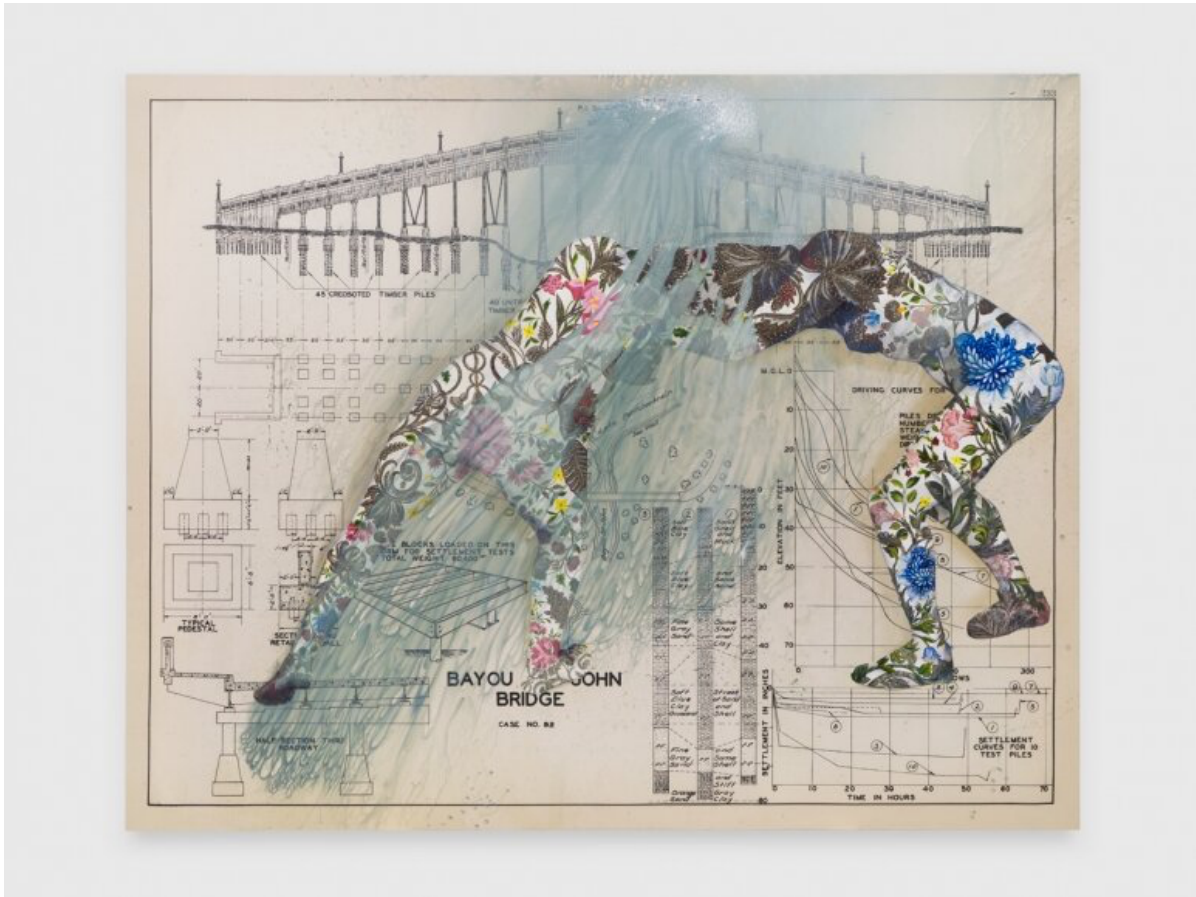


English 800. Section 0.001.

## STUDIES IN RACE, GENDER, AND THE HUMAN



(Firelei Báez, <https://www.fireleibaezstudio.com/gallery>)

Professor Zarena Aslami

“Every discipline needs what Black studies has to offer.”

---Ebony Elizabeth Thomas, @Ebonyteach, 18  
August 2021, [Twitter](#).

**COURSE DESCRIPTION:**

This course focuses on contemporary humanistic scholarship about the intersections of race and gender and reflects our department's acknowledgement of the centrality of race and gender to historical understandings of the human in the U.S. and to the production of knowledge in the humanities in the U.S.

**ELABORATION:**

This course introduces students to the study of how the modern concepts of race and gender shape the category of the human across discourses and institutions. As scholars and teachers in the particular site of the U.S. research university, we will examine how our concrete present has been shaped by the past and the stories the past has told about power, legitimacy, and who counts as human. While Enlightenment thinkers in Europe and the British settler colonies in North America, then later the U.S., sought to free themselves from the State and the Church by vaunting the principles of reason, objectivity, equality, and the right to property and self-possession, they simultaneously bound some human subjects to continued servitude, oppression, objectification, and dispossession. What are the seductions of this way of thinking? What are the violent consequences? How do we do intellectual work within, against, and beyond this context? In this course, we will examine the historical development of the humanities and social sciences and the history of the U.S. university. We will also explore alternative methodologies and practices that work toward different social imaginaries.

**REQUIRED TEXTS\*:**

Claudia Rankine, *Just Us: An American Conversation* (2020)  
 M. NourbeSe Philip, *Zong!* (2011)  
 C. Riley Snorton, *Black on Both Sides: A Racial History of Trans Identity* (2017)  
 Imani Perry, *Vexy Thing* (2018)  
 Tiffany Lethabo King, *The Black Shoals* (2019)  
 Therí Alyce Pickens, *Black Madness :: Mad Blackness* (2019)  
 Julietta Singh, *No Archive Will Restore You* (2018)  
 John Kuo Wei Tchen and Dylan Yeats, *Yellow Peril! An Archive of Anti-Asian Fear* (2014)  
 Solmaz Sharif, *Look: Poems* (2016)  
 Yomaira C. Figueroa-Vásquez, *Decolonizing Diasporas: Radical Mappings of Afro-Atlantic Literature* (2020)  
 Katherine McKittrick, *Dear Science and Other Stories (Errantries)* (2021) [now available electronically through MSU Library]

\*All books available for purchase at the Student Book Store (421 E. Grand River Ave.). MSU Library also continues to add electronic versions to its collection, which are free and available to students (since I ordered the books, for instance, McKittrick's book is now available electronically; be sure to check our library if you prefer a free and electronic version). PDF's listed in the schedule of courses below are available on our D2L website under "Contents."

## LEARNING OBJECTIVES:

Students will be introduced to the interdisciplinary fields of Black studies, postcolonial studies, feminist theory, queer theory, trans studies, disability studies, Asian-American studies, and Indigenous studies. The course foregrounds works by Black, Indigenous, and People of Color theorists, thinkers, and writers. Students will develop a working history of the humanities and the university in the U.S. and be challenged to consider how to rethink their own disciplines and fields so that the concerns and imperatives raised by these critiques are acknowledged. One set of questions that we will ask and keep returning to throughout the semester is the following: what is the role of the university in shaping just futures? What pasts must the university reckon with and why? How can the university be the site of the production of alternative knowledges? Students will also receive constructive feedback on their academic writing and presentation skills.

## REQUIREMENTS:

**Attendance:** You are allowed one excused absence this semester. Please reach out to me if you have any extenuating circumstances. \*\*\*COVID-specific policy: if you have been exposed to COVID-19 or suspect you are infected (symptoms, for example), please stay home! Email me and we will work out a way for you to continue to make progress in the course.

**Class Participation:** Graduate seminars train you for the rigors of professional literary and cultural scholarship. To be a scholar in this sense means to participate continuously and vigorously in ongoing national and international conversations about meaning and ideas and culture. Always come to class with a few substantial comments and/or questions on the reading. Come prepared to discuss, query, and engage responsibly and respectfully with each other, in the spirit of intellectual camaraderie. Take ownership of the material and the direction of the course. The less I talk and the more the class collectively processes and analyzes the material, the more successful the course will be and, consequently, the higher your grade. Your overall class participation will be assessed as part of your “Presentation” grade. If you have questions about participation, please come visit me during student office hours.

**Presentation:** At the beginning of the semester, you will sign up to present on one of the class session’s set of readings and then lead discussion. The presentation should take 10 – 15 minutes and include 3 – 4 discussion questions at the end, which you will facilitate. Facilitating involves conversation: as your peers respond with their own questions or comments, try to keep the conversation going, encouraging it to bloom, deepen, and/or extend, by replying, responding, asking for and offering clarification/examples, etc.

The presentation and discussion should take no more than half of the course period (approximately, 1 hour 20 minutes), so that your classmates have time to explore the material in different ways in the second half. Because we will often be reading groups of texts, you may choose to focus on one text, but please make connections to all the assigned readings for that day. If presenting on an entire book, you should read all of it, but you may choose to focus on the Introduction and one or two chapters that are especially relevant to your intellectual and critical

interests. Use the presentation assignment to teach the class, but also to further develop your own particular research interests.

**Short Papers:** You will write three short papers (4 pages each, double-spaced, 12-point font). Each paper will engage with an assigned reading.

- You may determine the exact due date, but Paper 1 must address a text assigned during Weeks 3 – 5 and be emailed to me no later than Sunday, 12 midnight, of Week 5.
- Likewise, Paper 2 must address a text assigned during Weeks 6 – 10 and be emailed to me by Sunday, 12 midnight, of Week 9.
- Finally, Paper 3 must address a text assigned during Weeks 11 – 13 and be emailed to me by Sunday, 12 midnight of Week 14 (Week 13 ends with Thanksgiving, so we'll push the due date to the following week).

Include a Works Cited page in MLA format. Consult OWL at Purdue for the [MLA Formatting and Style Guide](#). The papers can take the following forms:

- It can be a traditional response paper to one of the texts. How does this particular work challenge your assumptions about another text, a field, a discipline, a set of beliefs? What was surprising, disturbing, exhilarating about it?
- The paper can compare and contrast a text from the given time frame with a text we read earlier or from a relevant text outside of the class. What is surprising about the texts' similarities or differences? How do the texts converse with each other? How does reading them together change your understanding of critical conversations about race, gender, and the humanities?
- The paper can engage with another scholarly work that is foundational to the assigned text. For example, is there a scholarly work that is important to the assigned text, on which the latter builds its argument, that it refers to more than once, that clearly enables the argument of the text, or, conversely, against which the author explicitly positions their argument or, more subtly, revises it, takes it in a new direction, exposes a lacuna within it and explores the consequences of that lacuna, etc.? In other words, this option prompts you to research one of the assigned texts' foundational texts and explain how the article/chapter differs from it. The point of this assignment is to get you to start thinking about the nature of critical interventions: why write? We write to say something new. But the new is always inspired by what comes before. We all build upon each other's work.

**\*\*\*Note about the paper's main claim:** Make sure that the paper has a specific, concrete, and interesting main claim in the beginning of the paper, typically at the end of the first paragraph. It should answer the question, "so what?" As always, the trick to successful academic writing is revising! Once you've finished your paper, go back and revise, paying special attention to the main claim: is it as specific as it can be? does it include the main terms of the argument? does it

assert what you took to be the most striking and interesting point that your thinking/writing raised?

**Personal Essay:** During Week 6 (by that Sunday, 12 midnight), you will email me a personal essay (3 pages, double-spaced). In it, reflect on your journey to graduate school, “where you know from,” and how critical and/or literary theory, cultural studies, Black studies, postcolonial studies, and/or Ethnic Studies has shaped your career so far. Use the essay to meditate on and explore some of the writing forms and approaches encountered in the course. May be creative or exploratory.

**Final Project and Presentation:** For the final assignment of the course, construct your own edited volume of critical works (such as articles, book chapters, creative/theoretical essays/autotheory) that address questions of race, gender, and the human as it pertains to your specific field of study and discipline. You could also think of this as a special issue of a journal in your field.

You will create a folder on Google Drive where you will post PDF’s of these works (if they are not available online, you will need to scan them; if you have questions about scanning, please let me know) and the other required portions that you will write (see below). You will send me a link to the Google Folder, giving me editing permission so that I can write comments on your work.

This curated collection should prioritize writings by Black, Indigenous, and People of Color who foreground race, gender, the human, disability, sexuality, decolonization, and other intersecting vectors in their analysis and aesthetics. Begin early. As we move through the semester, start researching and collecting texts. I encourage you to reach out to faculty in your area, even if you have not yet met them, to ask about works that center race and gender and reflect on the need to foreground those concerns in the field. Every field is having a reckoning with these issues—research, read, and consider these conversations. If you have not yet met the faculty in your field, this is a great chance to introduce yourself over email and ask for relevant sources.

You will organize the edited volume into three parts, each consisting of three works. That is, within the Google folder you create for this assignment, create three inner folders. Each work should be attended by a 150-word annotation (or analysis) on a separate Word doc that includes a link to the relevant PDF within the Google folder (you could include one Word doc per part that includes the three annotations with relevant links to the PDF in that folder). The Google folder must also include the following, clearly marked and in order if possible, at the time of the final submission:

- A cover page (get creative!)
- A table of contents (1 – page rundown of what’s included)
- A critical introduction (3 – 5 pages, double-spaced)
- An introduction to each of the three sections (1 – 2 pages, double-spaced)
- Annotations of each reading within the three sections (150 words each) (cont’d)

- A coda or conclusion for the edited volume project (1 – 2 pages, double-spaced)
- A bibliography in MLA Format

**Final Project Presentation:** A week before the project is due, you will present on your progress to the class. The presentation is an opportunity to ask questions, receive constructive feedback, and to offer the same to your peers. Presentations should take about 10 minutes to leave enough time for discussion.

**Email:** I often send reminders and clarifications to the class over email, so please be sure to check your MSU email account regularly.

### **GRADE BREAKDOWN:**

Presentation and Class Participation	30%
3 Short Papers (10% each)	30%
Personal Essay	10%
Edited Volume Project and Presentation	30%

### **STUDENT OFFICE HOURS:**

Feel free to drop by my student office hours to discuss the class or any of the assignments, especially if you are experiencing challenges. I am meeting students via Zoom this semester and will be available to chat every Wednesday from 1:00-3:00 pm. You can either drop in or make an appointment via [Calendly](#). The Zoom link is [Professor Aslami's Student Office Hours](#). I have turned on the "Waiting Room" function. If you are dropping in and are asked to wait, it just means I am meeting with another student and will get to you as soon as we finish. If your schedule conflicts with these hours, I am happy to make individual appointments at other times.

Calendly link (to make an appointment at a specific time):

<https://calendly.com/prof-aslami-student-office-hours/professor-aslami-s-student-office-hours>

Zoom link (for student office hours):

<https://msu.zoom.us/j/95426181513?pwd=QzZKR21EZHFYWYWxnVG4xZ2EzYjcwdz09>

### **CONTACT INFORMATION:**

You can best reach me through email ([aslami@msu.edu](mailto:aslami@msu.edu)) during the work week. I will return your emails as soon as possible. For guidance on how to write professional emails, see OWL at Purdue's [Email Etiquette](#) webpage.



**APPENDICES:**

Please refer to the appendices at the end of the syllabus for class policies regarding grading criteria, grading scale and explanation, recording lectures, use of technology in the classroom, and disclaimer; university policies regarding academic integrity, disability accommodations, and limits to confidentiality; and campus resources on counseling and food insecurity.

**CLASS COVENANT:**

Because literature has the power to make readers feel things viscerally and because literature is born of the world and all of its antagonisms, violences, traumas, as well as joys and triumphs, in our discussions, we will establish a set of norms for addressing aspects of our texts that may cause harm or otherwise negatively affect any student's learning experience. For these reasons, the N-word won't be used in this class by a person of any race, even if it consistently appears in our texts. This class will also be free of hate speech regarding sexual orientation, gender expression, race, ability, and socio-economic status or background. Each member of this class is responsible for fostering an environment in which people and their ideas are respected. For the same reasons, students will strive to make remarks that are informed by our material and the history that surrounds it. At the beginning of the semester, we will discuss these norms and allow other norms to be collectively decided upon.

Please feel free to contact me ahead of class if you encounter sensitive content or language in one of our texts that concerns you. As content or terms in our texts emerge that have the potential to cause harm in our classroom community, we will work to provide context for them. Students can continue to raise concerns or ask questions about our class norms even after we have reached consensus on them. Our class covenant, in other words, can change throughout the semester by consensus.

**ACKNOWLEDGEMENTS:**

This course was originally designed and taught as ENG 802 in Spring 2020 and Spring 2021 by my colleague Dr. Yomaira Figueroa. I have followed her innovative syllabus closely, adopting some of her required texts and at least two of her assignments nearly exactly (the personal essay and the final project, which Dr. Figueroa referred to as the Anthology Project). The Class Covenant is adapted from Dr. Koritha Mitchell (visit [class covenant](#)). I have also borrowed language regarding sensitive content and our class commitment to contextualize it from my colleague Dr. Kristin Mahoney.

**TENTATIVE SCHEDULE**  
**(We will discuss the readings on the day listed.)**

**9/7. Week 2: Starting Points**

- Eugenia Zuroski, “Where Do You Know From?": An Exercise in Placing Ourselves Together in the Classroom." *MAI: Feminism & Visual Culture*. January 27, 2020. Online: <https://maifeminism.com/where-do-you-know-from-an-exercise-in-placing-ourselves-together-in-the-classroom/>
- E. Tuck and K. W. Yang, “Decolonization Is Not a Metaphor” in *Decolonization: Indigeneity, Education & Society* 1, no. 1(2012): 28. [PDF on D2L]
- Julietta Singh, “Introduction: Reading Against Mastery” in *Unthinking Mastery: Dehumanism and Decolonial Entanglements*, Duke UP, 2018, pp. 1 – 28. [PDF on D2L]
- Claudia Rankine, *Just Us: An American Conversation*: try to read the whole book, but focus on one or two poems, essays, images, or passages that particularly struck you that you would like to discuss in class.

**9/14. Week 3: Critical University Studies**

- Bill Readings, “Introduction” and Ch. 4: “The University within the Limits of Reason” in *The University in Ruins*, Harvard UP, 1996. [PDF on D2L]
- Abigail Boggs, Eli Meyerhoff, Nick Mitchell, and Zach Schwartz-Weinstein, “[Abolitionist University Studies: An Invitation](#),” August 28, 2019.
- Jay Timothy Dolmage, “Introduction,” in *Academic Ableism: Disability and Higher Education*. University of Michigan Press, 2017. [Available [online](#) via MSU Library website.]
- Robin D. G. Kelley, “Black Study, Black Struggle,” *Boston Review*, March 7, 2016. <http://bostonreview.net/forum/robin-d-g-kelley-black-study-black-struggle>
- Leanne Simpson, “Land as Pedagogy,” *Decolonization: Indigeneity, Education & Society*, Vol. 3, No. 3, 2014, 1-25. [PDF on D2L]

**Further Reading (not required)**

- Stefano Harney and Fred Moten, Ch. 2: “The University and the Undercommons” in *The Undercommons: Fugitive Planning and Black Study*, (2013). 1-165. Research Collection Lee Kong Chian School Of Business. Available at: [https://ink.library.smu.edu.sg/lkcsb\\_research/5025](https://ink.library.smu.edu.sg/lkcsb_research/5025)
- Craig Steven Wilder, from *Ebony & Ivy: Race, Slavery, and the Troubled History of America's Universities* (2014).
- Eve Tuck, “Suspending Damage: A Letter to Communities,” *Harvard Educational Review*, Vol. 79, No. 3, Fall 2009, 409-27.
- Crapo, R., A. J. Cahill, and M. Jacquart. “Bearing the Brunt of Structural Inequality: Ontological Labor in the Academy”. *Feminist Philosophy Quarterly*, vol. 6, no. 1, Mar. 2020, [online](#).
- Moya Bailey. “[Race and Disability in the Academy](#)” *The Sociological Review*, 2017.
- Piya Chatterjee, and Sunaina Maira, ed. , “Introduction: The Imperial University: Race, War, and the Nation-State,” *Imperial University: Academic Repression and Scholarly Dissent*, University of Minnesota Press, 2014. *ProQuest Ebook Central*, <https://ebookcentral-proquest-com.proxy2.cl.msu.edu/lib/michstate-ebooks/detail.action?docID=1693973>.



Sylvanna Falcón, Sharmila Lodhia, Molly Talcott, and Dana Collins, “Teaching outside Liberal-Imperial Discourse: A Critical Dialogue about Antiracist Feminisms,” from *Imperial University*.

### **9/21. Week 4: Modernity and Race**

Hortense J. Spillers, “Mama’s Baby, Papa’s Maybe: An American Grammar Book” in *Feminisms: An Anthology of Literary Theory and Criticism*, edited by Robyn R. Warhol and Diane Price Herndl, Rutgers UP, 1997. [PDF on D2L]

Sylvia Wynter, “Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation—An Argument.” *CR: The New Centennial Review*, vol. 3, no. 3, 2003, pp. 257 – 337. [PDF on D2L]

Zakiyyah Iman Jackson, “Introduction” in *Becoming Human: Matter and Meaning in an Antiblack World* (2020) [available [electronically](#) at MSU Library]

Lisa Lowe, Ch. 1: “The Intimacies of Four Continents” and Ch. 4: “The Ruses of Liberty” in *The Intimacies of Four Continents* (2015). [PDF on D2L]

### **Further Reading (not required)**

Jennifer L. Morgan, “Introduction: Refusing Demography” in *Reckoning with Slavery: Gender, Kinship, and Capitalism in the Early Black Atlantic* (2021), pp. 1 – 27.

### **9/28. Week 5: Undisciplining**

Christina Sharpe, *In the Wake: On Blackness and Being* (2016) [available [electronically](#) at MSU Library]

M. NourbeSe Philip, *Zong!* (2011)

<https://www.worldliteraturetoday.org/blog/interviews/poetry-untelling-conversation-m-nourbese-philip-philip-metres>

\*\*\*Paper 1 (on any text assigned during Weeks 3 – 5) due over email by Sunday, 12 midnight, 10/3.\*\*\*

### **Further Reading (not required)**

Ronjaunee Chatterjee, Alicia Mireles Christoff, and Amy R. Wong, “Introduction: Undisciplining Victorian Studies,” *Victorian Studies*, vol. 62, no. 3, pp. 369-91.

### **10/5. Week 6: Sex**

Imani Perry, *Vexy Thing* (2018)

\*\*\*Personal Essay due over email by Sunday, 12 midnight, 10/10.\*\*\*

### **10/12. Week 7**

Yomaira C. Figueroa-Vásquez, *Decolonizing Diasporas: Radical Mappings of Afro-Atlantic Literature* (2020)

Guest Speaker: Dr. Figueroa will Zoom into our class to discuss her book with us.

**10/19. Week 8**

Tiffany Lethabo King, *The Black Shoals* (2019)

\*\*\*10/26. Week 9: Fall Break. No Class.\*\*\*

**11/2. Week 10: Part I. Sex continued and Part II. Disability and Race**

C. Riley Snorton, "Introduction," Ch. 1: "Anatomically Speaking: Ungendered Flesh and the Science of Sex," and Ch. 2: "Trans Capable: Fungibility, Fugitivity, and the Matter of Being" in *Black on Both Sides: A Racial History of Trans Identity*, University of Minnesota Press, 2017, pp. 1 – 97.

Therí Alyce Pickens, *Black Madness :: Mad Blackness* (2019)

\*\*\*Paper 2 (on any text assigned during Weeks 6 - 10) due over email by Sunday, 12 midnight, 11/7.\*\*\*

**11/9. Week 11: Archives of Empire**

Evelyn Nakano Glenn, "Settler Colonialism as Structure: A Framework for Comparative Studies of U.S. Race and Gender Formation," *Sociology of Race and Ethnicity*, 2015, Vol. I, no. 1, 52-72. [PDF on D2L]

Julietta Singh, *No Archive Will Restore You* (2018)

John Kuo Wei Tchen and Dylan Yeats, *Yellow Peril! An Archive of Anti-Asian Fear* (2014)

**11/16. Week 12: Islamophobia, the War on Terror, and Afghanistan**

Khaled A. Beydoun, Introduction, Ch. 1: "What Is Islamophobia?", Ch. 2: "The Roots of Modern Islamophobia," and Ch. 6: "Between Anti-Black Racism and Islamophobia" in *American Islamophobia. Understanding the Roots and Rise of Fear*. Berkeley: University of California Press, 2018. [available [electronically](#) at MSU Library]

Lila Abu-Lughod, Introduction and Ch. 1 in *Do Muslim Women Need Saving?* (2015), pp. 1 – 53 [available [electronically](#) at MSU Library]

Nivi Manchanda, Ch. 4: "Framed: Portrayals of Afghan Women in the Popular Imaginary" in *Imagining Afghanistan: The History and Politics of Imperial Knowledge*, Cambridge, 2020. [PDF on D2L]

Solmaz Sharif, *Look: Poems*

Dalia, Mogahed, "Is the Taliban's Treatment of Women Really Inspired by Sharia?" *Aljazeera*, August 22, 2021, Op-Ed,

<https://www.aljazeera.com/opinions/2021/8/22/is-the-talibans-treatment-of-women-really-inspired-by-sharia>

Ambereen Dadabhoy, "Islamophobic White Savoirs," WordPress.com, August 29, 2021,

<https://ambereendadabhoy.com/2021/08/29/islamophobic-white-saviors/>.

**Further Reading (not required)**

Kapadia, Ronak K. *Insurgent Aesthetics: Security and the Queer Life of the Forever War*. Duke UP, 2019.

Neda Maghbooleh, *The Limits of Whiteness: Iranian Americans and the Everyday Politics of Race*, Stanford UP, 978-1503603370, \$25

Anjuli Raza Kolb, *Epidemic Empire: Colonialism, Contagion, and Terror, 1817-2020*. University of Chicago Press, 2021.

Jasbir Puar, Introduction from *Terrorist Assemblages: Homonationalism in Queer Times*. Duke UP, 2007. [PDF on D2L]

### **11/23. Week 13**

Katherine McKittrick, *Dear Science and Other Stories* (2021)

### **11/30. Week 14**

No class. One-on-one meetings to discuss final projects.

\*\*\*Paper 3 (on a text assigned during Weeks 11 – 13) due over email by Sunday, 12 midnight, 12/5.\*\*\*

### **12/7. Week 15**

In-Class Presentations on progress of final project.

### **Exam Week**

Final Project Due Wednesday, 12/15, by 12 midnight!

## **COURSE APPENDICES**

### **APPENDIX 1: GRADING CRITERIA**

In general, I consider the following **six** criteria when grading submitted work:

- A. Rigor** = pushing past surface observations or impressions about what and how a text means
- B. Relevance** = thoughtful engagement with class lectures and discussion
- C. Originality** = the quality of making “interesting” or nonobvious, debatable claims and the use of evidence, taken from the assigned materials, that was not discussed in class
- D. Effective argumentation** = a specific, concrete, “interesting” main claim; use of evidence where needed; and provision of reasons, i.e., paraphrasing, interpreting, explaining, and unpacking of evidence
- E. Structural coherence** = clear organization; starts with an introduction and ends with a concluding paragraph; has paragraphs that start with point sentences, which are sentences that answer the question “so what?” and provide transitions
- F. Overall clarity on the sentence level** = grammatical correctness, stylistic eloquence, and clean prose, i.e., no typos or missing/extra words

## **APPENDIX 2: GRADING SCALE AND EXPLANATION**

93-100	4.0	Excellence in all six criteria.
88-92	3.5	Very good work, displaying excellence in nearly all of the criteria, but still in need of improvement in at least one of the criteria.
83-87	3.0	Good work with strong potential, often displaying excellence in some of the criteria, but in need of improvement in two or more criteria.
78-82	2.5	Competent work in a few of the criteria, but in need of serious work in two or more criteria.
73-77	2.0	Clear attempt to fulfill a two more of the criteria, but in need of serious work in all of them.
68-72	1.5	Some attempt at fulfilling one or two of the criteria, but in need of serious work in all of them.
60-67	1.0	Poor work.
0-59	0	Unacceptable work.

## **APPENDIX 3: RECORDING LECTURES**

Students may not audio record the lectures and comments of the professor or their peers without prior written consent.

## **APPENDIX 4: USE OF TECHNOLOGY**

You may use laptops or tablets to take notes in class or to read digital versions of assigned texts.

## **APPENDIX 5: DISCLAIMER**

This syllabus is intended to inform the student about what may be covered during the semester and will be followed as closely as possible. However, I reserve the right to modify, supplement, and make changes as course needs arise.

## **APPENDIX 6: ACADEMIC INTEGRITY**

You are expected to respect and adhere to the Michigan State University policy on Academic Integrity, as detailed in the student handbook. For the purposes of this course, keep in mind that any piece of writing with your name on it signifies that you are the sole author—that all the wording and ideas are yours, with exceptions indicated by quotation marks and correct citations. Plagiarism is not simply buying papers off the internet or not having a correct bibliography; plagiarism includes such things as borrowing key words and phrases without using quotation marks or borrowing ideas without the use of attributive tags and proper parenthetical documentation. Unintentional plagiarism is still plagiarism. A basic rule is this: if you got an

idea or piece of information from \*anywhere\* (a web site, another course lecture, an introduction to a book, your mom), that information needs to be properly acknowledged both in text and in a works cited. Plagiarism will result in at least one of the following: no credit for the assignment, a failing grade in the course, and a report filed with the Dean of your college. If you have any questions about what constitutes plagiarism or how to cite sources correctly, it is your responsibility to ask.

## APPENDIX 7: DISABILITY ACCOMMODATIONS

Michigan State University is committed to providing equal opportunity for participation in all programs, services and activities. Requests for accommodations by persons with disabilities may be made by contacting the Resource Center for Persons with Disabilities at 517-884-RCPD or on the web at [rcpd.msu.edu](http://rcpd.msu.edu). Once your eligibility for an accommodation has been determined, you will be issued a verified individual services accommodation (“VISA”) form. Please present this form to me at the start of the term and/or two weeks prior to the accommodation date (test, project, etc.). Requests received after this date will be honored whenever possible.

## APPENDIX 8: LIMITS TO CONFIDENTIALITY

Michigan State University is committed to fostering a culture of caring and respect that is free of relationship violence and sexual misconduct, and to ensuring that all affected individuals have access to services. For information on reporting options, confidential advocacy and support resources, university policies and procedures, or how to make a difference on campus, visit the Title IX website at [civilrights.msu.edu](http://civilrights.msu.edu).

**Limits to confidentiality.** Essays, journals, and other materials submitted for this class are generally considered confidential pursuant to the University's student record policies. However, students should be aware that University employees, including instructors, may not be able to maintain confidentiality when it conflicts with their responsibility to report certain issues to protect the health and safety of MSU community members and others. As the instructor, I must report the following information to other University offices (including the Department of Police and Public Safety) if you share it with me:

- Suspected child abuse/neglect, even if this maltreatment happened when you were a child;
- Allegations of sexual assault, relationship violence, stalking, or sexual harassment; and
- Credible threats of harm to oneself or to others.

These reports may trigger contact from a campus official who will want to talk with you about the incident that you have shared. In almost all cases, it will be your decision whether you wish to speak with that individual. If you would like to talk about these events in a more confidential setting, you are encouraged to make an appointment with the MSU Counseling and Psychiatric Services.

## APPENDIX 9: MSU CAMPUS COUNSELING CENTER

College students often experience issues that may interfere with academic success such as academic stress, sleep problems, juggling responsibilities, life events, relationship concerns, or feelings of anxiety, hopelessness, or depression. If you or a friend is struggling, we strongly encourage you to seek support. Helpful, effective resources are available on campus, and most are at no-charge.

- If you are struggling with this class, please visit during student office hours or contact me by email at [aslami@msu.edu](mailto:aslami@msu.edu).
- Check-in with your academic advisor if you are struggling in multiple classes, unsure whether you are making the most of your time at MSU, or unsure what academic resources are available at MSU.
- Access CAPS Services for new counseling and psychiatric services by making a [CAPS Phone Request](#).
- **CAPS is providing remote crisis services 24/7/365. Students can call them at 517-355-8270 and press “1” at the prompt to speak with a crisis counselor.** Other prompt options are available for those not in crisis.
- Visit <https://caps.msu.edu> for additional information and resources.

## APPENDIX 10: MSU STUDENT FOOD BANK

If you do not have a dining plan and experience food insecurity at any point in the semester or summer, please make use of the [MSU Student Food Bank](#). Food insecurity refers to having limited access to food and disruptions in the quality of food, leading to inconsistent eating patterns, all of which have enormous impacts on your ability to succeed academically, not to mention your physical, emotional, and mental health. MSU undergraduate, graduate and professional students who do not have an MSU dining plan and are enrolled in courses in fall or spring semester are eligible to use the Student Food Bank. Students do not need to be enrolled in summer classes in order to use the food bank in the summer. If attending for the first time, please bring proof of enrollment (i.e., bill stub, schedule, etc.) for spring, summer, or fall semester. You must bring your MSU student ID to every distribution. More information is available at <https://foodbank.msu.edu/index.html>.