNC Chapel Hill Writing Center, “Group Writing,” [10 pages]</p>	





Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
Based Storytelling for Social Justice	<b>Feb. 18th</b>	<p>Pamela Hagg, “Too Much Just Put There: Dealing with Source Material,” in <i>Revise: The Scholar-Writer’s Essential Guide</i> (2021), 146-176</p> <p>We Charge Genocide, “Police Violence Against Chicago’s Youth of Color,” (2014), 1-13</p> <p>Angela Y. Davis et al., “Abolition,” in <i>Abolition. Feminism. Now.</i> (2022), [24 pages]</p> <p>Explore <a href="#">Race, Prison, Justice Arts</a> (Watch Welcome Video; Choose from “Artists” and View Galleries)</p>	<p>Questions for Guest Panelists</p> <p>Community Service Learning Log</p>
		<b>GUEST PANEL</b>	
		<i>Methods Conversation about Collaborative Storytelling for Social Justice</i>	
		<b>SPECIAL GUESTS</b>	
		Hamza J. Berrios (Empowering Descendant Communities) & Truth (Explanations from Exile)	
7		<p>Rubric for Community Service Learning Reflection Essay</p> <p>*Lee Anne Bell, “Stock Stories: Reproducing Racism and White Advantage” 27-43 <b>AND</b> “Concealed Stories: Reclaiming Subjugated Memory and Knowledge,” 44-58</p>	
How to Resist Stock Stories and Recover Concealed Stories			



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
	Feb. 25th	<p>*Kayhan Irani, "Essay #2: Unpacking History Through Place-Based Learning," in <i>Storytelling for Social Justice</i>, 62-65</p> <p>Darnella Davis, "Allotment," in <i>Untangling a Red, White, and Black Heritage</i> (2018), 1-9</p> <p>James Baldwin, "An Open Letter to My Sister, Angela Davis," (November 19, 1970), [3 pages] <b>AND</b> Ericka Huggins, "Poems from Prison," in <i>If They Come in the Morning: Voices of Resistance</i> (1971), [9 pages]</p> <p>Explore the <a href="#">American Prison Writing Archive</a> (Read About the Archive; Close-Read 2 Short Essays)</p>	<p>Mid-Semester Feedback Form</p> <p>Community Service Learning Log</p>
8 How to Tell Personal and Communal Stories about Resistance, Emergence, and Transformation		<p>*Lee Anne Bell, "Resistance Stories: Drawing on Antiracism Legacies to Map the Future," 70-81 <b>AND</b> "Emerging/Transforming Stories: Challenging Racism in Everyday Life," 89-100</p> <p><i>Recommended:</i> *Susan M. Glisson, "Essay #4: Community Storytelling for Racial Reconciliation," in <i>Storytelling for Social Justice</i>, 84-88</p> <p>Phillip Lopate, "The Personal Essay and the First-Person Character," 78-81 <b>AND</b> Deneen L. Brown, "First Person Singular: Sometimes, It Is About You," 81-83 in <i>Telling True Stories: A Nonfiction Writers' Guide</i></p>	



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
	Mar. 4th	<p>(2007)</p> <p>Mikki Kendall, “Gun Violence” <b>AND</b> “Hunger,” <b>AND</b> “Missing and Murdered,” in <i>Hood Feminism: Notes from the Women that a Movement Forgot</i> (2020), 15-46, 147-158</p> <p>Explore <a href="#">Prison Journalism Project: Women in Prison</a> (Select 1 Story to Close-Read)</p> <p>Explore <a href="#">Right To Write [R2W]</a> (Choose 1 Story to Close-Read)</p>	Community Service Learning Log
<p>9</p> <p>How to Create Counter-Storytelling Communities for Radical Social Change</p>	Mar. 11th	<p>Rubric for Original Storytelling Project Pitch Presentation</p> <p>*Lee Anne Bell, “Cultivating a Counterstorytelling Community: The Storytelling Model in Action,” 111-126</p> <p><i>Recommended:</i> *Susan M. Glisson, “Essay #8: Storytelling Gives the School Soul,” in <i>Storytelling for Social Justice</i>, 139-141</p> <p><i>Recommended:</i> Listen to Lee Anne Belle on Creating a Counterstorytelling Community at the 2011 Rural Sites Network Conference [<a href="#">Start Video</a> at 12:08 and End Video at 17:18]</p> <p>Adjoa Florência Jones de Almeida, “Radical Social Change,” in <i>The Revolution Will Not Be Funded</i> (2007), [10 pages]</p>	<p><b>Original Storytelling Project Outline</b></p> <p>Questions for Guest Panelists</p> <p>Community Service Learning Log</p>



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
		Alisa Bierria, Communities Against Rape and Abuse (CARA), “pursuing a radical antiviolence agenda inside/outside a non-profit structure,” in <i>The Revolution Will Not Be Funded</i> (2007), [12 pages]	
		Explore <a href="#">Comic Books from The Real Cost of Prisons Project</a> (Select 1 Comic to Close-Read)	
		GUEST PANEL	
		<i>Community Conversation about Counterstorytelling for Radical Social Change</i>	
		SPECIAL GUESTS	
		Elizabeth Ruckus & Eli Patterson (formerly Black and Pink MA; currently Abolitionist Mail Project)	
10 SPRING BREAK	NO CLASS		
11 Fictional and Non-Fictional Storytelling for Transforming Justice		bell hooks, “Telling the Story,” in <i>Teaching Critical Thinking</i> , (2010), [5 pages]  Mariame Kaba, “Justice: A Short Story,” (October 2015), in <i>We Do This ‘Til We Free Us: Abolitionist Organizing and Transforming Justice</i> (2021), [3 pages]	



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
	<b>Mar. 25th</b>	<p>Monique Morris, "Learning on Lockdown," in <i>Pushout: The Criminalization of Black Girls in Schools</i> (2016), [35 pages]</p> <p>Watch <i>Pushout: The Criminalization of Black Girls in Schools</i> <a href="#">Documentary on Kanopy</a></p> <p>Bettina L. Love, "Mattering," in <i>We Want To Do More Than Survive: Abolitionist Teaching and the Pursuit of Educational Freedom</i> (2019), 42-68</p> <p><i>Recommended:</i> Monique Morris, "Appendix B: Alternatives to Punishment," in <i>Pushout: The Criminalization of Black Girls in Schools</i> (2016), [21 pages]</p>	<p>Questions for Guest Panelists</p> <p>Community Service Learning Log</p>
		<b>GUEST PANEL</b>	
		<i>Community Conversation about Restorative Justice and Transformative Justice</i>	
		<b>SPECIAL GUESTS</b>	
		Ron Leftwich & Haden Smiley	
12 Community-Centered Approaches to Preserving and Presenting Digital		<p>*Stephanie Y. Evans, "Community: Public Practice," 125-155 <b>AND</b> "Institution: Political Practice," 157-179</p> <p><i>Recommended:</i> Donald A. Ritchie, "Preserving Oral History in Archives and Libraries," 155-187, <b>AND</b> "Presenting Oral History," 222-251</p>	



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
Projects for Social Justice	Apr. 1st	<p>in <i>Doing Oral History: A Practical Guide</i>, (2nd. ed., 2003)</p> <p>Jarrett M. Drake, “Expanding #ArchivesForBlackLives to Traditional Archival Repositories,” (2016), [19 pages] <b>AND</b> Archives for Black Lives in Philly, “Statement of Principles,” (2017), [~2 pages]</p> <p>Explore <a href="#">The Visiting Room</a> (Choose 2-4 Videos)</p> <p>Explore <a href="#">Behind the Wire</a> (Choose at least 1 Read &amp; at least 1 Listen)</p> <p><i>Recommended:</i> Browse the <a href="#">After Violence Archive</a> (Take notes on digital display, content, etc.)</p>	<p><b>Black Feminist Storytelling Methods Paper</b></p> <p>Community Service Learning Log</p>
13 Practicing Wellness and Mutual Aid in Storytelling Projects for Social Justice	Apr. 8th	<p>*Stephanie Y. Evans, “Conclusion,” <b>AND</b> “Coda,” 181-205</p> <p>Experience Kimine Mayuzumi, “<a href="#">5 minute guided meditation before writing</a>,” (2017) <b>AND</b> “<a href="#">3-minute guided meditation after writing</a>,” (2023) [<b>Please Note:</b> <i>Alternative assignment without Meditation is available upon request.</i>]</p> <p>Dean Spade, “Solidarity Not Charity: Mutual Aid for Mobilization and Survival,” (2020), [17 pages]</p> <p>Morgan Bassichis, Alexander Lee, Dean Spade, “Building an Abolitionist Trans and Queer Movement With Everything We’ve Got,” (2011), [17 pages]</p>	<p><b>Community Service Learning Reflection Essay</b></p> <p>Questions for Guest Panelists</p>



Week	Date	Listening and Reading Assignments Due	Writing Assignments Due
		<b>GUEST PANEL</b>	
		<i>Community Conversation about Mutual Aid and Storytelling for Social Justice Behind Bars</i>	
		<b>SPECIAL GUESTS</b>	
		C. Shekinah African (Stitch for Life) & Al-Ameen Patterson (African American Coalition Committee)	
14 Original Storytelling Project Pitch Presentations <i>No Class This Week</i>	Apr. 13th	<b>Groups A &amp; B: Original Storytelling Project Pitch Presentations</b>	Questions for Student Groups A & B
	Apr. 15th	<b>Groups C &amp; D: Original Storytelling Project Pitch Presentations</b>	Questions for Student Groups C & D
15	Apr. 22nd	<b>Presentation Debrief Celebration: Class Q&amp;A and Feedback Session on Pitch Presentations</b>	End of Semester Feedback Form



## **HIST 5081: Public History for Prison Abolition** **Black Feminist Methods in African American History**

Image of *The Storyteller* by Kathleen Atkins Wilson, (ca. 2020)

### **Class Meetings:**

Wednesdays:  
12:45-3:45 p.m.

### **Class Location:**

TBA

### **Professor**

**DeAnza A. Cook**

**Office:** 169 Dulles Hall

### **Office Hours:**

By Appointment

### **Email:**

[cook.2167@osu.edu](mailto:cook.2167@osu.edu)



### **Course Description**

How do storytellers craft captivating narratives about tough topics most relevant to social justice issues in our past and present? This seminar equips graduate students and advanced undergraduates with cutting-edge tools for creating community-engaged scholarship for social justice by exploring effective storytelling models and public writing strategies championed by Black feminist scholars, community-based artists and educators, as well as oral historians, transformative justice activists, and imprisoned intellectuals. This course offers a broad introduction to past and present approaches to African American storytelling as part of social movements spawned from the era of chattel slavery to the age of mass incarceration. It invites students to engage with guest speakers during class discussions on best practices for producing scholarly storytelling projects in collaboration with communities most affected by academic research. We will focus on how to tell true stories about resistance, resilience, and remembrance in the face of tremendous obstacles to documenting and disseminating counternarratives about institutional injustices and social oppression. Ultimately, this class prepares students to embark on storytelling initiatives that speak to their intellectual interests by providing applicable frameworks for designing and completing collaborative scholarly projects in concert with community partners.

### **Land Acknowledgement**

We acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. The university resides on land ceded in the 1795 Treaty of Greenville and acquired through forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, we honor the resiliency of these tribal nations and recognize the historical contexts that continually affect the Indigenous peoples of this land.

### **Labor Acknowledgement** (Source: Dr. TJ Stewart, *Diverse: Issues in Higher Education*)



We acknowledge that much of what we know of this country today, including its culture, economic growth, and development throughout history, has been made possible by the labor of enslaved Africans and their descendants who suffered the horror of the transatlantic trafficking of Black people, chattel slavery, and Jim Crow. We are indebted to their labor and their sacrifice, and we acknowledge the tremors of that violence throughout the generations and the resulting impact that can still be felt and witnessed today.

### **Diversity Statement**

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment.

### **Course Learning Objectives**

Successful students in this course will:

- ★ Gain a deeper understanding of how to apply social justice-oriented oral history methods and how to use community-engaged storytelling techniques for generating original scholarship
- ★ Study and learn ethical approaches of documenting, preserving, and publishing oral histories and community-based storytelling projects on relevant social issues affecting global society
- ★ Analyze social justice scholarship and recent literature oral history and academic writing, as well as explore diverse examples of past storytelling project models created by scholar-activists
- ★ Experiment with community service learning practices that sharpen essential skills for engaging in highly collaborative projects rooted in communities most affected by research
- ★ Develop an original idea for a community-engaged storytelling project that speaks to shared intellectual interests and relevant social justice issues affecting a vulnerable community today

### **Course Assignments**

Presence & Participation	20%
Black Feminist Storytelling Methods Paper	15%
Community Service Learning Reflection Essay	15%
Community Service Learning Assignment	20%
Original Storytelling Project Outline	10%
Original Storytelling Project Pitch Presentation	20%

### **Course Requirements**

Successful students in this course will complete the following requirements and assignments in accordance with grading guidelines:

**Presence & Participation:** Coming and contributing to class meetings is essential to doing well in this course. Your grade will be based on the consistency of your presence in class and the quality of your participation in discussions each week. All students are required to speak respectfully during discussions and avoid using harmful or offensive language. Planned (excused) absences should be communicated and confirmed in advance as much as possible. Unexpected (unexcused) absences must be addressed as soon as possible to avoid losing grade points.

**Note about Assigned Readings:** This course is reading, writing, and speaking intensive in order to enrich student's critical literacy skills, such as close-reading, critical thinking, persuasive writing, and public speaking. Because we will examine course readings together in detail during class, students are required to **complete all assigned readings before the beginning of every class meeting**. With the exception of one of the required course texts listed below (***see Required Books***), all articles and chapter readings will be made available to you and uploaded to our course website on Carmen as downloadable pdfs (***see Course Website***). **Please review the Course Readings & Assignment Schedule section of this syllabus to see which readings are due before each class session.** Do your best to read texts closely and take notes as you read to prepare for class discussions. Please let me know if you are having trouble completing required readings.

**Black Feminist Storytelling Methods Paper: (18-22 pages; double-spaced; 12 point font)**

By Week Twelve, students will write and submit a methods paper discussing 5-8 key strategies, ethical principles, social justice frameworks, or community engagement techniques designed and practiced by Black feminist writers and storytellers for social justice. For each key strategy, explain its origins, evolution, and applications in academic and community settings. Describe how scholars and activists have experimented with and adapted each strategy to accomplish specific storytelling goals. Highlight how each strategy challenges traditional forms and conventional methods of storytelling in society. Students are strongly encouraged to select methods discussed in course materials and class discussions. Please make an office hours appointment with me to discuss the use of other source materials not presented in class. Papers should be doubled spaced and written in 12 point font. Papers should not exceed 22 pages and should be no shorter than 18 pages. Papers will be graded based on the following criteria: (1) **Argument**: Does the author present a clear and convincing stance or thesis statement on Black Feminist Storytelling methods? (2) **Accuracy**: Are the arguments and evidence presented correct, persuasive, and appropriate? (3) **Evidence**: Does the author make deliberate and sufficient use of primary and secondary sources to explain 5-8 key storytelling strategies relating to class readings and discussions? (4) **Analysis**: Does the author thoroughly investigate and contextualize the development and significance of 5-8 key storytelling strategies relating to class readings and discussions? (5) **Structure/Style**: Does the author organize their thoughts and ideas in a logical and coherent way, carefully eliminating grammatical errors?

**Community Service Learning Reflection Essay: (8-12 pages; double-spaced; 12 point font)**

*Building Beloved Communities: An Animated Archive on Public Safety, Food Security, and Civic Power in Boston* is a community-engaged research project led by Professors DeAnza Cook, Jared Grant, and Victor St. John at OSU in partnership with Healing Our Land, Inc. and Roxbury Community College in Boston, Massachusetts. As part of this course, students will contribute to ongoing storytelling and storymapping projects organized by *Building Beloved Communities's* Digital Archive Advisory Committee. By Week Thirteen, students will write and submit a reflection essay assessing their personal learning experience as creators and contributors for the *Building Beloved Communities* project throughout the course. This reflective writing assignment invites students to critically analyze their educational growth and development as storytellers and digital content creators; explain major insights and important lessons learned as a result of producing digital oral history exhibits and storytelling maps; describe challenges or difficulties faced while engaging with academic and community collaborators; self-assess their learning and skills building in collaborative, community-based knowledge production throughout the semester through deep personal reflection.

Essays should be doubled spaced and written in 12 point font. Essays should not exceed 12 pages and should be no shorter than 8 pages. Essays will be graded based on the following criteria: (1) Critical Thinking: How effectively does the author self-assess their own assumptions and knowledge about storytelling before taking the course and evaluate their engagement with new or alternative modes of thinking as a result of their Community Service Learning experience? (2) Critical Analysis: How carefully does the author examine their learning experience using relevant examples gained from their Community Service Learning experience? (3) Evidence: Does the author describe in detail their individual and collective contributions to the *Building Beloved Communities* project? Does the author make deliberate and sufficient use of course content (i.e readings and discussions) to illustrate the significance or impact of their Community Service Learning experience? Does the author examine their learning process holistically and state specifically when/how newly acquired knowledge or altered existing knowledge shaped their experience overall in the course? (4) Structure/Style: Does the author organize their thoughts and ideas in a logical and coherent way, carefully eliminating grammatical errors?

**Community Service Learning Assignment: (minimum 2 hours per week for 10 weeks)**

For ten weeks (Weeks Three through Twelve), students will complete at least 2 community service learning hours as part of the *Building Beloved Communities* project. Service learning opportunities include: creating digital content for the animated archive, assisting with storytelling session event planning and facilitation, developing social justice educational materials for community engagement events, etc. As part of their 2-hour requirement, students will meet in small teams and with the Digital Archive Advisory Committee to coordinate, assign, and debrief weekly tasks. Ideally, students will dedicate no more than 1 hour to planning meetings with peers and community partners and 1 hour to completing assigned tasks. Each week, students must submit an up-to-date **Community Service Learning Log (see Course Assignment Schedule below)** that includes the following information: (1) One-sentence summaries of all assigned tasks that you completed that week; (2) List of Names of all collaborators you worked with during the week; (3) Any questions, concerns, or reflective feedback you have relating to your Community Service Learning experience.

**How this Virtual Community Service Experience will work:**

During this ten-week period time, students meet weekly via Zoom with one of two community partners based in Boston to develop digital research projects centered on one of three core themes of the course: public safety, food security, and civic power. Prior to beginning their work with community partners, students will participate in a series of in-class community conversations with Boston-based community partners to introduce the purpose and scope of the Building Beloved Communities digital archive and story mapping for social justice project. This orientation will include a detailed discussion of the Community Service Learning Agreement for the course, which covers project guidelines regarding ethical expectations and community engagement requirements for student contributors. During the first two weeks, the instructor and community partners will train students on how to analyze archival materials provided by Roxbury Community College (RCC) Library and how to create digital exhibits for future publication on Healing Our Land, Inc. (HOLI)'s website. Using templates designed in collaboration with community partners, students will work for the remaining eight weeks independently on individual tasks as well as in small groups to complete digital research work in consultation with RCC and HOLI collaborators. Weekly check-ins with the instructor and community partners during this period will ensure sustained student engagement with community partners throughout the digital research and exhibit design process. Each week, students will summarize their work and reflect on their progress as part of their Community Service Learning Log assignment. In addition, students will complete a mid-semester feedback form about their community-engaged learning experience halfway through the course as well as an end of semester feedback form.

**Original Storytelling Project Outline: (4 pages; double-spaced; 12 point font)**

By Week Nine, students are required to share and submit a short outline of their Original Storytelling Project Pitch Presentation for instructor and peer feedback. Students should choose a storytelling project idea inspired by course content that speaks to them. Your idea does not have to be related to a future, past, or ongoing storytelling project, but it may be. Project ideas must be realistic, relevant, and community-engaged and demonstrate a sophisticated knowledge of process, goals, and ethics. Students are highly encouraged to pitch ideas relating to the *Building Beloved Communities* project. Outlines must include the following information: (1) Attention Grabbing Opening paragraph introducing your storytelling idea and background information about key storytelling methods; community engagement strategies; and preservation and publication processes in accordance with best practices for producing community-engaged scholarship; (2) Collaborative Mission, Vision, & Work Plan summarizing a timeline of crucial steps for project design, development, and execution with specific roles and responsibilities for academic and community collaborators. Craft a mission statement and a vision statement for your project. Reflect on the purpose, audience, and goals of your project. Explain how language, arguments, and evidence will be presented through storytelling. Be detailed about how your project idea addresses relevant social justice issues in communities today; (3) 2-3 Storytelling Project Examples to be analyzed in your pitch presentation as exemplary models to guide and inform collaborators on how to actualize the mission and vision of your storytelling project idea. For each example, describe its methodical relevance and significance as it relates to major themes and debates discussed in assigned readings and covered in class. Explain where each example comes from and summarize important information presented in your selected models. Point out any connections or differences between models. Choosing models from course content is highly recommended and encouraged, but not required. Please make an office hours appointment with me to discuss the use of outside models not covered in class.

### **Original Storytelling Project Pitch Presentation: (10 minute maximum!)**

During Weeks Fourteen and Fifteen, students will give a short presentation pitching their storytelling project idea for audience feedback. Pitch presentations must include (1) a clear mission and vision statement for the project; (2) an actionable and feasible work plan that collaboratively engages diverse stakeholders and describes individual and collective roles and responsibilities for completing the project; (3) multiple storytelling project examples of successful models that inspired your storytelling project idea; (4) clear calls to action for starting and sustaining your project idea and detailed explanations of the significance, impact, and relevance of your project for directly-affected communities today. Students will answer questions at the end of their presentation about their storytelling project idea and selected models. Presentations that exceed the time limit will lose grade points. Students are highly encouraged to **practice** their presentations **beforehand** with a friendly audience. You're welcome to discuss presentation outlines with me during Office Hours in advance of the deadline. Presentations will be graded according to the criteria below: Structure/Content: Strong Introduction, Logical Use of Relevant Evidence/Examples, Cohesive Progression of Creative Ideas, Clear Takeaways/Calls to Action, Strong Conclusion; Language: Clarity, Originality, Inclusive Vocabulary, Engaging Tone; Mechanics: Pacing and Timing, Audibility and Enunciation, Vocal and Physical Presence; Avoiding filler words (e.g. "uhh" and "umm"); Delivery: Confident Voice, Effective Posture and Power Poses, Eye Contact and Intentional Body Movements; Audience Engagement: Acknowledge and engage with audience members, Captivate the audience's attention, Listen actively to commentary, Respond meaningfully to audience questions.

### **Grading Scale**

Letter grades are determined based on a 100-point scale: **A** = Exceptional; **B** = Above Average; **C** = Minimally Meets Requirements; and **D** = Does Not Meet Requirements.

A:	93 and above	B-:	80-82.9	D+:	67 -69.9
A-:	90-92.9	C+:	77-79.9	D:	60-66
B+:	87-89.9	C:	73-76.9	E:	below 60
B:	83-86.9	C-:	70-72		

## Required Books

- ★ Stephanie Y. Evans, *Black Feminist Writing: A Practical Guide to Publishing Academic Books*, (SUNY Press, 2024). Physical copies of this text may be available for purchase on [SUNY Press](#), [AbeBooks](#), [Amazon](#), and [ThriftBooks](#). Prices range from about \$15 to \$25.
- ★ Lee Anne Bell, *Storytelling for Social Justice: Connecting Narrative and the Arts in Antiracist Teaching*, 2nd edition, (Routledge, 2020). A digital version of this book is free and available to you via [OSU Libraries](#). Physical copies of this text may be available for purchase on [AbeBooks](#), [Amazon](#), [Ebay](#) and [ThriftBooks](#). Prices range from about <\$10 to \$35.

## Course Readings & Assignment Schedule

WEEK ONE	<ul style="list-style-type: none"> <li>★ What is the purpose of storytelling for social justice?</li> <li>★ Why does storytelling for social justice matter?</li> <li>★ How do storytellers for social justice create counterstories?</li> </ul>
ASSIGNMENTS	CLASS SESSION #1
READING DUE	<p><b>Class Syllabus</b></p> <p>bell hooks, “Talking Race and Racism,” in <i>Teaching Community</i> (2003), [16 pages]</p> <p>James Miles, “Historical silences and the enduring power of counter storytelling,” (2019), 253-259</p> <p>Read and Listen to Audre Lorde, “The Transformation of Silence into Language and Action,” 40-44, (1977) [~11 minute <a href="#">Audio Video</a>]</p> <p>*Stephanie Y. Evans, “Preface: Time to Think,” xi-xvi <b>AND</b> “Introduction: Academic Stress,” 1-22</p> <p>*Lee Anne Bell, “Introduction to the Second Edition,” 1-6</p> <p><i>Recommended:</i> United Way, “Storytelling for Social Justice,” [3 pages]</p> <p><i>Recommended:</i> Efua Andoh, “Why Inclusive Language Matters,” (2022), [4 pages]</p> <p><i>Recommended:</i> “APA Style Brief Guide to Bias Free and Inclusive Language,” (2023), [1 page]</p>
WRITING DUE	★ Course Syllabus Review Sheet

WEEK TWO	<ul style="list-style-type: none"> <li>★ What does community-engaged scholarship and social justice education mean?</li> <li>★ What are the principles and practices of the storytelling project model?</li> <li>★ How do storytellers for social justice document and share untold stories?</li> </ul>
ASSIGNMENTS	CLASS SESSION #2

READING DUE	<b>Cook et al., “Building Beloved Communities Project Overview,” [1 page]</b>
	“Community-Engaged Scholarship,” [5 pages]
	Voices of Witness, “Ethical Storytelling Principles,” [2 pages] <b>AND</b> “Trauma-Informed Storytelling Practices,” [3 pages]
	Lee Anne Bell, “Theoretical Foundations for Social Justice Education,” (2016), [26 pages]
	*Lee Anne Bell, “Critical Teaching/Learning About Racism Through Story and the Arts: Introducing the Storytelling Project Model,” 7-26  <i>Recommended:</i> Lee Anne Bell, “The Story of the Storytelling Project: An Arts-Based Race and Social Justice Curriculum,” (2009), 107-117  Cynthia Tobar, “Documenting the Untold Stories of Feminist Activists at Welfare Rights Initiative: A Digital Oral History Archive Project,” (2014), 11-20  Explore <a href="#">Linnentown</a> (Read Introduction; Listen to Virtual Walking Tour; Read “Resistance” Section)
WRITING DUE	<ul style="list-style-type: none"> <li>★ <b>Questions for Guest Panelists</b></li> <li>★ <b>Community Service Learning Agreement</b></li> </ul>
GUEST PANEL	<b><i>Data Presentation on the Building Beloved Communities Project</i></b>
	<b><u>SPECIAL GUESTS:</u></b> Prof. Jared Grant, Prof. Victor St. John, & Felipe Caro Lopez

<b>WEEK THREE</b>	<ul style="list-style-type: none"> <li>★ <b>What is social justice oral history work? What is the purpose of public history?</b></li> <li>★ <b>How do storytellers set up and sustain social justice oral history projects?</b></li> <li>★ <b>How does social justice oral history challenge traditional storytelling methods?</b></li> </ul>
<b>ASSIGNMENTS</b>	<b>CLASS SESSION #3</b>
READING DUE	Donald A. Ritchie, “Introduction,” [7 pages] <b>AND</b> “Appendix 1 & 2” (2003), [8 pages]
	<i>Recommended:</i> Donald A. Ritchie, “An Oral History of Our Time,” in <i>Doing Oral History: A Practical Guide</i> , (2nd. ed., 2003), 19-46
	OHA Social Justice Task Force, “Guidelines for Social Justice Oral History Work,” [20 pages]
	Keeanga-Yamahtta Taylor, “Introduction,” “Combahee River Collective Statement,” <b>AND</b> “Barbara Smith,” 1-69 in <i>How We Get Gree: Black Feminism and the Combahee River Collective</i> , (2017)
	adrienne marie brown, “Opening,” [10 pages] <b>AND</b> “Facilitation as Experiments in Culture Creation,” [5 pages] in <i>Holding Change: The Way of Emergent Strategy Facilitation</i> (2021)
	Explore <a href="#">The Story Telling &amp; Organizing Project (STOP)</a> (Read webpage; Listen to “Sample Stories”)
	Explore <a href="#">STOP Stories on the Creative Interventions</a> (Choose 2 stories)
WRITING DUE	<ul style="list-style-type: none"> <li>★ <b>Questions for Guest Panelists</b></li> <li>★ <b>Community Service Learning Log</b></li> </ul>
GUEST PANEL	<b><i>Community Conversation about the Building Beloved Communities Project</i></b>
	<b><u>SPECIAL GUESTS:</u></b> Ralph Holley (RCC) & Pastor Franklin Hobbs (HOLI)

<b>WEEK FOUR</b>	<ul style="list-style-type: none"> <li>★ <b>How do storytellers for social justice facilitate intimate conversations?</b></li> <li>★ <b>What are strategic methods and ethical approaches to interviewing individuals?</b></li> <li>★ <b>What interviewing techniques do storytellers use to talk about social justice?</b></li> </ul>
<b>ASSIGNMENTS</b>	<b>CLASS SESSION #4</b>

READING DUE	<b>Rubric for Black Feminist Storytelling Methods Paper</b>
	Immigrants Rising, “Storytellers Bill of Rights,” [1 page]
	adrienne marie brown, “What Is and Isn’t Facilitation,” [2 pages] <b>AND</b> “Creating More Possibilities Facilitation,” [9 pages] in <i>Holding Change: The Way of Emergent Strategy Facilitation</i> (2021)
	Isabel Wilkerson, “Interviewing: Accelerated Intimacy,” in <i>Telling True Stories: A Nonfiction Writers’ Guide</i> (2007), 30-35
	<i>Recommended:</i> Donald A. Ritchie, “Conducting Interviews,” in <i>Doing Oral History: A Practical Guide</i> , (2nd. ed., 2003), 84-109
WRITING DUE	Mariame Kaba, “Everything Worthwhile Is Done with Other People: Interview by Eve L. Ewing,” in <i>We Do This ‘Til We Free Us</i> (2021), [5 pages]
	Read elly kalfus, “Ballots Over Bars: The Fight for A Voice,” (2018), [25 pages] <b>AND</b> Listen to <a href="#">Ballots Over Bars: An Oral History of Incarcerated People’s Fight for the Right to Vote in Massachusetts</a> (2018) [Listen to Tracks 1-8]
GUEST SPEAKER	★ Questions for Guest Speaker
	★ Community Service Learning Log
GUEST SPEAKER	<b>Methods Conversation about Social Justice Oral History Work</b>
	<b>SPECIAL GUEST:</b> elly kalfus

WEEK FIVE	★ What is the purpose of Black feminist writing and collective self-care practices? ★ How do storytellers for social justice find their voice and make arguments? ★ How do storytellers for social justice make arguments for social change?
ASSIGNMENTS	CLASS SESSION #5
READING DUE	*Stephanie Y. Evans, “Regenerative Writing,” 23-46 <b>AND</b> “Voice: Personal Practice,” 47-72 <b>AND</b> “Argument: Professional Practice,” 73-98
	Ruth Wilson Gilmore, “in the shadow of the shadow state,” in <i>The Revolution Will Not Be Funded</i> (2007), [11 pages]
	Madonna Thunder Hawk, “native organizing before the non-profit industrial complex,” in <i>The Revolution Will Not Be Funded</i> (2007), [6 pages]
	Mariame Kaba, “Rekia Boyd and #FireDanteServin: An Abolitionist Campaign in Chicago,” in <i>We Do This ‘Til We Free Us</i> ” <i>Abolitionist Organizing and Transforming Justice</i> (2021), [4 pages]
	Watch Janey Starling & Seyi Falodun-Libur, “ <a href="#">How collective care can change society</a> ,” TEDxLondonWomen (2023), [~12 minutes]
WRITING DUE	★ Community Service Learning Log

WEEK SIX	★ What is the purpose of collaborative writing and community-based storytelling? ★ How do storytellers deal with source materials to make persuasive arguments? ★ How do storytellers for social justice use art and historical evidence?
ASSIGNMENTS	CLASS SESSION #6
READING DUE	bell hooks and Ron Scapp, “Collaboration,” in <i>Teaching Critical Thinking</i> (2010), [5 pages]
	<i>Recommended:</i> UNC Chapel Hill Writing Center, “Group Writing,” [10 pages]
	Pamela Hagg, “Too Much Just Put There: Dealing with Source Material,” in <i>Revise: The Scholar-Writer’s Essential Guide</i> (2021), 146-176



	<p>We Charge Genocide, “Police Violence Against Chicago’s Youth of Color,” (2014), 1-13</p> <p>Angela Y. Davis et al., “Abolition,” in <i>Abolition. Feminism. Now.</i> (2022), [24 pages]</p> <p>Explore <a href="#">Race, Prison, Justice Arts</a> (Watch Welcome Video; Choose from “Artists” and View Galleries)</p>
WRITING DUE	<ul style="list-style-type: none"> <li>★ Questions for Guest Panelists</li> <li>★ Community Service Learning Log</li> </ul>
GUEST PANEL	<b><i>Methods Conversation about Collaborative Storytelling for Social Justice</i></b>
	<b><u>SPECIAL GUESTS:</u></b> Hamza J. Berrios & Truth (Explanations from Exile)

WEEK SEVEN	<ul style="list-style-type: none"> <li>★ How does the storytelling process impact both communities and storytellers?</li> <li>★ What are stock stories and concealed stories? How do they shape society?</li> <li>★ How do storytellers resist stock stories and recover concealed stories?</li> </ul>
ASSIGNMENTS	<b>CLASS SESSION #7</b>
READING DUE	<p><b>Rubric for Community Service Learning Reflection Essay</b></p> <p>*Lee Anne Bell, “Stock Stories: Reproducing Racism and White Advantage” 27-43 <b>AND</b> “Concealed Stories: Reclaiming Subjugated Memory and Knowledge,” 44-58</p> <p>*Kayhan Irani, “Essay #2: Unpacking History Through Place-Based Learning,” in <i>Storytelling for Social Justice</i>, 62-65</p> <p>Darnella Davis, “Allotment,” in <i>Untangling a Red, White, and Black Heritage</i> (2018), 1-9</p> <p>James Baldwin, “An Open Letter to My Sister, Angela Davis,” (November 19, 1970), [3 pages]  <b>AND</b> Ericka Huggins, “Poems from Prison,” in <i>If They Come in the Morning: Voices of Resistance</i> (1971), [9 pages]</p> <p>Explore the <a href="#">American Prison Writing Archive</a> (Read About the Archive; Close-Read 2 Short Essays)</p>
WRITING DUE	<ul style="list-style-type: none"> <li>★ Mid-Semester Feedback Form</li> <li>★ Community Service Learning Log</li> </ul>

WEEK EIGHT	<ul style="list-style-type: none"> <li>★ What are resistance and emerging/transforming stories? Why do they matter?</li> <li>★ How do storytellers for social justice tell stories about themselves?</li> <li>★ How do storytellers for social justice tell stories about vulnerable communities?</li> </ul>
ASSIGNMENTS	<b>CLASS SESSION #8</b>
READING DUE	<p>*Lee Anne Bell, “Resistance Stories: Drawing on Antiracism Legacies to Map the Future,” 70-81 <b>AND</b> “Emerging/Transforming Stories: Challenging Racism in Everyday Life,” 89-100</p> <p><i>Recommended:</i> *Susan M. Glisson, “Essay #4: Community Storytelling for Racial Reconciliation,” in <i>Storytelling for Social Justice</i>, 84-88</p> <p>Phillip Lopate, “The Personal Essay and the First-Person Character,” 78-81 <b>AND</b> Deneen L. Brown, “First Person Singular: Sometimes, It Is About You,” 81-83 in <i>Telling True Stories: A Nonfiction Writers’ Guide</i> (2007)</p> <p>Mikki Kendall, “Gun Violence” <b>AND</b> “Hunger,” <b>AND</b> “Missing and Murdered,” in <i>Hood Feminism: Notes from the Women that a Movement Forgot</i> (2020), 15-46, 147-158</p> <p>Explore <a href="#">Prison Journalism Project: Women in Prison</a> (Select 1 Story to Close-Read)</p> <p>Explore <a href="#">Right To Write [R2W]</a> (Choose 1 Story to Close-Read)</p>



WRITING DUE	★ <b>Community Service Learning Log</b>
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WEEK NINE	★ <b>What is a counterstorytelling community? How do they work together?</b> ★ <b>How do storytellers tell counterstories about social justice movements?</b> ★ <b>How do storytellers make arguments through creative storytelling?</b>
ASSIGNMENTS	<b>CLASS SESSION #9</b>
READING DUE	<b>Rubric for Original Storytelling Project Pitch Presentation</b>  *Lee Anne Bell, “Cultivating a Counterstorytelling Community: The Storytelling Model in Action,” 111-126  <i>Recommended:</i> *Susan M. Glisson, “Essay #8: Storytelling Gives the School Soul,” in <i>Storytelling for Social Justice</i> , 139-141  <i>Recommended:</i> Listen to Lee Anne Belle on Creating a Counterstorytelling Community at the 2011 Rural Sites Network Conference [ <a href="#">Start Video</a> at 12:08 and End Video at 17:18]  Adjoa Florência Jones de Almeida, “Radical Social Change,” in <i>The Revolution Will Not Be Funded</i> (2007), [10 pages]  Alisa Bierria, Communities Against Rape and Abuse (CARA), “pursuing a radical antiviolence agenda inside/outside a non-profit structure,” in <i>The Revolution Will Not Be Funded</i> (2007), [12 pages]  Explore <a href="#">Comic Books from The Real Cost of Prisons Project</a> (Select 1 Comic to Close-Read)
WRITING DUE	★ <b>Original Storytelling Project Outline</b> ★ <b>Questions for Guest Panelists</b> ★ <b>Community Service Learning Log</b>
GUEST PANEL	<b><i>Community Conversation about Counterstorytelling for Radical Social Change</i></b> <b><u>SPECIAL GUESTS:</u></b> Elizabeth Ruckus & Eli Patterson (Black and Pink; Abolitionist Mail Project)

<b>WEEK TEN</b>
<b><i>SPRING BREAK</i></b>

WEEK ELEVEN	★ <b>How do storytellers use fiction and non-fiction writing for social justice?</b> ★ <b>How do Black feminist writers make arguments through personal storytelling?</b> ★ <b>How do Black feminist writers advocate for social change through storytelling?</b>
ASSIGNMENTS	<b>CLASS SESSION #11</b>
READING DUE	bell hooks, “Telling the Story,” in <i>Teaching Critical Thinking</i> , (2010), [5 pages]  Mariame Kaba, “Justice: A Short Story,” (October 2015), in <i>We Do This ‘Til We Free Us: Abolitionist Organizing and Transforming Justice</i> (2021), [3 pages]  Monique Morris, “Learning on Lockdown,” in <i>Pushout: The Criminalization of Black Girls in Schools</i> (2016), [35 pages]  Watch <i>Pushout: The Criminalization of Black Girls in Schools</i> <a href="#">Documentary on Kanopy</a>  Bettina L. Love, “Mattering,” in <i>We Want To Do More Than Survive: Abolitionist Teaching and the Pursuit of Educational Freedom</i> (2019), 42-68  <i>Recommended:</i> Monique Morris, “Appendix B: Alternatives to Punishment,” in <i>Pushout: The</i>

	<i>Criminalization of Black Girls in Schools</i> (2016), [21 pages]
WRITING DUE	★ Questions for Guest Panelists ★ Community Service Learning Log
GUEST PANEL	<b><i>Community Conversation about Restorative Justice and Transformative Justice</i></b> <b><u>SPECIAL GUESTS:</u></b> Ron Leftwich & Haden Smiley

WEEK TWELVE	★ How do Black feminist writers practice community engagement? ★ How do storytellers navigate through and overcome institutional politics? ★ How do storytellers for social justice preserve and present oral histories?
ASSIGNMENTS	<b>CLASS SESSION #12</b>
READING DUE	*Stephanie Y. Evans, “Community: Public Practice,” 125-155 <b>AND</b> “Institution: Political Practice,” 157-179  <i>Recommended:</i> Donald A. Ritchie, “Preserving Oral History in Archives and Libraries,” 155-187, <b>AND</b> “Presenting Oral History,” 222-251 in <i>Doing Oral History: A Practical Guide</i> , (2nd. ed., 2003)  Jarrett M. Drake, “Expanding #ArchivesForBlackLives to Traditional Archival Repositories,” (2016), [19 pages] <b>AND</b> Archives for Black Lives in Philly, “Statement of Principles,” (2017), [~2 pages]  Explore <a href="#">The Visiting Room</a> (Choose 2-4 Videos)  Explore <a href="#">Behind the Wire</a> (Choose 1 Read; 1 Listen)  <i>Recommended:</i> Browse the <a href="#">After Violence Archive</a> (Take notes on digital display, content, etc.)
WRITING DUE	★ Black Feminist Storytelling Methods Paper ★ Community Service Learning Log

WEEK THIRTEEN	★ How do Black feminist writers approach writing as a wellness practice? ★ How do social justice organizers care for communities through mutual aid? ★ How does mutual aid promote collective care and challenge harmful narratives?
ASSIGNMENTS	<b>CLASS SESSION #13</b>
READING DUE	*Stephanie Y. Evans, “Conclusion,” <b>AND</b> “Coda,” 181-205  Experience Kimine Mayuzumi, “ <a href="#">5 minute guided meditation before writing</a> ,” (2017) <b>AND</b> “ <a href="#">3-minute guided meditation after writing</a> ,” (2023) <b><u>[Please Note:</u></b> <i>Alternative assignment without Meditation is available upon request.</i>  Dean Spade, “Solidarity Not Charity: Mutual Aid for Mobilization and Survival,” (2020), [17 pages]  Morgan Bassichis, Alexander Lee, Dean Spade, “Building an Abolitionist Trans and Queer Movement With Everything We’ve Got,” (2011), [17 pages]
WRITING DUE	★ Community Service Learning Reflection Essay ★ Questions for Guest Panelists
GUEST PANEL	<b><i>Community Conversation about Mutual Aid and Storytelling for Social Justice Behind Bars</i></b> <b><u>SPECIAL GUESTS:</u></b> C. Shekinah Africa (Stitch for Life) & Al-Ameen Patterson (AACC)

WEEK FOURTEEN	
ASSIGNMENTS	CLASS SESSION #14
PRESENTATION DUE	(GROUP A & B) Presentations and Q&A

WEEK FIFTEEN	
ASSIGNMENTS	CLASS SESSION #15
PRESENTATION DUE	(GROUP C & D) Presentations and Q&A
WRITING DUE	★ End of Semester Feedback Form

### **Course Policies**

**Enrollment:** All students are responsible for officially enrolling in the course by the end of the second week of the semester. Please Note: Department Chairs may not approve requests to add this course after that time.

**Email:** Email is the best way to communicate with me about course-related questions and emergencies. To reach me outside of class about academic or course-related concerns, please contact me via email at [cook.2167@osu.edu](mailto:cook.2167@osu.edu).

**Syllabus Changes:** The syllabus is subject to change. Important changes made to the syllabus will be communicated to students during class or via email.

**Office Hours:** Office Hours are designated times for us to gather to discuss your experience in the course as well as your academic interests. Course-related discussions include asking for extra help, seeking clarification about class assignments, and following up on aspects of the class that you missed or found meaningful. In addition, students can discuss the History major or minor as well as other programs of study related to African American History. Students are strongly encouraged to attend Office Hours at least twice during the semester. Office Hours are scheduled by appointment only, however, I'm usually available before or after class to chat briefly if you have a quick question. To schedule an appointment with me either in person or over Zoom, email me and please include "Office Hours" in the subject line.

**Learning Community Expectations:** We are dedicated to creating an inclusive, safe, and welcoming learning environment for every student in our class. We are determined to acknowledge each other with dignity and treat one another honorably. Throughout this course, we will discuss and debate important and provocative topics that may be distressing and emotional at times. Some of us might be more familiar with certain topics. Others of us might feel less connected than others to specific experiences. We are devoted to active listening, using "I" language when appropriate, and sharing our thoughts and differences in ideas respectfully without relying on harmful language in order to ensure that everyone benefits from our diverse learning community.

**Writing with Care:** For all course assignments and activities, students are expected to use respectful and accessible language. Writing styles should be appropriate for academic settings and considerate of diverse perspectives. Proper grammar usage and writing in complete sentences is required for course assignments. Please schedule office hours with me if you have questions or concerns about writing expectations for this course.

**Citing your Sources:** For course assignments, students must cite all primary and secondary sources using the Chicago Manual of Style for notes and bibliographies ([See online guide](#)). In citations, students are expected to include all relevant information about their references, including but not limited to the title of work, author(s) information, publisher information, date published, page numbers, and a URL link to the source, if available.

**Sharing and Submitting Original Work On Time:** Students are required to complete and upload all course assignments on time in preparation for sharing their original work during class discussions. Students should compose their work in documents or word processing tools (e.g. Google Docs or Microsoft Word) outside of Carmen where they can ensure their work will be saved and protected. Students should download or preserve backup files of their original work and source materials just in case they encounter any issues with browser time-outs, failed submission attempts, or lack of internet connectivity.

**Grading Feedback and Response Time:**

Feedback on original work submitted on time will be provided to students when appropriate. Students should review feedback provided in order to improve grades for future assignments. If campus students have questions about grading feedback, please reach out to me via email and include “Grade” in the subject heading. Grading and feedback on assignments will be available to students within 2-3 weeks of the submission deadline. Students are welcome to schedule an office hours appointment with me to discuss grading.

**Electronic Devices:** All headphones and cellphones should be silent and put away during class. Laptop and tablet use is only permitted for course-related assignments and activities (e.g. to refer to Assigned Readings during class). If electronic devices become a distraction, our classroom will become a device- free environment and only students with academic accommodations will be permitted to use devices.

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

**Sexual Misconduct and Relationship Violence:** 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 <https://civilrights.osu.edu/title-ix> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu).

**Disability Services:** 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 ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request 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:** Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Civil Rights Compliance Office](#). (Policy: [Religious Holidays, Holy Days and Observances](#))

**Mental Health:** Students 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 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, 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.

**Missed, Late, or Incomplete Assignments:** All assignments are due on the day and time indicated. In the event of a personal or health emergency, please follow up with me as soon as possible

to make alternative arrangements for completing assignments. Late submissions will result in lost grade points, and missing or incomplete assignments will be graded as an “E.”

**Artificial Intelligence (AI) Tools:** There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT, Sudowrite and others. These tools will help shape the future of work, research and technology but when used in the wrong way, they can stand in conflict with academic integrity at Ohio State. To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless specifically authorized. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools may not be used without my explicit permission. Students are not permitted to use unauthorized assistance from AI tools. Furthermore, students are not permitted to submit work that does not cite or clearly acknowledge any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own.

**Zoom Meeting:** In the event of an emergency or illness, we may have to meet via Zoom. I will create the Zoom meeting link and inform you of the details via email. Please make sure to connect a few minutes beforehand in case you have any technical issues that need to be resolved. Try your best to find a quiet space and feel free to use a virtual background screen, if desired.

**Extra Credit:** Students have 4 extra credit opportunities for this course. You may take advantage of as many options as you wish.

- ★ OPTION #1: Volunteer to present in Group A during Presentation Week Fourteen.
- ★ OPTION #2: Perform and log up to 5 additional Community Service Learning hours by Week Twelve.
- ★ OPTION #3: Attend a virtual event for *Building Beloved Communities* project
- ★ OPTION #4: Assist with virtual event for *Building Beloved Communities* project

# Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences  
(Updated 2-1-24)

Course Number and Title: HIST 5081 Public History for Public Abolition

## 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](#).

For more on Regular and Substantive Interaction: [Regular Substantive Interaction \(RSI\) Guidance](#)

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

- ☒ Instructor monitors and engages with student learning experiences on a regular and substantive cadence.

Explain your plan for understanding student experiences of the course and how the instructor will be responsive to those experiences (required).

I have designed this course to ensure that students will meet with the instructor at least once per week throughout the semester for class instruction and collective learning with their peers. I will make myself available before and after each online class session for individuals who have immediate questions or concerns about the course. I will also invite students via email and during class announcements to schedule office hour appointments with me at the beginning, middle, and toward the end of the semester in order to discuss their academic interests, listen to their feedback on the course, and provide guidance on graded course assignments as needed. .

- ☒ 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).

Students in this course are required to attend and participate in 13 live class sessions with the instructor online over Zoom, and they are strongly encouraged to take advantage of office hours appointments outside of class. During live class sessions, the instructor will facilitate routine check-in circles with students to assess how they are understanding coursework and navigating course assignments each week. We will also discuss grading rubrics for each graded course assignment together during class to ensure that students can ask questions about grading expectations. Students will also submit a mid-semester feedback form as well as an end of semester feedback form detailing their experiences throughout the course.





## 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 have been vetted for accessibility, security, privacy and legality by the appropriate offices and are readily and reasonably obtainable.
- ☒ Links are provided to privacy policies for all external tools required in the course.

Additional technology comments:

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)

All course materials and assigned readings, with the exception of Required Books, will be uploaded to the course website as downloadable pdfs. Multimedia links to course content (e.g. videos, podcasts, etc.) will also be made available for students to access online any time during the course to complete graded assignments. Students are required to participate in live online class sessions via Zoom once a week to discuss assigned readings and lecture content in a circle-style talking format in both small and large group settings.

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



## 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 regular substantive interaction well-suited to the learning environment at a frequency and engagement level appropriate to the course.

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

- [A] Create Questions for Guest Panel and Read for Week Three (120 min)  
 (1) Donald A. Ritchie, *Doing Oral History* (2003), [15 pages]; (2) OHA, "Guidelines for Social Justice Oral History Work," [20 pages]; (3) Keeanga-Yamahtta Taylor, ed., *How We Get Gree: Black Feminism and the Combahee River Collective* (2017), 1-69; (4) adrienne marie brown, *Holding Change: The Way of Emergent Strategy Facilitation* (2021), [15 pages]  
 [B] Explore Digital Storytelling Project Model (45 min)  
 [1] The Story Telling & Organizing Project (STOP) website (Listen to "Sample Stories") [2] STOP Stories on the Creative Interventions website (Choose 2 stories) (60 min)  
 [C] Complete Weekly Community Service Learning Assignment (120 min)  
 [D] Participate in live online seminar discussion with Instructor and classmates (180 min)  
 [E] Office Hours Appointment with Instructor (15 min)

☒ 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:

Students are required to do a variety of reading, writing, speaking, and community service learning assignments throughout this course. For 10 weeks, students spend 2 hours working with OSU and community collaborators as part of the Building Beloved Communities digital storytelling and archive project (i.e. developing digital content for educational exhibits, crafting storytelling materials for public events, attending planning meetings with community partners). Students submit a reflective essay evaluating their community service learning experience. Students also complete weekly logs to share insights, concerns, and questions with the instructor. Assigned weekly readings help students learn applicable skills and reflect on storytelling best practices. By the end of class, students present original storytelling ideas and receive feedback on their writing and presentations from the instructor and peers.

## 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 (required)

Students will interact with the instructor and with each other routinely each week during live online class sessions to ensure that students feel part of a vibrant learning community. Using Zoom's breakout group function, students form discussion circles each week, which allow them to connect in small group environments and encourage them to engage with course content collaboratively. At the beginning and end of each class, the instructor leads a check-in and a check-out circle with students in order to invite them to share questions about course assignments and share key takeaways from course materials and class discussions. Students will also watch each others' original storytelling project pitch presentations and prepare questions to ask their classmates during our debrief celebration at the end of the semester.

## 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):

(Please see below for full details.)

## **Additional Considerations**

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

Students craft original storytelling project ideas and share one detailed proposal in a 10-minute presentation for class feedback. Students self-assess their learning experience and demonstrate their grasp of course content as part of their Black Feminist Methods Paper assignment, which requires students to engage with assigned readings explored in class. Students submit a mid-semester feedback form as well as an end of semester feedback form to ensure that the instructor can adapt to student feedback. Additionally, students will complete a Community Service Learning Reflection Essay before the end of the course that requires them to reflect on their individual and collective learning experiences as part of the Building Beloved Communities digital storytelling and archive project; critically analyze their educational growth and intellectual development as a storyteller for social justice; explain major insights and important lessons learned as a result of class discussions and community service learning; describe challenges and difficulties faced while engaging with academic and community collaborators; self-assess their oral history skills and knowledge development during the course through deep personal reflection.



Syllabus and cover sheet reviewed by *Bob Mick* on 8/14/25

Reviewer Comments:

I've completed my review of History 5081 Public History for Public Abolition. The Summary of my review and comments are included in the attached document.

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



Attachment from ODE/Bob Mick

## History 5081 – Public History for Public Abolition

I am returning the signed Distance Approval Cover Sheet after completing the review of the distance learning syllabus and cover sheet. Below are my comments regarding the syllabus.

### 1. Instructor Presence and Regular Substantiative Interaction (RSI):

Regular and substantiative interaction will exist on a regular weekly basis in the course between the instructor and students that includes:

- Direct instruction (weekly recorded lectures and weekly live class sessions)
- Instructor assessing and providing feedback on student's course work and assignments
- Facilitating group discussion (required participation in live class sessions for course discussions including group discussions with presentations and questions)
- Engaging students with interactive activities including virtual community service-learning experiences, storytelling pitches and presentations
- Instructor providing opportunities to ask questions on content of course through email, live class discussions and live office hours

### 2. How this Online Course Works

This section provides clear direction for the students so they are aware of what they will be expected to complete each week and how they will interact with the instructor in this online course.

On page 3, under "Mode of Delivery," first paragraph, the third sentence has a typo. (CarmenZoom is out of place)

### 3. Credit hours and work expectations

The information in the syllabus and cover sheet states the total amount of time to be spent on this course with direct and indirect instruction is an average of about 9 hours minimum per week. This is correct for a 3 cr hr, 14-week course.

### 4. Description of Major Assignments

All major assignments are clearly explained.