

## **Gendered Media CO/WS 253 C2 G 01, Fall 2025 Syllabus**

### **Course Information**

Instructor Name: Dr. Shawna Shipley-Gates

Credit Hours: 3.00

Format: This is an in-person course. Your physical presence is required.

Day/Time: Tuesdays and Thursdays 10:30am- 11:45am

Location: XXXX

Instructor email: XXXX

Office Hours and Office Location: XXXX

### **Course Catalog Description**

A critical/cultural approach will provide a framework for understanding how gender, class, race, age, and ethnicity influence the production, construction, and consumption of the media. The emphasis is on understanding gendered media from a global perspective and empowering media consumers through both critical analysis and active creative production. 2015 CORE: Creativity & Culture, Transform, Global Studies. 2020 CORE: Liberal Arts, Social Sciences. FA.

### **Course and Instructional Materials**

No books are required for purchase. All course materials are available as PDFs or links available on Canvas. You are required to obtain access to a personal computer, internet, word processing program, and WordPress blog platform.

### **Course-Level Learning Outcomes**

#### **Core Curriculum for Creativity and Culture Matrix, Transform Level Outcome**

Develop, critically examine, and articulate one's own creative process. Assessed in weekly Blog Posts, midterm project, and the Final Project

#### **Core Curriculum – Global Studies Outcomes**

Perspective-Taking: Identifies, explains and evaluates multiple perspectives and works to understand those perspectives with the context of the global media institutions and systems. Assessed in in-class discussions, weekly blog posts, and final project

Applying Knowledge to Global Context: Investigates and/or evaluates more complex solutions to global challenges in gender representations using multiple disciplinary perspectives (feminist theory, communication theories, film theory, and cultural studies) Assessed in in-class discussions and Final Project.

Global Self-Awareness: Consider ways that specific local (media) actions have global impact on the human and/or natural world. Assessed in in-class discussions and Final Project.

Understanding Global Systems: Examines and/or evaluates the development of global organizations and media institutions over time and the effects upon the human and/or natural world. Assessed in in-class discussions and Final project.

### **Women's Studies Outcomes:**

Demonstrate the ability to think, write and speak critically about issues of gender in the contemporary world from the different perspectives of age, class, ethnicity, sexual orientation, gender identity and race. Assessed in Weekly Blog posts, Midterm project, and Final project

Articulate an understanding of the role that social power plays in the construction of privilege and identity. Assessed in in-class discussions, weekly blog posts, and final project

### **Communication Course Outcomes:**

Identity and evaluate multiple media and film theories used to critically analyze the gender representations of current global media institutions. Assessed in weekly Blog Posts and in-class discussions.

## **Course Requirements**

### ***Attendance***

- General policy: You have four (4) excused absences in this class. Once a fifth (5) absence occurs, your final grade will be lowered by 5% (50 points). Once a sixth (6) absence occurs, your grade will be lowered by 10% (100 points). After 7+ absences, your grade will become an automatic F. Every tardy arrival counts for half an absence.
- University sponsored events and documented disabilities may constitute excused absences, but must be discussed with me in advance, if possible. In the case of persistent illness or major life events that may affect your attendance, please see me personally.
- If I need to miss class due to illness or a planned absence (i.e., a conference), I will communicate this to you via both Canvas and email. I will also provide instructions for how to proceed with course materials.
- All assignments for this course are submitted via Canvas and your personal blog so you will be expected to abide by all assignment deadlines regardless of physical attendance.

### ***Classroom Etiquette***

The following guidelines will structure our time together:

- Texting in-class is not permitted. Unless used for class activities, phones should not only be silenced but put away when class starts so that their screens are not visible. If you need to use your phone for personal class purposes, please let me know.

- Earbuds/headphones should be removed completely out of both ears. If you need to use earbuds for personal class purposes, please let me know.

### ***A Note About Sensitive Topics:***

We will discuss a wide variety of topics in this class, some of which will be controversial and, for some of you, perhaps uncomfortable. I do not promise a “safe space” in the sense that you will be shielded from topics that might make you uncomfortable, but I will strongly attempt to create a respectful space that promotes human dignity and facilitates ethical and humane learning. Rather than avoid painful conversations, we will use the ethics of Avila’s founders, the Sisters of St. Joseph of Carondelet, to confront both controversy and discomfort in a respectful way in the hopes of overcoming the conflicts that create them. We have the same goal in this class: to speak openly, honestly, and in a dignified manner with one another about these issues.

I fully expect that at some point you will disagree with me, other students, or the readings (as will I!). There is a difference between disagreement and disrespect, however, and I hope that we will focus our energies on realizing that difference. If at any point you become uncomfortable to the degree that your ability to participate is compromised, please feel free to excuse yourself from that particular discussion. If this is an ongoing trend, let’s talk so that we might examine other arrangements.

### ***Canvas***

This course will use the Canvas learning management system for communication, class activities/assignments, syllabus posting and updates, and to record grades. Canvas has many tools available to you to help you track your progress. It is your responsibility to frequently check Canvas as part of this course.

## **Grading and Evaluation Criteria and Procedures**

### **Late Assignments**

In general, late assignments are not accepted unless you and I have discussed a new deadline in advance of the due date. If you need an extension, please let me know ASAP. The later you ask, the less likely I am to be able to accommodate.

### **Assignment Information**

#### **Weekly Blog Posts and Commentary (30%)**

##### **Introduction Reflection Blog Post (1 total)**

Each student will write an introduction blog post of at least 150 words. For full credit, this post should include the following:

1. Introduce yourself
2. Provide a positionality statement that explains how your personal identity relates to gender and media.
3. Share the purpose of this blog (beyond that it’s a requirement for the course). This can also include an explanation behind the title of your blog.

4. Reflect on your feelings, thoughts, and beliefs about Gender and Media (i.e., How do you define gender and media? What does gender and media mean to you before taking this course? What knowledge do you hope to gain from this course?)
5. Feel free to include any images/media appropriate for this course to complement your post.

*Submit your Introduction Reflection Post in two places:* (1) directly to personal blog (2) copy/paste blog post link or upload blog post text itself into the designated Canvas assignment.

#### Module Blog Posts (13 total)

Each student will write a blog post consisting of at least 150 words that discusses one topic from weekly module course materials. For full credit, these posts should include the following:

1. Introduce the topic
2. Reflect on your own feelings, thoughts, and beliefs about the topic (i.e., How does this topic relate to your own life? How does this topic relate to current events?)
3. Cite at least two course materials to support your post. Make sure to include APA in-text citations and a bibliography listing the two course materials at the end of your blog post.
4. Feel free to include any images/media appropriate for this course to complement your post.

*Submit your weekly blog posts in two places:* (1) directly to personal blog (2) copy/paste blog post link or upload blog post text itself into the designated Canvas assignment.

#### Conclusion Reflection Blog Post (1 total)

Each student will write a conclusion blog post of at least 150 words. For full credit, this post should include the following:

1. Summarize all the topics that were covered throughout the entirety of the blog.
2. Reflect on your feelings, thoughts, and beliefs about Gender and Media (i.e., What does gender and media mean to you after taking this course? What is something new or surprising that you learned in this course? How do you plan to utilize the knowledge gained from this course in your future endeavors?)
3. Feel free to include any images/media appropriate for this course to complement your post

*Submit your Conclusion Reflection Post in two places:* (1) directly to personal blog (2) copy/paste blog post link or upload blog post text itself into the designated Canvas assignment.

#### Commentary (15 total)

Every week, students will provide commentary (at least 50 words) on one classmate's blog post. Students must provide commentary to a different classmate each week. Do not copy and paste the same commentary to every classmate. Rather, provide original, constructive, and thought-provoking commentary for each classmate.

*Submit your commentary in two places:* (1) directly on your classmate's blog (2) copy/paste into Canvas (with the classmate's blog name you provided commentary for) within the same submission as your weekly blog post.

#### Projects

### Midterm Project (30%)

Each student will select one keyword from the semester thus far and create a 3–5-minute video to be posted on your blog. For full credit, this video must have the following:

1. Introduce and explain why you selected your keyword of choice
2. Reference at least two course materials to support your keyword of choice.

Sample keywords: sexuality, gender, femininity, intersectionality, representation, media, bodies, race, and class

Sample video formats:

1. Speech Video - Write a speech or outline about your topic and record yourself speaking directly into the camera
2. Voice Over Video - The voice over video is ideal for those who do not want to physically appear in a video, or who wish to illustrate their thoughts with images or footage.
3. In The Field Documentary – Produce a keyword video in a location related to your topic. Collect footage of an event or an important space. To speak on this location or event, you can either make a direct address to the viewer while on location or record a voice over.
4. Interview Video – Create a list of questions and interview one person about your keyword of choice.
5. Conversation Video - For a more casual video between two or more people, this video illustrates a discussion on a particular topic.

*Submit your midterm project in two places:* (1) directly to personal blog (2) copy/paste blog link or upload the project itself into the designated Canvas assignment. Also, submit a separate bibliography to the designated Canvas assignment.

Assignment credit:

*Dr. K.J. Sarkan. Gender & Media: Collaborations in Feminism and Technology. Spring 2016. Massachusetts Institute of Technology: MIT OpenCourseWare, <https://ocw.mit.edu/>. License: Creative Commons BY-NC-SA.*

### Final Project (30%)

Each student will select an example of global media that **successfully** celebrates marginalized communities, performs activism, educates the public around justice issues, organizes political actions, or intervenes into the internet as an archive.

Your choice needs to be **specific**. Do not choose Tumblr as a platform. Choose a specific game, organization, or user of media. This person or entity needs to demonstrate a long-running use of media for justice or reform. Do not pick someone who just posted something once. Choose an example that uses media for social justice purposes.

Your project should demonstrate how the game, personal account, Youtube channel etc. *as a whole* has been a catalyst for change or reform.

Consider the context of your example – Is it social media – what platform are they using and how is it different from other users? Is it a game? What is this game doing differently than other games?

**Remember, this course emphasizes gender.** Make sure your example is related to this topic. Yes, it can also relate to race, class, or ability, but gender needs to be centered.

For full credit, the project must include the following:

- Select project format: blog post or creative project (i.e., digital storyboard, podcast episode, or collection of annotated images). Use whatever format you think will best allow you to share your insight about these issues.)
- Select a media example
- Explain how media example is a catalyst for change or reform.
- Provide context for your media example including its global involvement
- Discuss which disciplinary perspective(s) best explains this media example (i.e., feminist theories, communication theories, film theory, and cultural studies)
- Give at least 3 examples of how your example of media is successful.
- Give at least 1 suggestion of how your example can improve.

*Format requirements:* Regardless of the format you choose, it must include the following:

- Standard formatting: 1250-1500 words of text – this does not include the work cited/bibliography page
- Include a title, your name, my name, the date, course name/number, and semester
- Use standard essay structure: Introduction paragraph with a strong argument/thesis statement, body paragraphs, conclusion paragraph where you restate your argument.
- Reference *at least* 3 course materials. Do not simply name or list them – **engage with them**. Use your course materials actively to support your examples and suggestion.
- Bring in *at least* 3 sources of your own. Use the UK Library to find scholarly journal articles or books or feel free to use grey literature (i.e., blog posts, policy briefs, or online magazine articles)
- Cite your Sources - The paper should include in-text citations and a works cited/bibliography page. Use MLA, APA, or Chicago, or the style you are comfortable with.

*Submit your final project in two places:* (1) directly to personal blog (2) copy/paste blog link or upload the project itself into the designated Canvas assignment. If you selected the creative project option, submit a separate bibliography to the designated Canvas assignment.

*Extra Credit Opportunity:* Students can earn 30 extra credit points added to their total points for visiting the [Avila Writing Center](#) for assistance (either in-person or virtually). You must submit proof via Canvas to receive extra credit.

#### Final Presentation (10%):

Each student will give a short and informal presentation about their final project during the last week of class to:

- Present your media example and project format

- Give statement of how media example is a catalyst for change or reform.
- Provide context for your media example including its global involvement
- Discuss which disciplinary perspective best explains this media example (i.e., feminist theories, communication theories, film theory, and cultural studies)
- Discuss the three examples of how your media example is successful
- Discuss your suggestion for improvement
- Share 4 course materials that will be cited in the final project

*Submit your presentation notes/slides into the designated Canvas assignment.*

### **Grading Scale**

This class will follow the following grading scale:

97-100%: A+	77-79%: C+
94-96%: A	74-76%: C
90-93%: A-	70-73%: C-
87-89%: B+	67-69%: D+
84-86%: B	64-66%: D
80-83%: B-	60-63%: D-
	Below 60%: F

There are 1000 points available in this class, including the reflection posts, blog posts, midterm project, and final project.

<b>Assignment Type</b>	<b>Occurrences</b>	<b>Point Value</b>	<b>Total Value</b>
Weekly Blog Posts and Commentary	15	20	300
Midterm Project	1	300	300
Final Project	1	300	300
Final Presentation	1	100	100
		<b>Total</b>	<b>1000</b>

With 1000 total points available, final letter grades will be assigned according to the following scale:

<b>A-</b>	900-939	<b>A</b>	940-969	<b>A+</b>	970-1000
<b>B-</b>	800-829	<b>B</b>	830-869	<b>B+</b>	870-899
<b>C-</b>	700-739	<b>C</b>	740-769	<b>C+</b>	770-799
<b>D-</b>	600-639	<b>D</b>	640-669	<b>D+</b>	670-699
		<b>F</b>	0-599		

## **Course Schedule and Outline**

### ***Module 1: What is Gendered Media?***

**In Class Video:** Gender Equality Network “How is Gender Represented in Media and Pop Culture?”

Agrima Kushwaha, “Gendered Media: Under-representation of Women” (blog)

Julia T. Wood “Gendered Media: The Influence of Media on Views of Gender”

Chris Drew “13 Examples of New Media” (blog)

### ***Introduction Reflection Blog Post and Commentary Due***

### ***Module 2: The Role of Intersectionality in Gendered Media***

**In Class Video:** Kimberlé Crenshaw “The Urgency of Intersectionality”

**In-Class Video:** Algorithms of Oppression: Safiya Umoja Noble

Sarah Lee “Understanding Intersectionality in Media” (blog)

Rok Smrdelj and Mojca Pajnik, “Intersectional representation in online media discourse: Reflecting anti-discrimination position in reporting on same-sex partnerships”

Lysiane Colin “The Place of Intersectionality in American TV Shows : Diversity in the universe of Shondaland 1/3”

### ***Module 2 Blog Post and Commentary Due***

### ***Module 3: The Selfie Generation***

**In Class Video:** IBSA Foundation “The Selfie, A New Digital Identity”

Aaron Hess, “The Selfie Assemblage”

Alice Porter “Why Gen Z Loves Ugly Selfies” (blog)

Jessica Bennett, “Our Bodies, Our Selfies: The Feminist Photo Revolution” (online article)



### ***Module 3 Blog Post and Commentary Due***

#### ***Module 4: Constructing the Self Online***

Apryl A. Williams and Beatriz Aldana Marquez, “The Lonely Selfie King: Selfies and the Conspicuous Prosumption of Gender and Race”

Riley RL, “Selfies Help Trans and Nonbinary People Create Our Own Narrative” (blog)

John Nosta, “The AI Self: Creativity, Identity, and the Future of You”

Alex Hern, “TikTok 'tried to filter out videos from ugly, poor or disabled users’” (blog)

### ***Module 4 Blog Post and Commentary Due***

#### ***Module 5: Digital Communities (Coming Out Online)***

**In Class Video:** The Root, “Why Some Black LGBTQIA+ Folks are Done ‘Coming Out’” (YouTube)

**In-Class Video:** Pink News, “20 Years of Coming Out Videos on YouTube | How LGBTQ+ Creators Shaped a Generation”

Emma Carey, “TikTok's Queer “It Girls” Are Creating New LGBTQ+ Safe Spaces”

Dominique Adams-Santos, “Something a bit more personal: Digital storytelling and intimacy among queer Black women”

### ***Module 5 Blog Post and Commentary Due***

#### ***Module 6: Digital Support Communities: Transitioning Online***

**In Class Video:** Still Watching Netflix, “Why I made Disclosure: The Story Behind the Netflix Documentary”

Brandon Miller, “YouTube as Educator: A Content Analysis of Issues, Themes, and the Educational Value of Transgender-Created Online Videos”

Beatrice Rothbaum, Chana Etengoff, and Elizabeth Uribe, “Transgender community resilience on YouTube: Constructing an informational, emotional, and sociorelational support exchange”

Samantha Lux discusses her Vaginoplasty (YouTube Video)

### ***Module 6 Blog Post and Commentary Due***

#### ***Module 7: Sexism in Gaming***

**In Class Video:** ABC News, “What It Feels Like to Be a Gamergate Target” (YouTube Video)

Cat Rodie, “A Look Into The Dark Side Of Video Games” (blog)

Keza MacDonald “Is the video games industry finally reckoning with sexism?” (blog)

CBS News, “Addressing sexism and discrimination in the video game community” (YouTube Video)

### ***Module 7 Blog Post and Commentary Due***

#### ***Module 8: Using Games to Challenge Norms***

**In Class Video:** CITC Alaska, “The Making of ‘Never Alone’” (YouTube Video)

Vic Hood, “How The Sims broke down sexuality and gender boundaries” (blog)

Jennifer Savin, “Boss level: meet the women shaking up the gaming industry with style” (blog)

Christian Allaire, “Meet Four Drag Queens Redefining What a Gamer Looks Like” (online article)

Keza MacDonald, “Not so White, Male and Straight: the video games industry is changing” (blog)

### ***Module 1 Blog Post and Commentary Due***

## ***Midterm Project Due 10/21***

### ***Module 9: Dating in the Digital Age***

**In Class Video:** CBS News, “Speaking Frankly: Dating Apps” (YouTube Video)

Jessica Strübel, “The Most Swipeable You: Experiences and Self-Perception of Tinder Users”

Todd L. Jennings et al, “Associations between online dating platform use and mental and sexual health among a mixed sexuality college student sample”

Sawdah Bhaimiya, “Dating apps are dialing up in-person events as Gen Z struggle to build connections” (online article)

## ***Module 9 Blog Post and Commentary Due***

### ***Module 10: Intersectionality and Dating Online***

Ainhua Arranz Aldana and Leire Salazar, “Racial preferences in dating apps: an experimental approach”

Gus Alexiou, “Dateability’s New Dating App Helps Disabled And Chronically Ill Find Love” (online article)

Deborah Carr, “Online Dating Creates New Forms of Digital Racism: Sociologist Celeste Curington Explains Why” (online article)

Samuel Morris and Amy Shields Dobson, “Tinder marketing and transnational postfeminist media cultures: “modern” women as single, not sorry?”

## ***Module 10 Blog Post and Commentary Due***

### ***Module 11: Sex Media and Technology***

**In Class Video:** Olivia Tarplin, “Feminist porn: shifting our sexual culture”

Melvin Tillman & Brooke Wells, “An Intersectional Feminist Analysis of Women’s Experiences of Authenticity in Pornography”

Daisy Jones, ““Disabled people are sexual’: inside the audio pornography boom that is revolutionising desire” (blog)

Kath Albury, Zahra Stardust, Jenny Sundén, “Queer and feminist reflections on sextech”

Amanda N. Gesselman, Anna Druet, Virginia J. Vitzthum, “Mobile sex-tech apps: How use differs across global areas of high and low gender equality”

### ***Module 11 Blog Post and Commentary Due***

### ***Module 12: Digital Activism***

**In-Class Video:** Gender Equality Network, “What are Examples of Digital Activism?”

**In-Class Video:** Teja Smith, “Cooking Up Change: Social Media’s Role in Modern Activism”

**In-Class Video:** Channel 4 News, “Black Lives Matter explained: The history of a movement”

**In-Class Video:** NBC News, “How Social media is changing the conversation about missing, murdered Indigenous women”

**In-Class Video:** PBS, “#MeToo Founder Feared Movement Might Drift From Intent” (Video)

Melissa Brown et al, “#SayHerName: a case study of intersectional social media activism”

Yun Wang and Güneş Tavmen, “New outlets of digital feminist activism in China: the #SeeFemaleWorkers campaign”

Sutanuka Banerjee and Lipika Kankaria, “Networking Voices against Violence: Online Activism and Transnational Feminism in Local-Global Contexts”

Genevieve Thompson, “The Social Media Revolution is Reshaping Feminism” (blog)

### ***Module 12 Blog Post and Commentary Due***

### ***Module 13: Health Activism in Digital Spaces***

Caroline Figueroa et al, “The need for feminist intersectionality in digital health”

Moya Bailey, “Redefining Representation: Black Trans and Queer Women’s Digital Media Production”

Allison Carter et al, “Radical Pleasure: Feminist Digital Storytelling by, with, and for Women Living with HIV”

Roy Rajshri and Jessica Malloy, “Evolving Role of Social Media in Health Promotion”

Alia Chebbab, ““This is how change happens” – Activists use social media for reproductive justice in Morocco” (blog)

### ***Module 13 Blog Post and Commentary Due***

### ***Module 14: Feminist Futures in Media***

**In-Class Video:** Ky Polanco, “The Future Needs Your Feminism: A Message from Tomorrow”

Francesca Schmidt, “Digital Space and an Intersectional Feminist Future” (blog)

Safiya Umoja Noble, “A Future for Intersectional Black Feminist Technology Studies”

Nylah Burton, “The Unstable Future of Feminist Media” (blog)

### ***Conclusion Reflection Blog Post and Commentary Due***

### ***Final Presentation Due 12/4***

### ***Final Project Due 12/16***

### **Student Access Statement**

Avila University views disability as an important aspect of diversity, and is committed to providing equitable access to learning opportunities for students with disabilities (e.g. mental health, attentional, learning, chronic health, sensory, physical, etc.). If you are a student who has (or may have) a disability, please contact the Student Access Office to engage in a confidential conversation about the process for requesting reasonable accommodations in the classroom or other university settings. Students are encouraged to register with the Student Access Office as

soon as they begin their coursework but may register at any point during their studies. Accommodations, however, cannot be provided retroactively. Students may contact the Student Access Office by email ([SAO@Avila.edu](mailto:SAO@Avila.edu)), telephone (816-501-3606), or by stopping by the office located in Foyle Hall Room 910 (Building #10). Students may also learn more about the Student Access Office by visiting the following website: <https://www.avila.edu/avila-life/sleptiza-center-for-student-excellence/student-access-office/>

## **Title IX**

Under Title IX, students have a right to an educational environment free from gender/sex discrimination and harassment. Avila University is committed to everyone's academic success and has many support services for students. You can find more information about Title IX at [www.avila.edu/avila-life/title-ix/](http://www.avila.edu/avila-life/title-ix/).

## **Student Support Services**

Avila students will find academic, personal, and holistic support designed to enhance and further their growth. A comprehensive listing of services and contact information is available here: <https://bit.ly/AvilaResourcesFA25>

## **Academic Integrity Policy**

*Students repeating this course may not resubmit work from their previous attempt. Please see the Instructor for more information.*

Academic integrity is a fundamental value for the University community of students, faculty, and staff. Avila University opposes academic dishonesty and any other acts that may misrepresent the student and their work. Students who commit such acts will be subject to the University's Code of Conduct. A student's lack of understanding is not a valid defense to a charge of academic dishonesty.

Academic dishonesty can occur in many forms, such as (but not limited to):

**Cheating:** Accessing or using unauthorized materials, information, tools, or study aids.

**Complicity:** Knowingly contributing to or witnessing an act of academic dishonesty and not reporting it.

**Deception:** Providing false information. There can be multiple types of deception with specific applications to academic integrity (see below).

**Fabrication:** A type of deception that involves providing false information in fulfillment of an academic assignment, exercise, or other requirement, including making up data, sources, efforts, events, or results and recording, reporting, or using them as if they were authentic.

**Forgery:** Imitating or counterfeiting of signatures and documents (e.g. for admission, internship, financial aid requirements, etc.).

**Impersonation:** A type of deception that involves a person other than the student completing an academic assessment, or any other circumstance where the identity of the person responsible for the assignment or task does not align with the person who appears to be completing the assignment or task. In cases where both the impersonator and the impersonated are aware of the deception, both are committing academic dishonesty.

**Misuse of Intellectual Property via information Technology:** Accessing network systems to steal information, violating copyright agreements, or disrupting electronic communications.

**Multiple Submissions of Work:** Using or submitting the same or substantially the same academic work for credit more than once, unless specifically authorized by the instructor of record for the course in which it's being submitted for credit. If authorized, appropriate disclosure and citation is required.

**Plagiarism:** Presenting another's material as one's own, including using another's words, results, processes or ideas, in whole or in part, without giving appropriate credit. Plagiarism is contingent on the content of the submitted work product, regardless of whether the unattributed material was included intentionally or unintentionally. The use of material taken from any source—whether directly quoted, paraphrased, or otherwise adapted—must be attributed to that source. Plagiarism also includes the submission of material generated by others. This may include artificial intelligence (AI) content generators and generative AI tools such as ChatGPT; websites with a question-and-answer feature such as Course Hero, Chegg, and Bing; assistance from tutors or online language translators that results in unoriginal work; and work that is purchased or otherwise prepared by another individual.

**Sabotage:** Destroying or preventing access to materials or disrupting the academic work of other students. Examples include removing materials or equipment, deleting files, or destroying or manipulating others' work.

**Unauthorized Collaboration:** Working with others in the submission of an assignment, exercise, or other academic requirement for assessment when not expressly permitted by the instructor.

**Unauthorized Recording or Use:** Recording and/or dissemination of instructional content, or other intellectual property, without the express written permission of the instructor(s) or intellectual property owner.

### **Artificial Intelligence (AI) Policy**

*In this course, the following policy regarding AI use will be followed:*

The use of AI (e.g., ChatGPT, Bard, Midjourney) is restricted in this course. Students may use such tools for brainstorming, outlining, and tutoring. If AI is used, you must indicate where and how the AI was used, including screenshots of conversations. Keep the use of AI to a minimum and be aware of its limits. Do not trust its facts, sources, or logical reasoning. Violations will result in a grade penalty and a report filed with Academic Affairs.

### **Diversity Statement**

Avila University is committed to helping you do your best work. Our promise is to champion diversity, build an inclusive culture and learning experience, and to do our part in creating an equitable classroom. The diversity that students bring to this class is viewed as a resource, strength, and benefit to our expanded learning.

### **Tutoring**

Free in-person and online tutoring is available for this course through Academic Success and Tutoring Services, and support for writing assignments is available through the Writing Center. To see the current tutoring schedule, visit <https://www.avila.edu/avila-life/sleptiza-center-for-student-excellence/tutoring-services/> or check campus monitors. You can make appointments in

advance through the Navigate app or by writing to [Tutoring.Center@avila.edu](mailto:Tutoring.Center@avila.edu) or [WritingCenter@avila.edu](mailto:WritingCenter@avila.edu).

**Syllabus Change Policy**

This syllabus may be modified at any time by the instructor. The class will be informed of any changes. However, it is each student's responsibility to ensure they are aware (e.g., by checking email, attending class, monitoring Canvas, etc.) of changes.

**Inclement Weather Policy**

If Avila University indicates the physical campus is closed due to inclement weather, the instructor will message students (via email or Canvas) to discuss alternative plans. It is the student's responsibility to check email and Canvas for all course updates.

**Family Educational Rights and Privacy Act (FERPA)**

FERPA is a federal law designed to protect the privacy of student education records and is enforced by the U.S. Department of Education. In essence, the act states that 1) students must be permitted to inspect their own "education records" and 2) "school officials" may not disclose personally identifiable information about a student without written permission from the student. For further information on FERPA, please see <https://www.avila.edu/registrar-office/ferpa/>.