KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department:_____ **Date:**_____

Title Of Course/Degree/Concentration/Certificate:_____   **ENG 6100**

Change(s) Initiated: (Please check)

☐ **Closing of Degree**   ☐ **Change in Degree or Certificate**
☐ **Closing of Certificate**   ☐ **Change in Degree: Adding Concentration**
☐ **New Certificate Proposal**   ☐ **Change in Degree: Deleting Concentration**
☐ **New Degree Proposal**   ☐ **Change in Prerequisite, Corequisite, and/or Pre/Co-requisite**
☐ **New Course**   ☐ **Change in Course Designation**
☐ **New 82 Course (Pilot Course)**   ☐ **Change in Course Description**
☐ **Deletion of Course(s)**   ☐ **Change in Course Title, Number, Credits and/or Hours**
                                       ☐ **Change in Academic Policy**
                                       ☐ **Pathways Submission:**

  ☐ **Life and Physical Science**
  ☐ **Math and Quantitative Reasoning**
  ☐ **A. World Cultures and Global Issues**
  ☐ **B. U.S. Experience in its Diversity**
  ☐ **C. Creative Expression**
  ☐ **D. Individual and Society**
  ☐ **E. Scientific World**

☐ **Change in Program Learning Outcomes**
☐ **Other (please describe):**_____

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved:_____**Signature, Committee Chairperson:**_Sara Rutkowski_____

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved:_____**Signature, Department Chairperson:**_____

Date Approved:_____**Signature, Department Chairperson:**_____

I have reviewed the attached material/proposal

Signature, Department Chairperson: _____

New Course Proposal Form*

*This form is **NOT** intended for Internships or Field Work

1. Complete the requested course information in the table below. Indicate "**NONE**" where applicable.
   *For Assignment of New Course Number, contact **Academic Scheduling**.

Department:	English
Course Designation/Prefix:	ENG
*Course Number:	
Course Title:	Digital Storytelling
Course Description: **(Note: Description should include language similar to Course Learning Outcomes.)**	In Digital Storytelling, students will analyze and experiment with the multifaceted practice of intersecting digital media with the art of storytelling. Students in this course will study the history and social uses of digital storytelling while also considering the formal and philosophical elements of what makes a work a "story." Through analysis of digital genres and experimentation with digital tools, this course teaches students to consider the exigencies, ethics, and impacts of digital storytelling as, ultimately, a social practice. Students will create a portfolio of work by the end of the semester that showcases analytic writing on digital storytelling and their own exploration of diverse digital platforms, including interactive story maps, linear and non-linear timelines, audio stories, and works that weave together image, text, and sound.
Prerequisite(s):	Composition 1 (Eng 12 or 12A0)
Corequisite(s):	
Pre-/Co-requisite(s):	
Open ONLY to Select students (Specify Population):	
Frequency course is to be offered (Select All that Apply)	X Fall □ Winter X Spring □ Summer
Suggested Class Limit:	27
Indicate if a special space, such as a lab, and/or special equipment will be required:	Computer lab required for in-person class meetings.

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2. Credits and Hours based on MSCHE Guidelines for *College Credits Assigned for Instructional Hours -***Hours are based on hours per week in a typical 12-week semester** (Please check **ONE** box based on credits):

1-credit:	□ 1 hour lecture □ 2 hours lab/field/gym

2-credits:	□ 2 hours lecture □ 1 hour lecture, 2 hours lab/field □ 4 hours lab/field

3-credits:	X 3 hours lecture □ 2 hours lecture, 2 hours lab/field □ 1 hour lecture, 4 hours lab/field □ 6 hours lab/field

4-credits:	□ 4 hours lecture □ 3 hours lecture, 2 hours lab/field □ 2 hours lecture, 4 hours lab/field □ 1 hour lecture, 6 hours lab/field □ 8 hours lab/field

More than 4-credits: □ Number of credits: _____ (explain mix lecture/lab below) _____ Lecture _____Lab Explanation:_____

3. **Where** does this course fit? Select from the following:

X Degree Program(s)/Certificate(s)*	**List Degree Program(s)/Certificate(s):** 1. Liberal Arts A.A. 2.
□ General Education/Pathways	**Select ONE of the following:** □ Life and Physical Science (LPS) □ Math and Quantitative Reasoning (MQR) □ World Cultures and Global Issues (Group A) □ U.S. Experience in its Diversity (Group B) □ Creative Expression (Group C) □ Individual and Society (Group D) □ Scientific World (Group E)

	If proposed as a "real" course, where will this course fit? Select from the following:
	List Degree Program(s)/Certificate(s):
	1.
	2.
	Select ONE of the following:
☐ **82XX** Pilot/Experimental Course	☐ Life and Physical Science (LPS)
	☐ Math and Quantitative Reasoning (MQR)
	☐ World Cultures and Global Issues (Group A)
	☐ U.S. Experience in its Diversity (Group B)
	☐ Creative Expression (Group C)
	☐ Individual and Society (Group D)
	☐ Scientific World (Group E)

*If Degree Program/Certificate is Selected:

- Include an updated **Curricular** Map (Program Learning Outcomes) for each Degree Program/Certificate listed above.
- Include an updated Degree Map (semester-by-semester course sequence) for each Degree Program/Certificate listed above. For Degree Map template, contact Amanda Kalin, ext. 4611, Amanda.Kalin@kbcc.cuny.edu

The Following NYSED Guidelines must be adhered to for **ALL** Degree Programs:

45 credits of Liberal Arts (General Education) course work for an Associate of Arts Degree (AA)
30 credits of Liberal Arts (General Education) course work for an Associate of Science Degree (AS)
20 credits of Liberal Arts (General Education) course work for an Applied Associate of Science (AAS)

Additional Separate Submissions Required:
1. Curriculum Transmittal Cover Page indicating a "Change in Degree or Certificate"
2. Memo with rationale for inclusion of the course within the curriculum
3. "Current" Degree with all proposed deletions (strikeouts) and additions (bolded) clearly indicated
4. "Proposed" Degree, which displays the degree as it will appear in the *College Catalog*

For a copy of the most up-to-date Degree/Certificate requirements contact Amanda Kalin, ext. 4611, Amanda.Kalin@kbcc.cuny.edu

If General Education/Pathways is Selected:
- Please refer to NYSED Guidelines for courses that are considered Liberal Arts (General Education).
- Pilot/Experimental/82XX courses CANNOT be submitted for Pathways until they are submitted as a "**real**" course.

Additional Separate Submissions Required:

Revised/July.2021/AK

1. Curriculum Transmittal Cover Page indicating BOTH "New Course" and "Pathways"
2. CUNY Common Core Pathways Submission Form

4. **List the Course Learning Outcomes** – Course Learning Outcomes are measureable/demonstrable, containing "**action verbs**" (Blooms Taxonomy). If proposed to PATHWAYS, the Course Learning Outcomes should significantly align with the Pathways Learning Outcomes (refer to the Pathways Common Core Submission Form for Pathways Learning Outcomes). If proposed for a Degree program, the course should align with the Program Learning Outcomes (PLOs). **REMINDER** – Course Learning Outcomes are consistent for **ALL sections** of the same course and **MUST** be included on the syllabus.

Course Learning Outcomes
1.Analyze the differences and connections between traditional and digital stories, including how digital platforms augment common elements of storytelling that include narrative structure, temporality, and purpose.
2.Consider and analyze the diverse social contexts, ethical considerations, and purposes of digital storytelling that range from educational, personal, curatorial, and activist.
3.Analyze genres of digital storytelling that use a range of digital platforms, focusing on the relationship between digital technologies, audience focus, and social context.
4.Create a portfolio of analytic writing and creative work that showcases an understanding of how to weave together story, purpose, and digital technologies.
5.
6.

5. **Assessment of Course Learning Outcomes**: The Course Learning Outcomes are measurable/demonstrable through the below listed sample assignments/activities. Include percentage breakdown for grading. **REMINDER** - Assessment of Course Learning Outcomes are based on a **Common Syllabu**s – to allow for **any** qualified instructor to teach the course.

Course Learning Outcome	Percentage of Grade	Measurement of Learning Outcome (Artifact/Assignment/Activity)
1.Analyze the differences and connections between traditional and digital stories, including how digital platforms augment common elements of storytelling that include narrative structure, temporality, and purpose.	25%	Weekly Reflection Posts Digital Storytelling Experiments Final Project + Process statement

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2.Consider and analyze the diverse social contexts, ethical considerations, and purposes of digital storytelling that range from educational, personal, curatorial, and activist.	20%	Weekly Reflection Posts Digital Storytelling Experiments Final portfolio/digital website Final Project + Process statement
3.Analyze genres of digital storytelling that use a range of digital platforms, focusing on the relationship between digital technologies, audience focus, and social context.	20%	Weekly Reflection Posts Digital Storytelling Experiments
4.Create a portfolio of analytic writing and creative work that showcases an understanding of how to weave together story, purpose, and digital technologies.	35%	Weekly Reflection Posts Digital Storytelling Experiments Final portfolio/personal website Final Digital Storytelling Project + process statement
5.		
6.		

6. **Who** is expected to enroll in this course? Please provide details for the student population(s), degree program(s)/certificate(s), and applicable concentration(s), this course is expected to include.

> Degree-seeking students could apply it toward the Literature & Writing requirement for the A.A. degree in Liberal Arts. At this time, there is no L.A. concentration where this course will fit. However, we are in the process of developing a Liberal Arts concentration in Professional Writing that will articulate with parallel programs at New York City College of Technology and at Medgar Evers College. Digital Storytelling will be one of the courses we include in that concentration.

7. Explain **why** this course is a necessary addition to the curriculum. **REMINDER** – Explain the course's role within the selected Pathways Group or Degree program – How does this course meet the Program Learning Outcomes (PLOs)? Was the course a recommendation from a recent Annual Program Review (APR), Advisory Board, Accrediting Body, etc.? How might this course help students seeking to transfer to a 4-yr college or transition into a career after KCC?

In business, creative, and community organizations, strong, versatile writing skills are more valuable than ever before. "Digital Storytelling" offers Liberal Arts students the opportunity to develop and hone the rhetorical skill and genre awareness necessary to create effective stories in many different professional contexts—including community, healthcare, business, government, nonprofit, and design—and across different digital platforms and environments. Through analysis and experimentation with digital tools, this course teaches students to consider the exigencies, ethics, and impacts of digital storytelling as, ultimately, a complex social practice. No other course with a similar specialization exists at the college.

In conceiving of this course, and other future professional writing courses, we have worked closely with members of the English departments at Medgar Evers College and New York City College of Technology, both of which have programs in professional and technical writing. We have designed this course to be able to transfer into both of these programs.

8. Upon transfer, does this course meet a specified requirement for a degree at a 4-year institution? If so, please include the institution and degree program. It is recommended you review your current Articulation Agreements.

This course will transfer into New York City College of Technology's B.S. program in Professional and Technical Writing. It will be equivalent to City Tech's ENG 3635 Digital Storytelling. Eng 3635 is a regular Liberal Arts course.

9. Will adding the course potentially **conflict** with other courses – in content or subject matter – offered in either your Department or in *another* Department? If it will, please explain **how** and indicate **why** the course is still necessary.

While this course does not conflict with any other course or program in the English department or another department, it does share some curricular territory with some courses in the Art department's UX program. In particular, this course connects to some learning outcomes in Art 2500, Art 2600, and Art 2700.

10. Proposed textbook(s) and/or other required instructional material(s), including open educational resources (OER)– Please include any supplemental/recommended materials/texts to allow for **any** qualified instructor to teach the course:

Lambert, Joseph. *Digital Storytelling: Capturing Lives, Creating Community.* Routledge: 2012.

Alexander, Bryan. *The New Digital Storytelling : Creating Narratives with New Media*. Rev. and Updated ed., Praeger, an Imprint of ABC-CLIO, LLC, 2017. (Available online through Kibbee Library)

Biedermann, Bernadette. "Virtual Museums as an Extended Museum Experience: Challenges and Impacts for Museology, Digital Humanities, Museums and Visitors – in Times of (Coronavirus) Crisis." *Digital Humanities Quarterly*, vol. 15, no. 3, 2021. (Available online through Kibbee Library)

High, Steven. "Telling Stories: A Reflection on Oral History and New Media." *Oral History (Colchester)*, vol. 38, no. 1, 2010, pp. 101–12. (Available online through Kibbee Library.

Lowe, Charles, & Pavel Zemliansky (Eds.) *Writing Spaces: Readings on Writing, Volumes 1-5*. WritingSpaces.org; Parlor Press; The WAC Clearinghouse, 2010. https://writingspaces.org

McGrath, Jim. *Digital Storytelling*. Spring 2019. John Nicholas Brown Center for Public Humanities and Cultural Heritage (Department of American Studies), Brown University. Providence, RI.

Philip, Marlene Nourbese. *Zong!* Wesleyan University Press, 2008. (Available online through Kibbee Library)

11. **Attach a Common Syllabus** that includes the Topical Course Outline for the 12-week semester. This should be specific and explicit regarding the topics covered and should contain the detailed sample assignments/activities being used to measure the Course Learning Outcomes. **REMINDER** – be mindful to focus on the Course Learning Outcomes, Course Content, and Assessment.

12. Selected Bibliography and Source materials:

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Digital Storytelling

Department of English
Kingsborough Community College, CUNY

Course number, section, and CUNY first number
Class meeting days, times, and location (*computer lab classroom*)
Course Instructor:
Contact Information:
Office hours:

Course Description

In Digital Storytelling, students will analyze and experiment with the multifaceted practice of intersecting digital media with the art of storytelling. Students in this course will study the history and social uses of digital storytelling while also considering the formal and philosophical elements of what makes a work a "story." Through analysis of digital genres and experimentation with digital tools, this course teaches students to consider the exigencies, ethics, and impacts of digital storytelling as, ultimately, a social practice. Students will create a portfolio of work by the end of the semester that showcases analytic writing on digital storytelling and their own exploration of diverse digital platforms, including interactive story maps, linear and non-linear timelines, audio stories, and works that weave together image, text, and sound.

Learning Objectives

In this course, students will:
- Analyze the differences and connections between traditional and digital stories, including how digital platforms augment common elements of storytelling that include narrative structure, temporality, and purpose.
- Consider and analyze the diverse social contexts, ethical considerations, and purposes of digital storytelling that range from educational, personal, curatorial, and activist.
- Analyze genres of digital storytelling that use a range of digital platforms, focusing on the relationship between digital technologies, audience focus, and social context.
- Create a portfolio of analytic writing and creative work that showcases an understanding of how to weave together story, purpose, and digital technologies.

Required Texts
For purchase:

Lambert, Joseph and Brooke Hessler. *Digital Storytelling: Capturing Lives, Creating Community*. 5th ed., Routledge: 2018.

All other texts available via KCC's digital library and/or open access online:

Alexander, Bryan. *The New Digital Storytelling : Creating Narratives with New Media*. Rev. and Updated ed., Praeger, an Imprint of ABC-CLIO, LLC, 2017. (Available online through Kibbee Library)

Biedermann, Bernadette. "Virtual Museums as an Extended Museum Experience: Challenges and Impacts for Museology, Digital Humanities, Museums and Visitors – in Times of (Coronavirus) Crisis." *Digital Humanities Quarterly*, vol. 15, no. 3, 2021. (Available online through Kibbee Library)

High, Steven. "Telling Stories: A Reflection on Oral History and New Media." *Oral History (Colchester)*, vol. 38, no. 1, 2010, pp. 101–12. (Available online through Kibbee Library)

Lowe, Charles, & Pavel Zemliansky (Eds.) *Writing Spaces: Readings on Writing, Volumes 1-5*. WritingSpaces.org; Parlor Press; The WAC Clearinghouse, 2010. https://writingspaces.org

McGrath, Jim. *Digital Storytelling*. Spring 2019. John Nicholas Brown Center for Public Humanities and Cultural Heritage (Department of American Studies), Brown University. Providence, RI.

Philip, Marlene Nourbese. *Zong!* Wesleyan University Press, 2008. (Available online through Kibbee Library)

Technology
This course will meet in one of Kingsborough's computer labs where you will have access to the free software and equipment required for this course. Outside of class, you will need access to the internet, a computer with word processing software, and ideally a smartphone with camera/video/audio recording capacities. **All technology used in this course is beginner friendly–no prior experience necessary.**

If you have any questions or issues with accessing technology outside of class, please come speak to me.

Some digital tools we will explore together:

Powerpoint

Padlet
Prezi
StoryMapJS
TimelineJS
CUNY Digital Commons
Adobe Premiere
Audacity

Assignments and Grade Distribution

Personal Website/Digital Portfolio (20%)

Over the course of the semester, you will develop a personal website using the CUNY Academic Commons. This site will essentially, through your weekly reflection essays/digital experiments, and your final project, act as your digital storytelling portfolio. You will upload your coursework to this site and share your website with our class; at the end of the semester, you will have the opportunity to make your website public to share your work with a wider community.

Reflection Essays (15%)

As we learn about, analyze, and experiment with different digital tools for telling stories, you will write weekly reflection essays that consider how particular digital tools interact–rhetorically and structurally–with the organization of information and the creation of meaning. These reflection essays will also challenge you to put some of the language surrounding digital storytelling–including structure, sequence, character, form, interface, platform–into practice. We will consider how digital storytelling has evolved beyond the personal story, considering the social contexts of digital storytelling and digital media; in particular, we will consider how museums, libraries, classrooms, and community/activists settings use digital storytelling to engage diverse audiences.

Digital Storytelling Experiments (30%)

As we set the foundation for our course, in the first half of the semester you will experiment with a new digital storytelling tool and platform each week. The goal of these smaller experiments is for you to practice weaving together story and form, considering technically and conceptually how narrative is augmented, limited, and changed depending on the digital media tool we are using. These small projects will be assessed on the originality of the story being told and your use of the digital tool to tell that story–these pieces are meant to be, more or less, first drafts. They don't need to be "complete" or polished pieces of art.

Final Digital Storytelling Project (35%)

For your final project for the semester, you will propose to either continue working on one of your digital experiments you began earlier in the semester or will propose a new topic. Your project must weave together a combination of at least two of the following: text, image, video, and sound. You will come up with a question and purpose for your story, as well as propose which digital

interface/platform you will use to present your story. Whether you choose to create a more "personal" or "historical/archival" oriented project (or a combination of the two!), your project should include at least 8 objects/artifacts, or–if creating a video project–run roughly between 3-5 minutes.

To accompany this project, you will also write a process statement that will be posted on your website alongside your story. This process statement should discuss your creative and rhetorical choices as a storyteller: what relationship do you see between the story and the digital medium you chose? How did your intended audience shape your approach to devising this project? What avenue(s) and/or platforms would you want to share your project beyond our class?

Schedule (Subject to Change)

Week	Focus	Writing Studio Activities & Assignments	What's Due: Media Readings Assignments
1	Introduction to Digital Storytelling Why do we tell stories? How does digital technology impact how we tell stories?	As a class, observe + discuss some of the elements of digital storytelling present in a variety of digital storytelling mediums Introductory exercise: bring in two personal photos to class and create a slideshow with text and sound	Readings/Media: "Storytelling for the Twenty-First Century" by Bryan Alexander Browse list of sample digital stories: which stand out to you? (Sampling of audio, interactive, archival, and video)
2	Continue to explore the different genres and scope of digital storytelling: how are digital stories in conversation with/different from traditional storytelling?	In class: set up, choose a design template for Commons Website. Write "About Me" page on website, including a mix of memes, gifs, music	Readings/Media: "Thinking Across Modes and Media (And Baking a Cake" by Crystal VanKooten "The World of Digital Storytelling" by Joseph Lambert Due on Commons: DS analysis: What are you drawn to in these stories? What is a theme or topic you might explore throughout the semester?
3	Introduction to the Intersection of Digital Archives and Digital Storytelling	Introduction to the theory and practice of archival research, discussing the curation, ethics, and limitations of digital archives Browsing public digital archives, you will choose three archival objects and, using a similar method as Day 1, create a Prezi presentation on their connections	Readings/Media: "Seven Steps of Digital Storytelling" by Lambert "Desegregation at Little Rock Central High School" "At Work in the Archives" by Gaillet and Rose Excerpt from: Zong! By Marlene Nourbese Philip Due: Prezi presentation linking three objects

4	Storytelling with Digital Archives: Timelines & Maps	Bring in an additional three historical artifacts and/or six personal artifacts and consider how to present and organize a narrative about these items Learn how to use TimelineJS and StoryMapJS software, choosing whether to tell a story about their objects spatially or temporally.	Readings/Media: "Virtual Museums as an Extended Museum Experience" by Bernadette Bierdeman "Applications of DS" by Lambert "Remember This Time" by Maria Baker "Mapping Black Paris" by Chandra Dickey Due on Commons: Timeline/StoryMap analysis
5	Storytelling with Digital Archives: Timelines & Maps ctd… Audio Storytelling + Audacity Workshop	Wrap up timeline/map projects and begin audio/video storytelling experiment. Listen to a selection of first person digital stories, noting the rhetorical elements and narrative structure of these stories. Record a 1-3 minute "audio diary" in class, paying attention to structure and plot	Readings/Media: "Telling Stories: A Reflection on Oral History and New Media" by Steven High Selection of Radio Diaries + StoryCenter videos Due on Commons: Audio analysis + Timeline/StoryMap experiment
6	Audio Storytelling Adobe Premiere Tutorial	Bring in a video recorded on your phone to accompany "audio diary," considering basics of uploading, editing, and layering sound and video.	 Due on Brightspace: Audio Experiment
7	Final Project Proposals	Choose to either continue working on one of your completed digital media experiments or propose a new project, speaking to how the digital tools will interact with and structure the story	Readings/Media: "Approaches to the Scripting Process" by Joseph Lambert Due on Commons: Audio Experiment w/ video Final Project Proposals
8	Planning + Drafting Final Projects	Go over outlining techniques, including the storyboarding method In class: Use Powerpoint or Padlet to compose a digital storyboard of your final project, beginning to collect artifacts and video elements for their project	Readings: "Storyboarding" by Lambert Due: Project Outline
9	Planning + Drafting Final Projects	Finish the outline of your project and finish collecting objects. In class: begin writing the text/script that will accompany their project, paying attention to structure, pacing, and conducting necessary research	Readings: "Designing in Digital" by Lambert Due: Digital artifact collection completed
10	Planning + Drafting Final Projects	In class script/text workshop and feedback session	 Due: Drafted script of project complete

11	Conferences/ Planning + Drafting Final Projects	In class conferences and discussion of the final process statement	"Distribution, Ethics, and the Politics of Engagement" by Lambert
12	Peer Review	Final peer-review workshop and wrap up process statement for feedback Go over uploading projects onto personal websites	Due: Draft of process statement
13	Process Statement Due In-Class Final Project Presentations	In class project screenings/presentations	Due on Commons: Final Projects + Process Statement should be uploaded on your Commons Website prior to class presentations

Course Policies:

Absence Policy: Attendance in college is critical for students' learning. Regular attendance ensures that you will have the opportunity to learn from your professor, learn from your peers, participate in class discussions, keep up to date with in-class work (both individual and collaborative), and take in-class quizzes and assessments that will occur throughout the semester. If at any point during the semester you simply stop attending class, you will be assigned a WU for this course.

Academic integrity policy: Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work" (www.dictionary.com). Please note that this includes language, text, or material taken (without acknowledgement) from AI text-generators. If you plagiarize in any of the work you submit, you may receive a grade of 0 for the assignment. Please see Kingsborough's website page on Academic Integrity for more information on plagiarism.
https://www.kbcc.cuny.edu/studentaffairs/student_conduct/academic_integrity.html

Classroom Etiquette: Obviously, it is rude to come to class late and/or unprepared and to fail to give the class your full attention. I expect you to treat your teacher and your classmates the way you would want to be treated, by being respectful and thoughtful in your interactions with others in class. Failure to come to class prepared and failure to participate will result in a lower course work grade.

Statement on Accessibility: It is college policy to provide reasonable accommodations to individuals with disabilities. Any student with a documented disability who may need accommodations for this course is requested to contact AAS as early in the semester as possible. AAS can be reached by phone at 718-368-5175 or by email at AAS@kbcc.cuny.edu. The office is in room D205. All discussions will remain confidential. For more information, please click on the link to the Access-Ability Services webpage in the Quick Links menu of the KCC homepage or at the bottom of every page on the KCC website. The AAS webpage also provides access to the AAS Student Handbook, which is a valuable introduction to the services and programs that are available.

Statement on Preferred Pronouns: I affirm all forms of gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to inform me on your preferred gender pronoun or if you do not have a pronoun. The gender-neutral bathrooms are located in the following places on campus: A117, A119, L303, L504, M436, T4 154, T8 108B, V211, and V212. If you have any questions or concerns, please do not hesitate to contact me.