

## Term Information

Effective Term Autumn 2026  
[Previous Value](#) Autumn 2022

## Course Change Information

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

The WGSS department is proposing that WGSST 2367.03 - U.S. Lesbian Writers be rethought as WGSST 3067 - Lesbian Writers Across the Globe. The course will be re-named, the course number will be changed, and the course is being put forward for the Traditions, Cultures and Transformations GE Theme.

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

Firstly, the course is being re-numbered to support the department's re-organization of its GE offerings. We are hoping to convert all GE Themes courses to a 3000-level class (or 4000 when a seminar class) to more accurately reflect the increased rigor and intellectual depth. Additionally, we are putting WGSST 3067 as a TCT GE Theme course because the class will analyze the tradition of storytelling through the critical lens that lesbian poetry, biography, and fiction offers students. This perspective historically transformed literature with queer writing methodologies, as well as emphasized the importance of feminist concepts such as social privilege, gender and sexual performativity, and the male gaze. This course will also allow students to expand their understanding of women's lived experiences and challenge their own assumptions about traditional femininity. Lastly, we believe this course adds to the GE by filling a present gap on global lesbian literature.

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

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

The proposed changes to WGSST 3067 will not have any major programmatic implications. The course is currently an elective for the WGSS Major, WGSS Minor, and LGBTQ+ Minor. The course will continue to count for these three programs as an elective option. That said, the department hopes to retain the class's Legacy GE distinctions, but will knowingly forfeit the LVPA Foundation in favor of the TCT Theme.

### 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	Women's, Gender&Sexuality Sts
Fiscal Unit/Academic Org	Women's, Gender&Sexuality Sts - D0506
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3067
<a href="#">Previous Value</a>	<a href="#">2367.03</a>
Course Title	Lesbian Writers Across the Globe
<a href="#">Previous Value</a>	<a href="#">U.S. Lesbian Writers: Text and Context</a>
Transcript Abbreviation	LesbianWritersGlob
<a href="#">Previous Value</a>	<a href="#">US Lesbian Writers</a>
Course Description	This class examines the ways lesbians have historically and continually shaped cultures and societies across the globe. After looking at historical primary sources (autobiographical writing, creative writing, and music authored/created by lesbians), students will learn the ways in which lesbians writings have transformed social progress for visibility, acceptance, and equality.
<a href="#">Previous Value</a>	<a href="#">Writing and analysis of U.S. lesbian experiences, with emphasis on interdisciplinary relationships between literature and U.S. lesbian socio-political history.</a>
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: English 1110; Any other Writing and Information Literacy GE course; or receive instructor permission
<a href="#">Previous Value</a>	<a href="#">Prereq: English 1110 (110), and Soph standing.</a>
Exclusions	
<a href="#">Previous Value</a>	Not open to students with credit for 367.03.
Electronically Enforced	No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	05.0207
Subsidy Level	General Studies Course
Intended Rank	Sophomore, Junior, Senior
<a href="#">Previous Value</a>	<a href="#">Sophomore</a>

## Requirement/Elective Designation

General Education course:  
Literature; Traditions, Cultures, and Transformations  
The course is an elective (for this or other units) or is a service course for other units

[Previous Value](#)

[General Education course:](#)  
[Level 2 \(2367\); Literature; Social Diversity in the United States; Literary, Visual and Performing Arts](#)  
[The course is an elective \(for this or other units\) or is a service course for other units](#)

## Course Details

**Course goals or learning objectives/outcomes**

- All Traditions, Cultures & Transformations GE goals and expected learning outcomes
- Become familiar with the ways in which lesbians have shaped social progress, including for visibility, acceptance, and political equality for themselves and others
- Explain how lesbianism has influenced various cultures (both dominant and sub-cultures).
- Critically, logically, and deeply engage with the terms hetero-/homosexuality, gender fluidity, and being “lesbian-like”
- Distinguish between types of sources (primary, secondary, etc.) and decide when a specific type is better suited for understanding the impact of lesbianism on a specific area of culture or society
- *Fulfills GE: Writing and Related Skills - Level 2, Diversity - Social Diversity in the United States.*

*Previous Value*

**Content Topic List**

- lesbian literature traditions
- global perspectives & solidarity
- activism & social transformation
- interrogate what is and is not considered relevant to lesbians
- compulsory heterosexuality
- heteronormativity
- settler colonialism

*Previous Value*

- *Selected topics by U.S. lesbian writers*
- *Before stonewall*
- *After stonewall*
- *Identity politics*
- *Sexuality and citizenship*

**Sought Concurrence**

No

*Previous Value*

**Attachments**

- WGSST 3067 Syllabus 01.23.26.docx: Revised Syllabus  
*(Syllabus. Owner: Alkhalifa, Ali Mufeed)*
- 3067\_Theme Submission Form\_01.23.26 v1.pdf: GE Form  
*(Other Supporting Documentation. Owner: Alkhalifa, Ali Mufeed)*

**Comments**

- Thank you for your consideration of this overhauled WGSST 2367.03 syllabus to expand to a transnational analysis. We thank the TCT subcommittee for their eventual feedback on this course submission.

Bernadette, thank you for noticing the GEL incompatibilities with the new course's focus. This completely slipped my mind, apologies!

The class will primarily be about literature and poetry, so I believe the Literature GEL status should remain; however, to your point, I am resubmitting without the Social Diversity in the US and second-year writing distinctions.

Regarding pre-reqs, I have adjusted the language to be more inclusive of other WIL options, as well as indicating instructor permission as a way to enroll in the class if a student has yet to complete their WIL requirement. *(by*

*Alkhalifa, Ali Mufeed on 02/16/2026 09:52 AM)*

- -In the GEL, the second writing course was always numbered 2367. While the number itself likely no longer matters, it is important that a GEL second writing course remains at the 2000-level. Maybe it is time to remove the GEL second writing of this course?  
-You should definitely remove the old GEL Diversity--Social Diversity in the US (since a big change in this course is that it will be transnational).  
- Finally, does it still make sense to keep the Literature GEL status?  
-Will you accept another WIL course as prereq? *(by Vankeerbergen, Bernadette Chantal on 02/14/2026 02:04 PM)*
- Sending back at Ali's request. *(by Sreenivas, Mytheli on 01/11/2026 10:09 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Alkhalifa, Ali Mufeed	01/09/2026 12:57 PM	Submitted for Approval
Revision Requested	Sreenivas, Mytheli	01/11/2026 10:09 PM	Unit Approval
Submitted	Alkhalifa, Ali Mufeed	01/23/2026 11:08 AM	Submitted for Approval
Approved	Sreenivas, Mytheli	02/02/2026 04:50 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	02/14/2026 02:05 PM	College Approval
Submitted	Alkhalifa, Ali Mufeed	02/16/2026 09:52 AM	Submitted for Approval
Approved	Sreenivas, Mytheli	02/17/2026 10:14 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/22/2026 05:16 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Neff, Jennifer Vankeerbergen, Bernadette Chantal Wade, Macy Joy Steele, Rachel Lea	02/22/2026 05:16 PM	ASCCAO Approval

# SYLLABUS

## WGSST 2367.03

LESBIAN WRITERS ACROSS THE GLOBE

Fall 2026

3 credit hours

Tuesday & Thursday 3:55 pm – 5:15 pm

University Hall, Room 286A

**Please note:** This syllabus is subject to change. I may modify it to accommodate the needs of the class. I will notify you of any changes to the syllabus.

### COURSE OVERVIEW

#### Instructor Information & Communication Expectations:

##### Instructor Information:

Instructor: Abbey Corcoran

Pronouns: She/Her(s)

Email Address:

[corcoran.217@buckeyemail.osu.edu](mailto:corcoran.217@buckeyemail.osu.edu)

##### Prerequisites:

None!

If you need to get in touch with me for any reason, please email me directly at [corcoran.217@buckeyemail.osu.edu](mailto:corcoran.217@buckeyemail.osu.edu). **Please do not message me on Carmen:** I do not monitor my Carmen Inbox for student messages. In all of our communications, you may address me by my first name (Abbey).

Please allow me 48 hours to respond to your email; if I have not gotten back to you within that window, feel free to send me a reminder email! Please note, if you email me over the weekend, it is likely that I won't get back to you until the following Monday.

#### Course Description:

Courses that satisfy the requirements of the Traditions, Cultures, and Transformations category of the New GE typically revolve around a “big idea,” its advent, and its long-lasting impacts across traditions and cultures. WGSST 22367.03—Lesbian Writers Across the Globe—takes the very notion of lesbianism as its big idea. This means lesbianism itself is the aspect of culture whose influence(s) this course will consider. To conduct this inquiry, we will look at historical primary sources (autobiographical writing, creative writing, paintings and drawings) authored/created by lesbians themselves and contemporary secondary sources that contextualize those contributions and the history of lesbianism in a number of regions and eras. Over the course of the 16-week semester, we will look at the writing (and occasionally the art) of lesbians across the globe and throughout time to explore what lesbianism means in various cultures, how it is understood by those cultures, and how its popularization/rise impacted them.

Our course materials are front-loaded: we will spend the first two weeks of the course parsing the most theoretically dense readings of the semester. We must start with these because they are act our “crucial theory,” meaning their discussions of the emergence of the homo-/heterosexuality binary, queer and non-binary identity, and lesbianism are relevant to all the proceeding units and will be essential for our more localized explorations of lesbianism later in the semester. After our crucial theory unit, the rest of the course is organized by continent; a structure I chose to de-center Western/North American epistemologies (ways of knowing) . We will begin in Africa with the 3<sup>rd</sup>-century North African saints Felicity and Perpetua, the 17<sup>th</sup>-century nun, saint and religious leader Walatta Petros, and the 17<sup>th</sup>-century African queen Njinga of Ndongo. We will then read excerpts from works by Gretchen Legler and Elizabeth Bradfield—two lesbian women who explored antarctica in 1997 and the mid-2000s respectively. Our exploration of lesbianism in Asia will cover China (Lu Yin and Lin Bai), Taiwan (Qiu Miaojin), Japan (Okuhara Seiko), and the Middle East (Lamya H). We will then consider Oceania’s lesbian poets Lesbia Hartford and Dorothy Porter, and the relationship between lesbianism, colonization, and indigenous populations in Australia. Our exploration of lesbianism in Europe will cover Greece (Sappho), France (Rosa Bonheur), Russia (Sophia Parnok and Marina Tsvetaeva) and Italy (Sister Benedetta). Our North American unit will focus on the Crow warrior and leader Bìawacheeitchish, founder of Shakespeare & Company Sylvia Beach, “black, lesbian, mother, warrior, poet” Audre Lorde, performer Gladys Bentley and blues singer Ma Rainey.

## **Course Learning Outcomes:**

WGSST 2367.03: Lesbian Writers Across the Globe fulfils the following **General Education (GEN) requirements:**

**GEN Foundation:  
Traditions,  
Cultures, and  
Transformations**

As part of the **Traditions, Cultures, and Transformations** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

<b>GEN Goals</b> Successful students will...	<b>GEN Expected Learning Outcomes</b> Successful students are able to...
1. Analyze an important topic or idea at a more advanced* and in-depth level than in the Foundations component.	1.1. Engage in critical and logical thinking about the topic or idea of the theme.
	1.2. Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.

\*In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

2. Integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.	2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.
	2.2. Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

3. Engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.	3.1. Describe the influence of an aspect of culture (e.g., religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.
	3.2. Analyze the impact of a "big" idea or technological advancement in creating a major and long-lasting change in a specific culture.
	3.3. Examine the interactions among dominant and sub-cultures.
	3.4. Explore changes and continuities over time within a culture or society.

4. Engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.	4.1. Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.
	4.2. Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.

**GE rationale:** This course satisfies the **Traditions, Cultures, and Transformations** category of the New GE and its associated outcomes by asking students to evaluate the implications of representations of gender, sexuality, race, and (dis)ability in television since the 1950s and to reflect on their own experience(s) of engaging with those representations.

## COURSE MATERIALS AND TECHNOLOGIES

### Textbooks:

Because I believe that no one should be kept from knowledge and education, it is important to me that this course is financially accessible for all students. For that reason, I have worked hard to ensure that you do not need to purchase any textbooks for this course! All required readings listed on this syllabus will be posted as PDFs to Carmen: you can access them at any time via the “Module” section of our course Carmen page, where they will be included under the week by which you will be expected to have read them. I must admit, scanning and posting PDFs does increase the chances that either I will make a mistake or that technology will not behave: please, if you have trouble accessing or reading any of the posted PDFs send me an email as soon as possible and I will either fix the problem or get the material to you all another way.

### 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 [ocio.osu.edu/help/hours](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

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

#### Technology skills needed for this course

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

### Required equipment

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

### Required software

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

### Carmen access

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

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions ([go.osu.edu/add-device](http://go.osu.edu/add-device)).
- 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 ([go.osu.edu/install-duo](http://go.osu.edu/install-duo)) 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

### How your grade is calculated:

Assignment	Points	Due Date
Carmen Syllabus Quiz	4 points	Complete via Carmen by 11:59 am on Thursday, 8/28/25
Big Idea Recorded Questionnaire Submission	5 points	Upload file to Carmen assignment by 11:59 pm on Sunday, 8/31/25
Crucial Theory Etymology Essay	10 points	Upload file to Carmen assignment by Sunday, 9/7 by 11:59 pm
Midterm	15 points	Must be completed (on Carmen) by 11:59 pm on Sunday 10/26/25

Final project (Lesbian Writer Deep-Dive + Questionnaire Self-Reflection)	26 points	Both Portions of Final Project due via Carmen by 11:59 pm Sunday 12/14/25
Hypothesis Annotations	15 points	Ongoing
Attendance & Participation	25 points	Ongoing

## Descriptions of semester-long course assignments:

### Hypothesis Annotations:

I will post the readings for each class session in Hypothesis (a community annotation software that enables you to annotate a document and view others' annotations). You will be responsible for adding annotations in Hypothesis **by 11:59 pm the night before at least 15 class sessions**. To get credit, you must post at least 3 annotations (these can be divided between texts on days when we have multiple readings). Each annotation should be substantive and must demonstrate meaningful engagement with the text. You are welcome to add more than 3 annotations, and additional annotations can be more casual/fun :) All annotations must follow our community guidelines and be respectful!

**Students must complete 4 annotations by the end of Week 5. The other 10 annotations can be completed at any point in the semester.**

For class meetings with audio/visual texts, a Carmen discussion board will replace the Hypothesis annotations. Students will receive full credit for posting a 150+ word response and replying to at least one peer's post. These responses can include reflection on content, working through complicated quotes/concepts, questions, connections to other readings/fields, etc. Specifications will also be provided in the Discussion board.

Each day of annotations is worth 1 point. If you complete more than 15 annotations, I will replace any low scores with your highest annotation scores.

### Attendance and Participation:

The following list breaks down the requirements for earning full points for attendance and participation:

- 25 points – You make regular contributions to discussion. You encourage, expand or discuss others' ideas and readings
- 20 points – You thoughtfully contribute to class discussions occasionally
- 15 points – You attend but don't participate in class discussions

Students are allowed 2 unexcused absences that will not impact your grade. For every unexcused absence beyond the 2 allotted, 1 point will be deducted from your grade. **8 or more unexcused absences will automatically result in a failing grade.**

## Descriptions of major course assignments:

## Big Idea Recorded Questionnaire Assignment:

WGSS 2367.03: Lesbian Writers Across the Globe

Recorded Questionnaire Assignment Sheet

Due Sunday, 8/31/25 by 11:59 pm via Canvas (file upload)

Worth 5 Points

Using your smart phone, computer, tablet, etc. please record your verbal, honest, and detailed responses to the following interview questions. Although you will be submitting your recordings to Canvas, ***I will not listen to them.*** The only purpose of the Canvas upload is to ensure that each of you has a backup in case the original is lost. You will receive the full 5 points simply by uploading the audio file. Do your best to answer all the questions; if something is particularly activating or difficult for you to talk about, it's okay to skip that question. However, **providing thorough and honest answers is in your best interest, because your analysis and response to these answers will be a significant part of your final project!**

### QUESTIONNAIRE/INTERVIEW GUIDE:

#### A. *Background*

1. Name?
2. Pronouns?
3. Age?
4. Birthplace?
5. Occupation?

#### B. *Initial Experiences*

1. When did you first become aware of your sexual orientation?
2. Were there gay, lesbian, or transgender people:
  - a. In your neighborhood/community where you grew up?
  - b. In your elementary, middle, and/or high school?
3. How do you think the presence or absence of LGBTQ+ people in these environments impacted your perceptions of LGBTQ+ people, homophobia and transphobia in America?

#### C. *Foundations*

1. Define gender.
2. Define sex.
3. Define sexuality (also known as sexual orientation).
4. What is the difference between gender, sex, and sexuality/sexual orientation?
5. Are gender, sex, and sexuality/sexual orientation always separate, or can they overlap and impact one another? Please explain your answer.
6. Did heterosexuality exist before homosexuality? How do you know?

#### D. *Big Idea Questions*

1. Define lesbianism. Or, in other words, what does it mean if someone says they are a lesbian?
2. Has lesbianism always existed? Please explain your answer.
3. Is lesbianism a universal concept? How do you know?

4. How has lesbianism shaped society? What aspects of society and culture have changed because of the concept of lesbianism?

### **GE Explanation:**

This assignment is designed to fulfil the Traditions, Cultures and Transformations GE Learning Outcomes 2.2, 3.1 and 4.2

2.2 Stipulates that students should “demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.” This assignment asks students to reflect on their previous experiences with LGBTQ+ people and encourages them to synthesize those experiences (along with their prior knowledge) into hypotheses about the course’s “big idea” (lesbianism) and key terms. This assignment also sets students up for further self-reflection later in the semester; they will return to these initial answers in their final projects to assess their own learning.

3.1 Requires that students can “describe the influence of an aspect of culture (e.g., religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.” Section D (the Big Idea Questions) are specifically formulated to get students thinking about how the concept of lesbianism has influenced society. In answering these questions, students will have think creatively about the impact lesbianism has had on their culture(s). Throughout the semester, students will read many secondary sources explaining how lesbianism has influenced various cultures (both dominant and sub-cultures). In their final project, students can compare the answers they gave in the initial questionnaire to the answers they have gleaned from the course materials.

4.2 Asks students to “explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.” The questions in Section B (the Initial Experiences Questions) ask students to think critically and carefully about how categories like sexual orientation and gender impacted their own perceptions.

### **Crucial Theory Etymology Essay:**

WGSS 2367.03: Lesbian Writers Across the Globe  
Crucial Theory Etymology Essay Assignment Sheet  
Due Sunday, 9/7 by 11:59 pm via Canvas (file upload)  
Worth 10 Points

This assignment is a knowledge check-point. It comes at the end of our two-week-long “crucial theory” unit, and I’ll use it to check-in on your (working) knowledge of the key texts and theoretical concepts necessary for the rest of the course. Those texts and terms are:

1. “Homosexuality” or “heterosexuality” (you can choose which of the two terms you want to focus on) from *The Invention of Heterosexuality* by Jonathan Ned Katz
2. “Nonbinary” from “We Are All Nonbinary: A Brief history of Accidents” by Kadji Amin
3. “Lesbian-Like” from “‘Lesbian-Like’ and the Social History of Lesbianisms” by Judith M. Bennett

For this assignment, you will write an etymology of one of the above terms. An etymology gives “the facts relating to the origin of a particular word or the historical development of its form and meaning” (“Etymology, N., Sense 1.” *Oxford English Dictionary*, Oxford UP, June 2025, <https://doi.org/10.1093/OED/8217393730>). The “Lesbian” entry in *Keywords for Gender and Sexuality Studies* by Jeanne Vaccaro and Joan Lubin that we read for Week 2 is a great example of an etymology: it discusses what is at stake in defining the term lesbian (the complicated relationship between sex and gender), the history of the word (as it went from describing an “abnormal” and de-feminized sexuality to describing a cockeyed approximation of straight relationships with the butch/femme dichotomy), and provides a working definition of the term.

Your etymology must be 3-4 pages (double-spaced, Times New Roman, 12pt. font, “1 margins). Your etymology should also include the following:

- A definition of your selected term, written in your own words.
- A summary of the history of the term, as given in the crucial theory text. It could be helpful to approach this summary by asking yourself “based on the piece we read, what are the 3-4 major/most important moments in this term’s history?” and focusing your summary on those 3-4 points, and how/why each point came about.
- An exploration of the stakes of defining the term. Consider: How might defining the term benefit us as students or benefit society writ large? How might defining the term create problems for us as students or create problems for society writ large? Who decides what gets included in a definition and what gets left out?
- 3 quotations from the reading that corresponds with your term (Katz, Amin or Bennett) for which you must provide in-text MLA style citations.

If you get stuck or want further examples, you can look at any of the entries in *Keywords for Gender and Sexuality Studies* (2021), which is available as an eBook through OSU’s library website. Your Crucial Theory Etymology Essay is due Sunday, 9/7 by 11:59 pm via Canvas.

### **GE Explanation:**

This assignment is designed to fulfil the Traditions, Cultures and Transformations GE Learning Outcomes 1.1 and 1.2

1.1 Stipulates that students must “engage in critical and logical thinking about the topic or idea of the theme” and 1.2 requires that students “engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.” The “crucial theory” texts provide in-depth information about the terms (hetero-/homosexuality, gender fluidity, and being “lesbian-like”) that will come up over and over in our explorations of lesbianism (the topic of the class). This assignment asks students to critically, logically, and deeply engage with one of those key terms, which will give them a standardized language to describe lesbianism in particular contexts and a set of analytical tools to analyze primary sources from lesbian writers around the globe.

### **Midterm:**

### **Instructions:**

The midterm exam opens on Thursday, 10/23/25 at 8:00 am.

Once you open the exam, you will have two hours and one attempt to complete all questions.

The exam includes 5 multiple choice questions (1 point each), 3 short answer questions (2 points each), 1 close reading question (5 points) and one 500-word essay question (10 points). That means that, in total, the exam is worth 26 points.

The exam is due no later than Sunday, 10/26/25 at 11:59pm.

### **IMPORTANT:**

- **I highly suggest that you compose your answers in a Word file or Google Doc and cut the final version of your answers into Carmen. If your computer or Carmen crashes, you will not be able to resubmit your responses. Save your work as you write!**
- **Leave time to upload your work on Carmen! Do not wait until you only have a couple minutes left, or Carmen will kick you off. This has happened in the past when people tried to submit with only a minute left. You will not be able to take the exam a second time under any circumstance. If Carmen glitches- send your backup text immediately by email (I will only be able to accept backup work if the timestamp from the email falls within your 2 hour exam time).**
- **You are NOT permitted to use AI tools in the completion of this course assignment.**

#### **Important note on academic integrity:**

**You are never permitted to appropriate the ideas, processes, results, or words of another person, without giving appropriate credit. The use of AI tools in the completion of this course assignment is contrary to academic honesty and integrity as detailed in the University's Student Code of Conduct. Instructors in this course will have to report suspicion of plagiarism to the Committee on Academic Conduct. Please see the [following page with further details on the Student Code of Conduct](#)**

### **Sample Questions:**

5 Multiple choice questions about crucial theory pieces. For example, “Richard Katz defines heterosexuality as \_\_\_\_\_.” (Each question is worth 1 point, 5 points total)

3 short answer questions where they must indicate whether a specific assigned text (from the first half of the semester) is a primary source or secondary source, and offer a justification for their answer. (Each question is worth 2 points, 6 points total)

A question where they are given a passage written by a lesbian writer and they extrapolate, based on that passage, about lesbianism in that particular place and/or historical moment. (This will give them a chance to put the skills they develop through their weekly Hypothesis annotations to use!) (5 points)

Essay Question: Qiu Miaojin published all of her most significant fiction in Taiwan in the 1990s, a time during which Taiwan was newly free of the oppressive martial law imposed by the Guomintang (the GMD, or the Chinese Nationalist Party). During its 40 years ruling Taiwan, the GMD was fully committed to repressing Taiwanese nationalism and culture—while in China, lesbian writers like Lu Yin were free to publish throughout the 20<sup>th</sup>-century. In 500-600 words, compare and contrast the rise and impact of lesbianism on in China versus in Taiwan. Consider Lu Yin’s and Qiu Miaojin’s experiences and critical reception: how did China’s cultural dominance impact lesbianism in Taiwan? (10 points)

- The professor could also formulate a similar question comparing the colonizing/white populations’ concept/perception/history of lesbianism with the indigenous populations’ concept/perception/history of lesbianism in Australia.

GE Explanation:

This assignment is designed to fulfil the Traditions, Cultures and Transformations GE Learning Outcomes 2.1, 3.3, and 4.1

2.1. States that students must be able to “identify, describe, and synthesize approaches or experiences as they apply to the theme.” The short answer questions and close reading question are intended to ensure this learning outcome. A skill that is necessary to this course’s approach to the “big idea” is being able to distinguish between types of sources (primary, secondary, etc.) and decide when a specific type is better suited for understanding the impact of lesbianism on a specific area of culture or society. Close reading of the primary sources written by lesbian writers themselves is a skill that students will practice throughout the semester through their Hypothesis annotations. The close reading question on this midterm exam prompts students to display their faculty with this method and apply it to coming to a conclusion about this course’s “big idea.”

3.3. Stipulates that students “examine the interactions among dominant and sub-cultures” and 4.1. Requires that students “recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.” By asking students to compare and contrast the rise and impact of lesbianism in Taiwan versus China or in Indigenous and colonizing Australia, the essay question requires them to compare two different cultures (thus fulfilling 4.1)—two cultures where one is dominant (thus fulfilling 3.3).

## **Questionnaire Self-Reflection Essay (1/2 of Final Project):**

### **Self-Reflection**

The self-reflection portion of this final project invites you to reflect on your learning and course experience in WGSST 2367.03. Although this prompt asks you to look backwards, don’t focus your writing just on the past. Reflective thinking should document the ways in which you progressed, obtained new insights, came to understand more about yourself as a learner, and how that knowledge and understanding can be carried forward in subsequent coursework or in future professional practice.

1. Begin by reviewing the recorded interview you submitted at the beginning of the semester (9/4). Have any of your answers changed? Remember, change can look like a complete

disagreement with your earlier stance, but it doesn't have to! It can also be subtle, like considering a new voice/perspective or having different evidence to support your stance.

- a. It will also be helpful to re-read what you have written for your Hypothesis annotations, which will contextualize and offer evidence of your feelings, opinion, and your overall arc in the course. It may also reveal hidden patterns or themes that give you further insight into your learning experience.
  - b. Use quotations from your interview and Hypothesis annotations in your essay!
2. Contextualize your reflection in relation to the overarching purpose of the course by asking yourself, what did you hope to learn from this course? What were the stated learning objectives for the course? Did your learning experiences align with the goals or concepts of the course?
  3. Analyze how you experienced the course by asking yourself, "what did I learn from this experience? What did I learn about myself? About working in this area of research and study? About how the course relates to my place in society?"
  4. Think introspectively about the ways you experienced learning during the course by asking yourself, what was successful and why do you believe this? What would you do differently and why is this important? How will you prepare for a future experience in this area of study?

You will turn the two parts of your final project in separately. This portion should be a 3-4 page (double-spaced, Times New Roman, 12pt. font, "1 margins) paper, which must be submitted via Carmen by 11:59 pm Sunday 12/14/25.

### **GE Explanation:**

This assignment is designed to fulfil the Traditions, Cultures and Transformations GE Learning Outcome 2.2.

2.2. Stipulates that students should "demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts." This assignment is designed to conjoin with and further the learning outcomes from the original Big Idea Recorded Questionnaire Assignment. It's explicit purpose is to encourage students to reflect on and track their learning in this course. It encourages them to check-in with the GE learning outcomes to assess themselves and my pedagogy.

### **Lesbian Writer Deep-Dive Project (1/2 of Final Project):**

Since this course is focused on tracking the impact of (the advent of) lesbianism on various traditions and cultures, its scope is necessarily historical, which means we've spent much of this semester oriented towards the past. This portion of the final project allows you to decide whether you want to maintain that focus on history or apply your learning to something more contemporary.

This assignment asks you to do a deep-dive into a lesbian writer (contemporary or historical) who we did not study in-depth during the semester. You can either **select one of the lesbian writers from the list below** or **come up with a lesbian writer who is not on the list independently**.

Please note, if you decide to do your project on a lesbian writer who is not on the list, you must have received an email from me confirming your selection. To get that confirmation, please send me an

email ([corcoran.217@buckeyemail.osu.edu](mailto:corcoran.217@buckeyemail.osu.edu)) with your intended lesbian writer **by 11:59 pm on Tuesday, 12/9/25. If you email me past that deadline or do you Lesbian Writer Deep-Dive project on someone not included on the list without first getting confirmation from me, you will receive a 0 on this portion of the final.**

Your deep-dive will be composed of three parts:

1. A brief biography of your chosen lesbian writer. This biography should be written in your own words and should be based on legitimate and scholarly primary and secondary sources (found through the OSU library website).
2. A discussing how and where the life/work of your lesbian writer fits into our established history of the influence of lesbianism in their specific culture. For example, was your writer alive at the same time as the writers we studied? If yes, was their experience different from those we read about in class? If not, what is the historical relationship between your chosen writer and the other lesbian writers from their era that we read about? What from the secondary sources about your writer's region is relevant to their experience? What isn't? What can we learn about lesbianism's impact on their culture from your chosen writer that we didn't learn from the other writers? This section must include at least one quotation from two different course materials, which should be cited using MLA in-text citations.
3. A close reading of something written by your chosen writer. Ask yourself, how does their writing compare to the other lesbian writers whose work we read this semester? What can you learn about the changes and continuities within your writer's culture by comparing their writing with other that of the other writers from the same culture? You should cite specific moments in your selected passage in your close reading.

You will turn the two parts of your final project in separately. This portion should be a 3-4 page (double-spaced, Times New Roman, 12pt. font, "1 margins) paper, which must be submitted via Carmen by 11:59 pm Sunday 12/14/25.

### **GE Explanation:**

This assignment is designed to fulfil the Traditions, Cultures and Transformations GE Learning Outcome 3.2.

Indicates that student must be able to “analyze the impact of a ‘big’ idea or technological advancement in creating a major and long-lasting change in a specific culture.” For this project, students return to the knowledge they’ve gained during the semester about the impact of lesbianism on a certain culture. Further, they must apply that knowledge to a new lesbian writer, which creates an impetus for them to analyze the impact of lesbianism on that culture.

### **Possible Lesbian Writers for Your Deep-Dive:**

#### **Africa:**

Chinelo Okparanta (Nigeria)

Unoma Azuah (Nigeria)

Diriye Osman (British-Somali author)

**Asia:**

Yoshiya Nobuko (Japan)  
Kaho Nakayama (Japan)  
Wu Zao (China)  
Chu T'ien-wen (Taiwan)  
Fawzia Mirza (Pakistan)  
Sara Farizan (Iran)  
Rauda Morcos (Palestine)  
Sunita Namjoshi (India)

**Europe:**

Virginia Woolf (England)  
Vita Sackville-West (England)  
Jeanette Winterson (England)  
Carol Ann Duffy (Scotland)  
Niamh Ní Mhaoileoin (Ireland)  
Eva Baltasar Sardà (Spain)  
Laudomia Forteguerra (Italy)  
Patrizia Cavalli (Italy)  
Isa Asp (Finland)  
Helvi Juvonen (Finland)  
Polyxena Solovyova (Russia)  
Anna de Noailles (France)

**Oceania:**

Alice Anderson (Australia)  
Nellie Small (Australia)  
Zohl de Ishtar (Australia)  
Lois Jennifer Cox (New Zealand)

**South America:**

Silvina Ocampo (Argentina)  
Carol Bensimon (Brazil)  
Angélica Freitas (Brazil)  
Luciany Aparecida (Brazil)  
Rosamaría Roffiel (Mexico)

**North America:**

Romaine Brooks (US)  
Djuna Barnes (US)  
Elizabeth Bishop (US)  
Melissa Febos (US)  
Donika Kelly (US)  
Carmen Maria Machado (US)  
Jos Charles (US)  
Gloria Anzaldúa (US)  
Jacqueline Woodson (US)  
Paula Gunn Allen (US)

Elsa Gidlow (Canada)

## Extra Credit:

Students can earn up to three extra credit points on their final grade by attending on or off campus public events that relate directly to our course materials. A 1-page (times new roman, 12pt, single spaced) event report is required to earn one extra credit point per event, with a limit of 3 event reports. The report should summarize the event briefly and offer a reflection on how the event relates to course content. The WGSS Department organizes and sponsors several events during the term, which are suitable for extra credit opportunities. For more information on WGSS events, please see the [events](#) page on the WGSS website.

## Late assignments:

Students may hand in late assignments ONLY under extenuating circumstances, i.e. a medical or family emergency that I am made aware of in a timely manner. A communication PRIOR to the due date is required, unless extenuating circumstances make such communication impossible, in which case you should communicate as soon as possible.

## Grading scale:

100-93%: A  
92.9-90%: A-  
89.9-87%: B+  
86.9-83%: B  
82.9-80%: B-  
79.9-77%: C+  
76.9-73%: C  
72.9-70%: C-  
69.9-67%: D+  
66.9-60%: D  
59.9-0%: E

## OTHER COURSE POLICIES

### Discussion and communication guidelines:

The following are my expectations for how we should communicate as a class.

- **Tone in online discussions:** My expectation is that we will all maintain respect toward one another during discussion-based activities online. While there may (and most likely will be, due to the nature of the subject matter we are discussing) times in which you disagree with your fellow classmates during discussion, we want to foster a respectful environment for people to share ideas and, should disagreement arise, disagree amicably. Remember that

things like tone, i.e. sarcasm, can be easily misread or may not come across in online discussion. This is a 2000-level course and many of us are coming to this space with varying degrees of experience with the subject matter, which makes it especially important to remember to be mindful of how we're engaging with each other, to assume best intentions, and to approach these discussions with compassion and attention to our own reactions and engagement with the material.

- This attention may look like taking time to consider why you are experiencing a reaction either to the material or to the discussion before offering a response from that place of understanding and self-awareness.
- **Writing style:** While there is no need to participate in class discussions as if you were writing a formal research paper, please write in complete sentences with proper grammar, spelling, and punctuation.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. If you're quoting course readings, MLA in-text citations are sufficient (meaning a formal Works Cited page is not necessary). For online sources, include a link.
  - MLA citations are: "Quoted text" (Author's last name page #). For example: "The U.S.-Mexican border es una herida abierta where the Third World grates against the first and bleeds" (Anzaldúa 25).
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

## OSU's Writing Center:

OSU's Writing Center is a program offered by the Center for the Study and Teaching of Writing (CSTW). It offers free help with writing at any stage of the writing process for any member of the OSU community. Students can use writing center appointments to work on anything (research papers, lab reports, résumés, proposals, or application materials). I encourage you to visit the writing center for help with any of this course's assignments!

The Writing Center is currently offering three appointment types: **In-Person** (Bricker Hall), **Online Drop-off & Online Live-chat**. To make an appointment visit: <https://osu.mywconline.com/>

## Academic Misconduct

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the **Committee on Academic Misconduct** (COAM) expect that all students have read and understand the University's **Code of Student Conduct**, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute Academic Misconduct.

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of the University or subvert the educational process. Examples of academic misconduct include (but are not limited to)

plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an excuse for academic misconduct, so please review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

Generative artificial intelligence (GenAI) tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use, and then only in the ways allowed by the instructor. Students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas, or other work that is not their own. These requirements apply to all students, whether undergraduate, graduate, and professional.

If an instructor suspects that a student has committed academic misconduct in this course, the instructor is obligated by University Rules to report those suspicions to the Committee on Academic Misconduct. If COAM determines that a student violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in the course and suspension or dismissal from the University.

If students have questions about the above policy or what constitutes academic misconduct in this course, they should contact the instructor.

## 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](#)

## Disability Statement (with Accommodations for Illness)

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If students anticipate or experience academic barriers based on a disability (including mental health and medical conditions, whether chronic or temporary), they should let their instructor know immediately so that they can privately discuss options. Students do not need to disclose specific information about a disability to faculty. To establish reasonable accommodations, students may be asked to register with Student Life Disability Services (see below for campus-specific contact information). After registration, students should make arrangements with their instructors as soon as possible to discuss your accommodations so that accommodations may be implemented in a timely fashion.

If students are ill and need to miss class, including if they are staying home and away from others while experiencing symptoms of viral infection or fever, they should let their instructor know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations.

**Email:** [slds@osu.edu](mailto:slds@osu.edu)

**Website:** [slds.osu.edu](http://slds.osu.edu)

**Address:** 098 Baker Hall, 113 W. 12th Ave

**Phone:** 614-292-3307

## 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.

## Grievances and Solving Problems

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

# Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

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

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Civil Rights Compliance Office (CRCO):

Online reporting form: <http://civilrights.osu.edu/>

Call 614-247-5838 or TTY 614-688-8605

[civilrights@osu.edu](mailto:civilrights@osu.edu)

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

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

## Student Services and Advising:

The Student Advocacy Center can assist students with appeals, petitions and other needs when experiencing hardship during a semester. Learn more at <http://advocacy.osu.edu/>.

University Student Services can be accessed through BuckeyeLink. More information is available here:

<https://contactbuckeyelink.osu.edu/>

Advising resources for students are available here: <http://advising.osu.edu>

## 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.

## Content warning:

Some contents of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

## Your mental health

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

## COURSE SCHEDULE

Refer to the Carmen course for the most up-to-date materials and assignment due dates.

This is a sample course schedule, based on [OSU's academic calendar](#) for Fall 2025. However, it can be easily modified for use for any full-term semester.

Week #:	Topic:	Date:	Assigned Materials:	Assignments:
Week 1	Introduction to the Course & Crucial Theory, pt. 1: The History of Sexuality	Tuesday 8/26/25	<b>Read:</b> The syllabus (available via Carmen)	None!
		Thursday 8/28/25	<b>Read:</b> Excerpts from <i>The History of Sexuality Volume 1 &amp; Volume 2</i> by Michel Foucault <b>Read:</b> Excerpts from <i>The Invention of Heterosexuality</i> by Jonathan Ned Katz	Complete Carmen Syllabus Quiz by 11:59 pm on Thursday, 8/28/25  <b>Reminder:</b> Recorded Questionnaire Submission due Sunday, 8/31/2025 by 11:59 pm via Canvas
<b>Recorded Questionnaire Submission due Sunday, 8/31/2025 by 11:59 pm via Canvas</b>				
Week 2	Crucial Theory, pt. 2: The Language of Sexuality	Tuesday 9/2/25	<b>Read:</b> " <a href="#"><u>We're All Nonbinary: A Brief History of Accidents</u></a> " by Kadji Amin [14 pages] <b>Read:</b> "Lesbian" in <i>Keywords for Gender and Sexuality Studies</i> by Jeanne Vaccaro & Joan Lubin [3 pages] <b>Read:</b> <i>Oxford English Dictionary (OED)</i> entry for "Sapphic"	Hypothesis Annotation # 1 due Monday, 9/1/25 by 11:59 pm
		Thursday 9/4/25	<b>Read:</b> "'Lesbian-Like' and the Social History of Lesbianisms" by Judith M. Bennett [24 pages] <b>Read:</b> "Introduction" to <i>Sapphistries: A Global History of Love Between Women</i> by Leila Rupp [8 pages]	Hypothesis Annotation # 2 due Wednesday, 9/3/25 by 11:59 pm  <b>Reminder:</b> Crucial Theory Short Paper due Sunday 9/7/2025 by 11:59 pm via Canvas
<b>Crucial Theory Critical Etymology (short paper) due Sunday 9/7/2025 by 11:59 pm via Canvas</b>				

Week 3	Africa	Tuesday 9/9/2025	<p><b>Read:</b> The <i>Passion of Saints Felicity and Perpetua</i> (3<sup>rd</sup> century BCE)</p> <p><b>Read:</b> “Standing Together: The Murder of Lesbians and the Martyrdom of saints Perpetua &amp; Felicity” by Stephen V. Sprinkle [19 pages]</p> <p><b>Listen To:</b> 00:34:03 – 01:20:04 of “<i>Saints Felicity and Perpetua</i>” episode of <i>Queer as Fact</i> podcast (June 14, 2025) [46 minutes]</p> <p><b>Optional Reading:</b> “Transgender Saints: Perpetua’s Legacy” by Barbara Gold [14 pages]</p>	Hypothesis Annotation # 3 due Monday, 9/8/25
		Thursday 9/11/25	<p><b>Read:</b> Excerpts from <i>The Life and Struggles of Our Mother Walatta Petros: A Seventeenth-Century Biography of an Ethiopian Woman</i> translated by Wendy Laura Belcher (2015)</p> <p><b>Read:</b> “Same-Sex Intimacies in the Early African Text <i>Gädlä Wäläṭta Petros</i> (1672): Queer Reading an Ethiopian Woman Saint” by Wendy Laura Belcher [27 pages]</p>	Hypothesis Annotation # 4 due Wednesday, 9/10/25 by 11:59 pm
Week 4	Africa	Tuesday 9/16/25	<p><b>Read:</b> “Queen Njinga Mbandi Ana de Sousa of Ndongo/Matamba” by Linda Heywood in <i>Afro-Latino Voices: Narratives from the Early Modern Ibero-Atlantic World</i> [14 pages, includes some of Queen Njinga’s letters]</p> <p><b>Read:</b> <a href="https://www.markcarlson-ghost.com/index.php/2017/09/25/queen-nzinga-warrior-woman-king/">https://www.markcarlson-ghost.com/index.php/2017/09/25/queen-nzinga-warrior-woman-king/</a></p> <p><b>Read:</b> “<i>Picturing Queer Africans in the Diaspora</i>” from <i>Code Switch</i> (May 12, 2017)</p>	Complete Hypothesis Annotation # 5 by Wednesday, 9/17/25 by 11:59 pm
		Thursday 9/18/25	<p><b>Read:</b> “How Homosexuality Became ‘Un-African’: The Case of Zimbabwe” by Margrete Aarmo in <i>In Same-Sex Relations and Female Desires: Transgender Practices across Cultures</i> [25 pages]</p>	
Week 5	Antarctica	Tuesday 9/23/25	<p><b>Read:</b> Excerpts from <i>Approaching Ice and Toward Antarctica</i> by Elizabeth Bradfield</p> <p><b>Read:</b> Excerpts from <i>On the Ice</i> by Gretchen Legler</p>	Complete Hypothesis Annotation # 6 by Wednesday,

			<b>Optional Reading:</b> “ <a href="#">The Unsung Heroine of Lichenology</a> ” by Sabrina Imbler	9/24/25 by 11:59 pm
		Thursday 9/25/25	Excerpts from “‘Love doesn’t cancel colonialism’ Land, Lesbians, and Settler Colonialism” by KJ Janescek	

Week 6	Asia:	Tuesday 9/30/25	Lu Yin: “Female Same Sex Love in May Fourth Fiction” (chapter 5 of <a href="#">The Emerging Lesbian: Female Same-Sex Desire in Modern China</a> ) by Tze-Ian D. Sang [36 pages] Lin Bai: “Lin Bai’s Narratives of Female Homoerotic Desire” (chapter 7 of <a href="#">The Emerging Lesbian: Female Same-Sex Desire in Modern China</a> ) by Tze-Ian D. Sang [25 pages]	Complete Hypothesis Annotation # 7 by Wednesday, 10/1/25 by 11:59 pm
		Thursday 10/2/25	<b>Read:</b> “Platonic Hair” (short story) by Qiu Miaojin in <i>Angelwings: Contemporary Queer Fiction from Taiwan</i> [24 pages] <b>Read:</b> Excerpts from <i>Notes of a Crocodile</i> by Qiu Miaojin (translated by Bonnie Huie) <b>Read:</b> “The Autobiographical Lesbian” (chapter 10 of <a href="#">The Emerging Lesbian: Female Same-Sex Desire in Modern China</a> ) by Tze-Ian D. Sang [20 pages] <b>Listen to:</b> “ <a href="#">Qiu Miaojin</a> ” episode of <i>Queer as Fact</i> podcast	
			<b>Optional Reading:</b> “Drink, Stories, Penis, and Breasts: Lesbian Tomboys in Taiwan from the 1960s to the 1990s” by Antonia Chao [24 pages]	
Week 7	Asia:	Tuesday 10/7/25	<b>Read:</b> “Imagined Selves: Mediating Desires and Subject Positions in the Japanese Literati Art of Okuhara Seiko (1837-1913)” by Yurika Wakamatsu [online so no page count]	Complete Hypothesis Annotation # 8 by Wednesday,

			<p><b>View:</b> “<a href="#">The Tapestry of Literati Landscape: Okuhara Seiko’s Spring Colors on the Sumida River (1887)</a>” (a recording of the annual Michele and Peter Berton Memorial Lecture on Japanese Art series at Los Angeles County Museum of Art [LACMA] presented by Dr. Yurika Wakamatsu) [1:08:49]</p> <hr/> <p><b>Optional Reading:</b> “Great Mirrors’: Redressing Nation, Gender, and Modernity in Meiji Japan” (Chapter 4 of <i>Theatricality of the Closet: Fashion, Performance, and Subjectivities between Britain and Meiji Japan</i>) by Michelle Liu Carriger [50 pages]</p>	10/8/25 by 11:59 pm
		Thursday 10/9/25	<p><b>Listen to:</b> “<a href="#">Queer Women in medieval Arab Literature</a>” episode of <i>Queer as Fact</i> podcast (51 minutes)</p> <p><b>Read:</b> Excerpts from <i>Hijab Butch Blues: A Memoir</i> by Lamya H</p> <p><b>Read:</b> “Out of the Closet: Representations of Homosexuals and Lesbians in Modern Arabic Literature” by Hanadi Al-Samman [40 pages]</p>	
Week 8	Oceania	Tuesday 10/14/25	<p><b>Read:</b> Excerpts from <i>Collected Poems Lesbia Harford</i> (edited by Oliver Dennis) [possibly “I Can’t Feel the Sunshine” and “Lie-a-Bed”]</p> <p><b>Read:</b> “‘Lovely and Secret’: The Life of a Poet’s Muse, Katie Anna Lush” by Danielle Scrimshaw [26 pages]</p> <p><b>Read:</b> “First Nations Queerness and Colonialism” in <i>She and Her Pretty Friend: The Hidden History of Australian Women Who Love Women</i> by Danielle Scrimshaw [18 pages]</p> <p><b>Read:</b> “<a href="#">Beautiful Bones</a>” by Sarah Engledow [5 pages]</p> <p>Read: selected poems by Dorothy Porter “The New Temple” “Just to Talk” “My Sleeping Bother” “Smenhakre’s Wedding” and “Sauce”</p> <hr/> <p><b>Optional Reading:</b>  <b>Read:</b> “‘The woman who does’: a Melbourne Motor Garage Proprietor” by Georgine Clarsen (in <i>Sapphic Modernities:</i></p>	Complete Hypothesis Annotation # 9 by Wednesday, 10/15/25 by 11:59 pm

			<p><i>Sexuality, Women, and National Culture</i>) [17 pages]  <b>Read:</b> “More playful than anxious: cross-dressing, sex-impersonation and the colonial stage” by Lucy Chesser [18 pages]</p>	
		Thursday 10/16/25		<p><b>Week of Fall Break: No classes Thursday, 10/16 or Friday, 10/17</b></p>
Week 9	Europe	Tuesday 10/21/25	<p><b>Read:</b> “In Ancient Worlds” (chapter 3 of <i>Sapphistries: A Global History of Love Between Women</i> by Leila Rupp [16 pages]  <b>Read:</b> Excerpts from <i>If Not, Winter: Fragments of Sappho</i> by Anne Carson  <b>Read:</b> “A Heart-Shaped Journey to a Similar Place” in <i>The Highest Apple: Sappho and the Lesbian Poetic Tradition</i> by Judy Grahn [ebook so page count not available]</p>	<p>Complete Hypothesis Annotation # 10 by Wednesday, 10/22/25 by 11:59 pm</p>
		Thursday 10/23/25	<p><b>View:</b> <i>The Horse Fair</i> by Rosa Bonheur (painting)  <b>Read:</b> “Disagreeably Hidden: Constructions and Constrictions of the Lesbian body in Roas Bonheur’s <i>Horse Fair</i>” by James M. Saslow  <b>Read:</b> “Introduction: The Most Famous Lesbian in the World” (in <i>Becoming Lesbian: A Queer History of Modern France</i>) by Tamara Chaplin [21 pages]</p>	<p><b>Reminder:</b> Midterm (on Carmen) must be submitted by 11:59 pm on Sunday 10/26/25</p>
<p><b>Midterm (on Carmen) must be submitted by 11:59 pm on Sunday 10/26/25</b></p>				
Week 10:	Europe	Tuesday 10/28/25	<p><b>Read:</b> selected poems by Sophia Parnok  <b>Read:</b> selected Poems by Marina Tsvetaeva  <b>Read:</b> “Sophia Parnok and the Writing of a Lesbian Poet’s Life” by Diana Lewis Burgin [18 pages]  <b>Read:</b> “Lesbian Lives and Real Existing Socialism in Late Soviet Russia” (in <i>Queer Presences and Absences</i>) by Francesca Stella [19 pages]</p> <hr/> <p><b>Optional Reading:</b></p>	<p>Complete Hypothesis Annotation # 11 by Wednesday, 10/29/25 by 11:59 pm</p>

			<p><b>Read:</b> “After the Ball is Over: Sophia Parnok’s Creative Relationship with Marina Tsvetaeva” by Diana Lewis Burgin [20 pages]</p> <p><b>Read:</b> “Mother Nature versus the Amazons: Marina Tsvetaeva and Female Same-Sex Love” by Diana Lewis Burgin [27 pages]</p>	
		Thursday 10/30/25	<p>Excerpts from <i>Immodest Acts: The Life of a Lesbian Nun in Renaissance Italy</i> by Judith Brown</p> <p>“Introduction: Approaching the Search for Italian ‘Lesbians’ Past” to <i>Eccentricity and Sameness: Discourses on Lesbianism and Desire Between Women in Italy, 1860s-1930</i> by Charlotte Ross [ebook so no page count]</p> <hr/> <p><b>Optional Listening:</b> Queer as Fact episode “<a href="#">Relationships Between Women in Ancient Rome</a>”</p>	
Week 11	North America	Tuesday 11/4/25	<p><b>Read:</b> Excerpts from “<a href="#">Of the Crow Nation</a>” by Edwin Thompson Denig</p> <p><b>Listen to:</b> “<a href="#">Biawacheeitchish</a>” episode of <i>Queer as Fact</i> podcast</p> <p><b>Read:</b> Chapter 1 &amp; 2 of <i>Odd Girls and Twilight Lovers: A history of Lesbian Life in Twentieth-Century America</i> by Lillian Faderman [50 pages]</p>	Complete Hypothesis Annotation # 12 by Wednesday, 11/5/25 by 11:59 pm
		Thursday 11/6/25	<p><b>Read:</b> Excerpts from <i>Shakespeare and Company</i> by Sylvia Beach and <i>The Letters of Sylvia Beach</i></p> <p><b>Read:</b> “Modernists Explain Things to Me: Collecting as Queer Feminist Response” in <i>The Passion Projects: Modernist Women, Intimate Archives, Unfinished Lives</i> by Melanie Micir [17 pages]</p> <hr/> <p><b>Optional Reading:</b> “Louis May Alcott’s ‘Enigmas’: Trans Feeling in the Nineteenth Century” by Alice Rutkowski [25 pages]</p> <p><b>Optional Listening:</b> “<a href="#">The Genderqueer Life of Louisa May Alcott</a>” episode of <i>Vulgar History</i> podcast</p>	
Week 12	North America	Tuesday 11/11/25		<b>Tuesday, 11/11 there is no class</b>

				<b>for Veteran's Day</b>
		Thursday 11/13/25	<p><b>Read:</b> <a href="#">Combahee River Collective Statement</a></p> <p><b>Read:</b> Selected poems by Audre Lorde</p> <p><b>Read:</b> "Scratching the Surface: Some Notes on Barriers to Women and Loving" by Audre Lorde in <i>Sister Outsider</i> [8 pages]</p> <p>"The Lesbian Conundrum and the Poetry of Audre Lorde" by Eric Sipyinyu Njeng [14 pages]</p> <hr/> <p><b>Optional Reading:</b> and "An Interview: Audre Lorde and Adrienne Rich" [29 pages] in <i>Sister Outsider</i></p>	Complete Hypothesis Annotation # 13 by Wednesday, 11/12/25 by 11:59 pm
Week 13	North America	Tuesday 11/18/25	<p><b>Read:</b> Gladys Bentley's 1952 <i>Ebony</i> Article "<a href="#">I'm a Woman Again</a>"</p> <p><b>Read:</b> "How Does a Bulldagger Get Out of the Footnote? Or Gladys Bentley's Blues" by Regina V. Jones [18 pages]</p> <p><b>Read:</b> "<a href="#">Reconsidering the Etymology of Bulldyke</a>" by Susan Krantz [6 pages]</p> <p><b>Read:</b> "I Used to Be your Sweet Mama: Ideology, sexuality and domesticity in the Blues of Gertrude 'Ma' Rainey and Bessie Smith" by Angela Davis</p>	Complete Hypothesis Annotation # 14 by Wednesday, 11/19/25 by 11:59 pm
	South America	Thursday 11/20/25	<p><b>Read:</b> "Undisciplined Objects: Queer Women's Archives" by Claudia Cabello Hutt [11 pages]</p> <p><b>Read:</b> "Somos contra la 'queer-ificación'/'We reject the queer-ification of lesbianism': lesbian political identity and anti-queer politics among Mexican lesbians and queer Chicanas-Latinas" by Stacy Macias [17 pages]</p>	
Week 14	South America	Tuesday 11/25/25	<p><b>Read:</b> "You Foolish Men [hombres necios]", "My Divine Lysis" and "Romance #19" by Sor Juana</p> <p><b>Read:</b> "<a href="#">Feminism and Queer Love: Sor Juana Surpassing the 17<sup>th</sup> Century</a>" by Ashley Kathleen Kimura [40 pages]</p>	
		Thursday 11/27/25		<b>Wednesday, 11/26 – Friday 11/26 no classes</b>

				<b>for Thanksgiving Break</b>
Week 15	South America	Tuesday 12/2/25	<p><b>Read:</b> Excerpts from <i>Frida Kahlo: Love Letters</i> edited by Suzanne Barbezat Alonso-Minutti, and Ana R.</p> <p><b>Read:</b> “Chavela’s Frida: Decolonial Performativity of the Queer Llorona” by Sofia Alfaro</p> <p><b>Read:</b> “From Chavela to Frida: Loving From the Margins” [13 pages]</p>	Complete Hypothesis Annotation # 15 by Wednesday, 12/3/25 by 11:59 pm (last one!)
		Thursday 12/4/25	<p><b>Read:</b> Excerpts from <i>Madwomen: The Locas mujeres poems of Gabriela Mistral</i> (bilingual edition translated by Randall Couch)</p> <p><b>Read:</b> Excerpts from <i>Gabriela Mistral’s Letters to Dorris Dana</i> edited &amp; translated by Velma García-Gorena</p> <p><b>Read:</b> “Hispanic Sapphic Circles and Lesbian Cosmopolitanism in Modernist Literature of the 1930s” by Thérèse Courau [18 pages]</p>	
Week 16	Week of Monday 12/1/25	Tuesday 12/9/25	<b>No reading! Last day of class! Come to class with questions about your final project 😊</b>	<b>This is the last week of classes. The last day of classes is Wednesday, 12/10.</b>
		Thursday 12/11/25		
<b>Both Portions of Final Project due via Carmen by 11:59 pm Sunday 12/14/25</b>				
<b>Grades due Thursday, 12/18/25</b>				

## SYLLABUS

WGSS 2367.03  
Reading Lesbian Writers  
Autumn 2024  
2:20-3:40  
Enarson 226  
3 Credit Hours  
Hybrid

### Course Overview

#### **Instructor**

Prof. Cynthia Burack  
University Hall 274  
[burack.1@osu.edu](mailto:burack.1@osu.edu)  
Office hours by appointment

#### **Course Description**

Lesbians in the US have written their lives, desires, struggles, aspirations, interests, and politics. Has lesbian writing changed over time? Or have our expectations of lesbian writing changed? This course examines lesbian thought and writing in the US from the 1950s to the 1990s, with an emphasis on intersections between fiction, non-fiction, and socio-political history.

Reading Lesbian Writers satisfies three legacy General Education Curriculum (GEL) requirements: Literature, Diversity: Social Diversity in the US, and Writing and Communication Level 2. The course satisfies a GEN Foundations requirement in Literacy, Visual, and Performing Arts. The course counts as an elective for the LGBTQ+ Studies Minor.

#### **Course Learning Outcomes**

By the end of this course, students should

- Have become acquainted with key twentieth century US lesbian texts
- Understand twentieth century US social and political contexts that influenced and/or reflect lesbian identity and communities
- Have reviewed good writing practices and enjoyed opportunities to practice academic writing

#### **General Education Goals and Expected Learning Outcomes**

- Three legacy General Education Curriculum (GEL) requirements: Literature, Diversity: Social Diversity in the US, and Writing and Communication Level 2.

*LITERATURE:* Students in WGSS 2367.03 read and interpret works of literature.

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

Expected Learning Outcomes

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

*DIVERSITY: SOCIAL DIVERSITY IN THE US:* Students in WGSS 2367.03 concentrate their study on people, events, and institutions related to women and non-normative sexuality in the US.

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

Expected Learning Outcomes

1. Students describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

*WRITING AND COMMUNICATION, LEVEL TWO:* Students in WGSS 2367.03 read and view texts in a variety of genres and use material from these texts to construct arguments and engage in critical thinking.

Goals: Students are skilled in written communication and expression, reading, critical thinking, oral expression, and visual expression.

Expected Learning Outcomes

1. Through critical analysis, discussion, and writing, students demonstrate the ability to read carefully and express ideas effectively.
2. Students apply written, oral, and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.
3. Students access and use information critically and analytically.

*LITERARY, VISUAL, AND PERFORMING ARTS*

Goals:

1. Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression, and demonstrate capacities for aesthetic and culturally informed understanding.
2. Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcomes:  
Successful students are able to:

- 1.1. Analyze and interpret significant works of visual, spatial, literary, and/or performing arts and design.
- 1.2. Describe and explain how cultures identify, evaluate, shape, and value works of literature, art, and design.
- 1.3. Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
- 1.4. Evaluate social and ethical implications in literature, visual and performing arts, and design.
- 2.1. Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.
- 2.2. Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

## How This Course Works

### **Mode of Delivery**

This course is classified as hybrid. The class will meet in person on Tuesdays and Thursdays in University Hall 038 from 2:20 to 3:40 pm. Students are required to attend all classes, in person or on Zoom. Scheduled Zoom meetings will be available in the Zoom tab of Carmen.

### **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 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework.

### **Attendance and participation requirements**

I expect that you will do all of the following:

- Attend and participate in all classes
- Log on to the course in Carmen frequently
- Access PowerPoint presentations for each set of readings
- Post one response to a reading each week in the Carmen Discussion forum
- Post required writing assignments to Carmen as directed in the syllabus

### **Course Policy on the use of Generative Artificial Intelligence**

This class requires reading literature and responding in writing to what you have read. Therefore, the use of generative artificial intelligence (GenAI) tools are not permitted in this course. Any use of GenAI tools for work in this class may therefore be considered a violation of Ohio State's Academic Integrity policy and Code of Student Conduct because the work is not your own. The use of unauthorized GenAI tools will result in referral to the Committee on Academic Misconduct. If I suspect that you have used GenAI on an assignment for this course, I will ask you to communicate with me to explain your process for completing the assignment in question.

## Course Materials

### **Course Requirements**

You are required to complete all readings and film/video viewing by the dates indicated on the schedule below. I expect you to attend all class meetings, in person and on Zoom. You will find any Zoom classes scheduled in the Carmen Zoom tab. Students with problems that require long absences from class during the semester must submit university-approved documentation.

I expect that students will participate in class discussions in a candid, thoughtful, and respectful manner. Please refrain from characterizing others' contributions in negative terms, as, for example, "racist" or "homophobic."

In addition to reading texts and viewing assigned films, PowerPoint slides will be available on Carmen for each major text. Slides provide author bio and background information to enhance your understanding of the authors, texts, and the social/political context for the works we are studying. The PP slides may also contain links to material I expect you to review. If I've provided context or information in PP for a topic or reading, and you get this information wrong in a writing assignment, you may be unprepared for a future cocktail party conversation on the topic.

**Books** (You may purchase books at Barnes & Noble, the OSU Bookstore, or online)

Patricia Highsmith, *The Price of Salt* (1951)

"Vin Packer," *Spring Fire* (1952)

Rita Mae Brown, *Rubyfruit Jungle* (1973)

Alison Bechdel, *Fun Home: A Family Tragicomic* (2006)

Octavia Butler, *Parable of the Talents* (1998)

### **Readings on Carmen or Online**

- Cookie Woolner, "["Never No Wells of Lonelinesses in Harlem": Black Lady Lovers in Prohibition Era New York"](#)"
- Jonathan Ned Katz and Barbara Gittings, "["Barbara Gittings: Founding the New York Daughters of Bilitis in 1958"](#)"
- Craig Loftin, *Masked Voices*, "Introduction: The Masks of McCarthy," Intro only (Carmen)
- Marijane Meaker (Vin Packer), *Highsmith: A Romance of the 1950s*, chapters 1-5 (Carmen)
- Katherine V. Forrest, editor, *Lesbian Pulp Fiction: The Sexually Intrepid World of Lesbian Paperback Novels 1950-1965*, Introduction (Carmen)

### **Films**

The following films are required viewing for this course, and all three are available through the OSU Secured Media Library ([Overview | ODEE Secured Media Library \(osu.edu\)](#)). *Desert Hearts* is also available to stream on Kanopy (at [Desert Hearts | Kanopy](#)). You are responsible for viewing films by the dates indicated in the syllabus.

- *Before Stonewall*
- *Desert Hearts*
- *The Celluloid Closet*
- *But I'm a Cheerleader!*

## 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 [ocio.osu.edu/help/hours](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

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

### **Technology Skills Needed for this Course**

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](https://go.osu.edu/canvasstudent))
- CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](https://go.osu.edu/zoom-meetings))
- Open PowerPoint presentations and view in Slide Show format (open and view embedded links)

### **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 - Adding a Device help article for step-by-step instructions ([go.osu.edu/add-device](https://go.osu.edu/add-device)).
- 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 ([go.osu.edu/install-duo](https://go.osu.edu/install-duo)) 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 your needs, you may contact the IT Service Desk at 614-688-4357(HELP) to speak with IT support staff.

### **Health and Safety Requirements**

All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>), which includes wearing a face mask in any indoor space and maintaining a safe physical distance at all times. Non-compliance will be warned first and disciplinary actions will be taken for repeated offenses.

### **Academic Integrity Policy**

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 may 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))

### **Student Services and Advising**

University Student Services can be accessed through BuckeyeLink. More information is available here: <https://contactbuckeyelink.osu.edu/>. And advising resources for students are available here: <http://advising.osu.edu>

### **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.

### **Writing Center**

Located in Bricker Hall, OSU’s [Home | Center for the Study and Teaching of Writing \(osu.edu\)](http://osu.edu) offers free tutoring to graduate and undergraduate students. You can obtain more information about the Center by calling 688-5865 or by emailing [cstw@osu.edu](mailto:cstw@osu.edu).

### **Statement on Title IX**

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain

investigation options, including referral to confidential resources. If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at [titleix.osu.edu](http://titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit [equity.osu.edu](http://equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).

### **Your Mental Health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at [go.osu.edu/ccsondemand](http://go.osu.edu/ccsondemand). You can reach an on-call counselor when CCS is closed at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](http://go.osu.edu/wellnessapp).

## **Accessibility Accommodations for Students with Disabilities**

### **Requesting Accommodations**

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability, including mental health, chronic or temporary medical conditions, please register with Student Life Disability Services. After registration, contact me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

### **Accessibility of Course Technology**

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Canvas accessibility \(go.osu.edu/canvas-accessibility\)](http://go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility ([go.osu.edu/zoom-accessibility](http://go.osu.edu/zoom-accessibility))
- Collaborative course tools

## **Grading**

### **Description of Major Course Assignment**

CARMEN DISCUSSION LOG (100 PTS)

Everyone is required to post a **thoughtful response** to assigned material assigned before each Tuesday class session. You may initiate a response or reply to someone else's post. Whether you initiate or reply, your response should show that you have read the text and read/screened supporting materials. However, be sure to reflect or analyze rather than summarizing the text.

I will open the Discussion board on Saturday each week, and your response must be posted no later than Tuesday at 3:00 am before each Tuesday class/Zoom session. I will ask you to post before Monday at midnight if you can because that gives me time to read all my students' posts before Tuesday classes. However, the Discussion board will remain open for you until 3 am. Once the Discussion closes, you will not be able to post.

You should keep all of these Posts in a document throughout the semester. Your **Discussion Log** is due twice during the semester, on **Thursday, Oct 3** and **Tuesday, Dec 3**. **To complete this class successfully, you must post each week while the Discussion is open and read your classmates' posts. After the Discussion closes, you will not be able to post or include a post in the Discussion Log you turn in for a grade.**

As you create your Discussion Log (not the individual posts you leave in each week's Discussion), follow these formatting instructions: **Single space headers** (as instructed below), skip a space between each individual response, and **single space Discussion entries**.

At the **top** of your Discussion Log, use the following **single-spaced header** (without brackets):

[Your name]  
WGSST 2367.03  
Autumn 2024

For each **individual post**, include this additional **single-spaced header** (without brackets):

Discussion [#]  
[Date posted]  
[Title of text you are responding to, e.g., *The Price of Salt*, chapters ---]

Before you upload them, your Discussion posts should look like this:

[your name]  
WGSS 2367.03  
AU 2024

Discussion #1  
August 27, 2024  
Patricia Highsmith, *The Price of Salt*, Chapters 1-3

After skipping a space, start writing here. Feel free to use paragraph breaks and, even though this isn't a formal writing assignment, try to bring your best writing and thinking. When you're finished with your post, skip another space, and begin the next post.

Discussion #2

September 3, 2024

Highsmith, *The Price of Salt*, Chapters 4-10

### Grading Criteria for Papers

- A → Demonstrates informed mastery of content [and]  
Follows all instructions for the assignment [and]  
Writes complex and polished prose that contains few (if any) grammatical errors, misspelled words, or infelicities of expression
- B → Demonstrates good understanding of content  
Follows most instructions for the assignment  
Generally writes well, with few grammatical errors, misspelled words, or other infelicities of expression
- C → Demonstrates an average understanding of content  
Does not follow instructions adequately  
Writing displays multiple errors, misspelled words, or other infelicities of expression
- D → Demonstrates poor understanding of content  
Does not follow instructions  
Writing displays multiple errors, misspelled words, or other infelicities of expression

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### Course Schedule

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This schedule is subject to change. Changes announced in class, on Carmen, or by email will be understood to have been added to the course syllabus.

On the schedule below, due dates are **highlighted in turquoise**, and other important dates are **highlighted in green**.

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#### Introduction

Tue Aug 20

to the course

#### Before “Stonewall”

Thu Aug 22

**Cookie Woolner**, [“‘Never No Wells of Lonelinesses in Harlem’: Black Lady Lovers in Prohibition Era New York”](#)

Jonathan Ned Katz and Barbara Gittings, [“Barbara Gittings: Founding the New York Daughters of Bilitis in 1958”](#)

**PowerPoint:** Before Stonewall

Tue Aug 27

**Craig Loftin**, *Masked Voices*, Introduction only

- PowerPoint: Before Stonewall**  
**Discussion #1**
- Thu Aug 29      **Patricia Highsmith, *The Price of Salt*, Chapters 1-3**  
                    **PowerPoints: Before Stonewall, Patricia Highsmith**
- Tue Sep 3      **Highsmith, *The Price of Salt*, Chapters 4-10**  
                    **PowerPoint: Patricia Highsmith**  
**Discussion #2**
- Thu Sep 5      **Highsmith, *The Price of Salt*, Chapters 11-17**  
                    **PowerPoint: Patricia Highsmith**
- Tue Sep 10     **Highsmith, *The Price of Salt*, Chapters 18-23; Afterword;**  
Recommended: Terry Castle, [“Pulp Valentine: Patricia Highsmith’s Erotic Lesbian Thriller”](#)  
                    **PowerPoint: Patricia Highsmith**  
**Discussion #3**
- Thu Sep 12     **Marijane Meaker, *Highsmith: A Romance of the 1950s*, chapters 1-5**  
(Carmen)
- Tue Sep 17     **Katherine V. Forrest, *Lesbian Pulp Fiction*: Introduction**  
                    **PowerPoint: Lesbian Pulp Fiction**  
**Discussion #4**
- Thu Sep 19     **“Vin Packer” (aka Marijane Meaker), *Spring Fire*, Introduction –**  
Chapter 5  
                    **PowerPoint: Vin Packer**
- Tue Sep 24     **“Packer,” *Spring Fire*, Chapters 6-12**  
                    **PowerPoint: Vin Packer**  
**Discussion #5**
- Thu Sep 26     **Rita Mae Brown, *Rubyfruit Jungle*, Chapters 1-9**  
                    **PowerPoint: Rita Mae Brown**
- Tue Oct 1      **Brown, *Rubyfruit Jungle*, Chapters 10-18**  
                    **PowerPoint: Rita Mae Brown**  
**Discussion #6**
- Thu Oct 3      **DUE: Discussion Log #1-#6 [see this syllabus for formatting instructions, and follow these instructions]**
- Tue Oct 8      **Film: *Before Stonewall* [Overview | ODEE Secured Media Library \(osu.edu\)](#)**
- Thu Oct 10     **AUTUMN BREAK**

Tue Oct 15           **Film:** *Desert Hearts* [Overview](#) | [ODEE Secured Media Library \(osu.edu\)](#)  
[Note: *Desert Hearts* was made in the 1980s but is set in the 1950s. It's the first film in the US directed by a lesbian, with lesbian protagonists, adapted from a novel by a lesbian author]  
**Discussion #7**

After “Stonewall”

Thu Oct 17           **Combahee River Collective**, [“The Combahee River Collective Statement”](#), Beginning—“2. What We Believe”  
**PowerPoint:** Combahee River Collective

Tue Oct 22           **Combahee River Collective**, [“The Combahee River Collective Statement”](#), “3. Problems in Organizing Black Feminists”—“4. Black Feminist Issues and Projects”  
**PowerPoint:** Combahee River Collective  
**Discussion #8**

Thu Oct 24           **Alison Bechdel**, *Fun Home*, Chapters 1-3  
**PowerPoint:** Alison Bechdel

Tue Oct 29           **Bechdel**, *Fun Home*, Chapters 4-5  
**PowerPoint:** Alison Bechdel  
**Discussion #9**

Thu Oct 31           **Bechdel**, *Fun Home*, Chapter 6  
**PowerPoint:** Alison Bechdel

Tue Nov 5           **Asynchronous Election Day: No Class**  
**Film:** *But I'm a Cheerleader!* [Overview](#) | [ODEE Secured Media Library \(osu.edu\)](#)  
**Discussion #10**

Thu Nov 7           **Bechdel**, *Fun Home*, Chapter 7  
**PowerPoint:** Alison Bechdel

Tue Nov 12           **Octavia Butler**, *Parable of the Talents*, Chapters 1-4  
**PowerPoint:** Octavia Butler  
**Discussion #11**

Thu Nov 14           **Butler**, *Parable of the Talents*, Chapters 5-7

Tue Nov 19           **Butler**, *Parable of the Talents*, Chapters 8-15  
**PowerPoint:** Octavia Butler  
**Discussion #12**

Thu Nov 21           **Butler**, *Parable of the Talents*, Chapters 16-Epilogue  
**PowerPoint:** Octavia Butler

- Tue Nov 26            **Film:** *The Celluloid Closet* [Overview | ODEE Secured Media Library \(osu.edu\)](#)  
**Discussion #13**
- Thu Nov 28            **THANKSGIVING (FOLLOWED BY INDIGENOUS PEOPLES' DAY/COLUMBUS DAY)**
- Tue Dec 3             **DUE: All Discussion Posts, #1-#13 [see this syllabus for formatting instructions]**

### Some Further Reading

Dorothy Allison, *Bastard out of Carolina; Trash* (short stories)  
 Bechdel, *Are You My Mother? A Comic Drama*  
 Cynthia Bond, *Ruby*  
 Rita Mae Brown, *Six of One*  
 Carol Ann Duffy, *The World's Wife* (poetry)  
 Leslie Feinberg, *Stone Butch Blues*  
 M. Sindy Felin, *Touching Snow*  
 Fannie Flagg, *Fried Green Tomatoes at the Whistle Stop Café*  
 Nikki Giovanni, *The Collected Poetry of Nikki Giovanni*  
 Stephanie Grant, *The Passion of Alice; Map of Ireland*  
 Marilyn Hacker, *Love, Death, and the Changing of the Seasons* (poetry)  
 Jill Johnston, *Lesbian Nation*  
 Maxine Hong Kingston, *The Woman Warrior*  
 Audre Lorde, *Zami: A New Spelling of My Name*  
 Joan Nestle, *A Restricted Country*  
 Pat Parker, *Movement in Black: The Collected Poetry of Pat Parker, 1961-1978*  
 Jane Rule, *Desert of the Heart*  
 Sarah Schulman, *After Dolores*  
 Linda Villarosa, *Passing for Black*  
 Alice Walker, *The Color Purple*  
 Jeanette Winterson, *Oranges are Not the Only Fruit; Sexing the Cherry*

# GE Theme Course Submission Worksheet: Traditions, Cultures, & Transformations

## Overview

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

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

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

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures & Transformations)

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

*(enter text here)*

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

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

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

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

	Course activities and assignments to meet these ELOs
<b>ELO 1.1</b> Engage in critical and logical thinking about the topic or idea of the theme.	
<b>ELO 1.2</b> Engage in an advance, in-depth, scholarly exploration of the topic or idea of the theme.	

<p><b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences as they apply to the theme.</p>	
<p><b>ELO 2.2</b> Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	

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

<p><b>ELO 1.1</b> Engage in critical and logical thinking.</p>	<p><i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through:</i>  <i>Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration;</i>  <i>Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions;</i>  <i>Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>  <i>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</i>  <i>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</i></p>
<p><b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.</p>	<p><i>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</i></p> <p><u>Lecture</u>  <i>Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students’ access to people with expertise in a variety of areas.</i></p> <p><u>Reading</u></p>

	<p><i>The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</i></p> <p><u>Discussions</u>  <i>Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</i></p> <p><i>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</i></p>
<p><b>ELO 2.2</b> <i>Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</i></p>	<p><i>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</i></p> <p><i>Some examples of events and sites:</i>  <i>The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</i>  <i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i>  <i>The Vélodrome d'hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i>  <i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>

**Goals and ELOs unique to Traditions, Cultures & Transformations**

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

**GOAL 3:** Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

**GOAL 4:** Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
<b>ELO 3.1</b> Describe the influence of an aspect of culture (e.g., religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	
<b>ELO 3.2</b> Analyze the impact of a "big" idea or technological advancement in creating a major and long-lasting change in a specific culture.	
<b>ELO 3.3</b> Examine the interactions among dominant and sub-cultures.	
<b>ELO 3.4</b> Explore changes and continuities over time within a culture or society.	

<p><b>ELO 4.1</b> Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.</p>	
<p><b>ELO 4.2</b> Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.</p>	

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

<p><b>ELO 3.1</b> Describe and analyze a range of perspectives on what constitutes citizenship <u>and</u> how it differs across political, cultural, national, global, and/or historical communities.</p>	<p><i>Citizenship could not be more central to a topic such as immigration/migration. As such, the course content, goals, and expected learning outcomes are all, almost by definition, engaged with a range of perspectives on local, national, and global citizenship. Throughout the class students will be required to engage with questions about what constitutes citizenship and how it differs across contexts.</i></p> <p><i>The course content addresses citizenship questions at the global (see weeks #3 and #15 on refugees and open border debates), national (see weeks #5, 7-#14 on the U.S. case), and the local level (see week #6 on Columbus). Specific activities addressing different perspectives on citizenship include Assignment #1, where students produce a demographic profile of a U.S.-based immigrant group, including a profile of their citizenship statuses using U.S.-based regulatory definitions. In addition, Assignment #3, which has students connect their family origins to broader population-level immigration patterns, necessitates a discussion of citizenship. Finally, the critical reading responses have the students engage the literature on different perspectives of citizenship and reflect on what constitutes citizenship and how it varies across communities.</i></p>
<p><b>ELO 3.2</b> Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</p>	<p><i>This course supports the cultivation of "intercultural competence as a global citizen" through rigorous and sustained study of multiple forms of musical-political agency worldwide, from the grass-roots to the state-sponsored. Students identify varied cultural expressions of "musical citizenship" each week, through their reading and listening assignments, and reflect on them via online and in-class discussion. It</i></p>

	<p><i>is common for us to ask probing and programmatic questions about the musical-political subjects and cultures we study. What are the possibilities and constraints of this particular version of musical citizenship? What might we carry forward in our own lives and labors as musical citizens Further, students are encouraged to apply their emergent intercultural competencies as global, musical citizens in their midterm report and final project, in which weekly course topics inform student-led research and creative projects.</i></p>
<p><b>ELO 2.1</b> <i>Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</i></p>	<p><i>Through the historical and contemporary case studies students examine in HIST/RS 3680, they have numerous opportunities to examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, as well as a variety of lived experiences. The cases highlight the challenges of living in religiously diverse societies, examining a range of issues and their implications. They also consider the intersections of religious difference with other categories of difference, including race and gender. For example, during the unit on US religious freedom, students consider how incarcerated Black Americans and Native Americans have experienced questions of freedom and equality in dramatically different ways than white Protestants. In a weekly reflection post, they address this question directly. In the unit on marriage and sexuality, they consider different ways that different social groups have experienced the regulation of marriage in Israel and Malaysia in ways that do not correspond simplistically to gender (e.g. different women's groups with very different perspectives on the issues).</i></p> <p><i>In their weekly reflection posts and other written assignments, students are invited to analyze the implications of different regulatory models for questions of diversity, equity, and inclusion. They do so not in a simplistic sense of assessing which model is "right" or "best" but in considering how different possible outcomes might shape the concrete lived experience of different social groups in different ways. The goal is not to determine which way of doing things is best, but to understand why different societies manage these questions in different ways and how their various expressions might lead to different outcomes in terms of diversity and inclusion. They also consider how the different social and demographic conditions of different societies shape their approaches (e.g. a historic Catholic majority in France committed to laicite confronting a growing Muslim minority, or how pluralism *within* Israeli Judaism led to a fragile and contested status quo arrangement). Again, these goals are met most directly through weekly reflection posts and students' final projects, including one prompt that invites students to consider Israel's status quo arrangement from the perspective of different social groups, including liberal feminists, Orthodox and Reform religious leaders, LGBTQ communities, interfaith couples, and others.</i></p>
<p><b>ELO 2.2</b> <i>Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.</i></p>	<p><i>As students analyze specific case studies in HIST/RS 3680, they assess law's role in and capacity for enacting justice, managing difference, and constructing citizenship. This goal is met through lectures, course readings, discussion, and written assignments. For example, the unit on indigenous sovereignty and sacred space invites students to consider why liberal systems of law have rarely accommodated</i></p>

*indigenous land claims and what this says about indigenous citizenship and justice. They also study examples of indigenous activism and resistance around these issues. At the conclusion of the unit, the neighborhood exploration assignment specifically asks students to take note of whether and how indigenous land claims are marked or acknowledged in the spaces they explore and what they learn from this about citizenship, difference, belonging, and power. In the unit on legal pluralism, marriage, and the law, students study the personal law systems in Israel and Malaysia. They consider the structures of power that privilege certain kinds of communities and identities and also encounter groups advocating for social change. In their final projects, students apply the insights they've gained to particular case studies. As they analyze their selected case studies, they are required to discuss how the cases reveal the different ways justice, difference, and citizenship intersect and how they are shaped by cultural traditions and structures of power in particular social contexts. They present their conclusions in an oral group presentation and in an individually written final paper. Finally, in their end of semester letter to professor, they reflect on how they issues might shape their own advocacy for social change in the future.*