

## Course Title

# Gender, Minority & Culture

**Course code:** SOC 251

**Term and year:** S2021

**Day and time:** Monday 14.45-17.30

**Instructor:** Pavla Jonssonova, Ph.D.

**Instructor contact:** pavla.jonssonova@aauni.edu

**Consultation hours:** by appointment before and after the class

<b>Credits US/ECTS</b>	3/6	<b>Level</b>	intermediate
<b>Length</b>	15 weeks	<b>Pre-requisite</b>	TOEFL iBT 71
<b>Contact hours</b>	42 hours	<b>Course type</b>	Bachelor Required/Elective

### 1. Course Description

Students analyze how gender, ethnicity, race, class, and sexual orientation are shaped by cultural and societal influences. The focus is on the comparisons of European and US gender regimes and diversity differences, interpretation and evaluation of social actions by religious, gender, ethnic, racial, class, sexual orientation groups affecting equality and social justice. Discussions within this framework include Communist concepts of gender equality, post-socialist transformation in Czechoslovakia/Czech Republic and globalization as well as of current cultural gender representations, beauty myth, advertising, music, etc.

Documentaries and other visual materials are a part of this course.

### 2. Student Learning Outcomes

Upon completion of this course, students should be able to:

At the conclusion of this course, you should be able to:

- Explain the complexities of gender as they relate to a spectrum of other identity determinants, such as race, class, ethnicity, and sexuality.
- Analyze gender-related mechanisms of interpersonal and institutional power and privilege.
- Place contemporary issues about women and gender within a larger historical framework and use that perspective to anticipate the future.
- Formulate and evaluate various strategies for social change.
- Articulate the relation of the study of women and gender to your own life and chosen discipline.

### 3. Reading Material

*List of required articles*

- F. Navailh 1994: "The Soviet Model." From: *A History of Women in the West. Toward a Cultural Identity in the Twentieth Century*, ed F. Thébaud, London: The Belknap Press of Harvard UP.
- Slavenka Drakulic 1992: *How we Survived Communism and Even Laughed*
- Havelkova, H., L. Oates-Indruchova. 2014. "Expropriated Voice: Transformation of Gender Culture under State Socialism; Czech Society,1948-1989." Pp. 3–27 in H. Havelkova, L. Oates-Indruchova (eds.). *The Politics of Gender Culture under State Socialism*. Abingdon, New York: Routledge.
- Jacqui True: "Chapter 2 Gendering State Socialism" *Gender, Globalization, and Postsocialism*. Columbia UP, New York, 2003
- Oates-Indruchova, Libora. 2002. "Discourses of Femininity and Masculinity in Transition: Billboards in the Czech Republic." in *Discourses of Gender in Pre- and Post-1989 Czech Culture*. Pardubice UP, pp. 167-202.
- Strate, Lance, 1992. "Beer Commercials: A Manual on Masculinity" In: *Men, Masculinity, and the Media*. Ed. Steve Craig, London: Sage, 78-93.
- Naomi Wolf. *The Beauty Myth*. New York: Doubleday, 1991. pp. 86-130
- Susan Bordo *Twilight Zones*. The Hidden Life of Cultural Images from Plato to O. J. "Never Just Pictures." Berkeley: U of California Press, 1997.
- Brave Bird & Erdoes: Civilize Them with a Stick
- Sisters of Resistance: Why We Need A Feminism Movement Now? [A Journal for and About Social Movement]
- Sweatshop Warriors: Holding up Half the Sky: Chinese Immigrant Women Workers, p. 1 – 62
- Sullivan, Niki. 2003. "Preface & Same Sex" from *A Critical Introduction to Queer Theory*. New York: NYU Press.
- Sullivan, Niki. 2003. "Transgender" from *A Critical Introduction to Queer Theory*. New York: NYU Press.
- Sullivan, Niki. 2003. "Pop Culture and Queer" from *A Critical Introduction to Queer Theory*. New York: NYU Press.
- Sokolova, V. 2014. State Approaches to Homosexuality and Non-Heterosexual Lives in Czechoslovakia during State Socialism. Pp. 82–108 in H. Havelkova, L. Oates-Indruchova (eds.). *The Politics of Gender Culture under State Socialism*. Abingdon, New York: Routledge.
- Reynolds, Simon, Press, Joy. *The Sex Revolts*. 1995.
- Powers, Amy. 2005 „Angry Women“ Spin magazine
- Nochlin, Linda. 1971. "Why There Have Not Been Any Great Women Artists" In: *The Feminism and Visual Culture Reader*, ed. Amelia Jones, Routledge, 2003
- Klienhamplova, Barbora, Stejskalova, Tereza. *Who Is an Artist?* Praha: Academy of Fine Arts, 2015

### **Recommended Materials**

- Goffman, Erving. 1979. *Gender Advertisements*. Harvard UP, Cambridge.
- Terry, J. 1999. *An American Obsession: Science, Medicine, and Homosexuality in Modern Society*. Chicago, London: The University of Chicago Press (Pp. 27–39: „Modernity and the Vexing Presence of Homosexuals“; pp. 40–73: „Medicalizing Homosexuality“).– *The Will to Change: Men, Masculinity, and Love*. bell hooks.
  - *Feminism is for Everybody: Passionate Politics*. bell hooks.
  - *The Combahee River Collective Statement*
  - *Men Explain Things to Me*. Rebecca Solnit.
  - *Daring Greatly: How the Courage to Be Vulnerable Transforms the Way We Live, Love, Parent, and Lead*. Brene Brown

Kateřina Liřková, *Sexual Liberation, Socialist Style: Communist Czechoslovakia and the Science of Desire, 1945–89* v Cambridge University Press.  
 Kristeva Rebel She Said

#### 4. Teaching methodology

Seminar with lectures

#### 5. Course Schedule

Date	Class Agenda
Session 1 Feb 8	<p><b>Topic: Topic: Introductions. Gender as a category of analysis.</b>            CEDAW. EU gender mainstreaming, Women’s Lobby</p> <p><b>Description:</b> Midterm questions: Difference between sex and gender. What is the main idea of <i>The Second Sex</i>? What is CEDAW? What is gender mainstreaming? What is Judith Butler’s concept of gender? What is the difference between social constructivism and biological determinism?</p> <p><i>Film excerpts: The Ascent of Woman BBC Youtube</i></p> <p><i>The Human Sexes</i> by Desmond Morris - episode 6: <i>The Gender Wars Youtube</i></p> <p><b>Reading:</b> the syllabus  <i>Recommended films: The Handmaid’s Tale, Top of the Lake, The German Sisters</i></p> <p><b>Assignments/deadlines:</b></p>
Session 2 Feb 15	<p><b>Topic: Topic: Communist concepts of gender equality. Diversity in the USSR and Soviet bloc countries compared to the US. Representation of women and men in SORELA art (socialist realism).</b></p> <p><b>Midterm questions:</b> The relationship of dictatorships and women’s bodies has been fascinating scholars and artists alike</p> <p>Midterm questions: Name three communist theorists of gender equality (Navailh): how did they analyze the status of men and women of their time and what plans they had for the new woman and man? Who was Alexandra Kollontai? What pro-women laws were introduced shortly after October 1917 revolution? What does Slavenka Drakulic see as the main reason of failure of the East block system?</p> <p><b>Reading:</b>            F. Navailh 1994: “The Soviet Model.” From: <i>A History of Women in the West. Toward a Cultural Identity in the Twentieth Century</i>, ed F. Th��baud, London: The Belknap Press of Harvard UP.            Slavenka Drakulic: 1992: <i>How we Survived Communism and Even Laughed</i></p> <p><b>Film: <i>The Dawns are Quiet Here</i> 2015 R.F.Davletyarov</b></p>

	<p><a href="https://www.youtube.com/watch?v=9v8v1GUjwLc">https://www.youtube.com/watch?v=9v8v1GUjwLc</a></p> <p><b>Assignments/deadlines:</b> reading check 1 Film response 1 (any of week 1 films)</p>
<p>Session 3 Feb 22</p>	<p><b>Topic: Topic: Czech Gender, Globalization, Post-Socialist Transformation</b></p> <p><b>Midterm questions:</b> Venus of Dolní Věstonice, its age and possible interpretation. Foundation Myths: Princess Libuse and Maiden War – interpretations. Two Medieval Czech Women: St. Ludmila and St. Agnes. 19th century: Němcová, Krásnohorská, Světlá, Plamínková, university entrance. Masaryk’s Czechoslovakia: Jesenská, Horáková. State Socialism and its gender paradoxes. Post-socialist transformation. The rise of gender studies. Jiřina Siklová</p> <p>What are some of the Czech specifics of gender affairs under communism compared to the USSR? How were the different phases of gender regime for Czechoslovaks unique during 1948 –1989? What was the percentage of women accepted to universities during state socialism?</p> <p>Did civil society exist before 1989? What happened to Czech women after 1989 in politics, in the workplace, in childcare, in the media?</p> <p>What are some of the Czech specifics of gender affairs under communism compared to the USSR? How were the different phases of gender regime for Czechoslovaks unique during 1948-1989? What were the positives and what were the paradoxes?</p> <p>Did civil society exist before 1989? Did women tend to go to high politics or did they devote their energies to establishing NGOs and public benefit corporations? What is the history of gender studies in the Czech Republic?</p> <p>What happened to Czech women after 1989 in politics, in the workplace, in childcare, in the media?</p> <p><b>Reading:</b> Havelkova, H., L. Oates-Indruchova. 2014. “Expropriated Voice: Transformation of Gender Culture under State Socialism; Czech Society, 1948-1989.” Pp. 3–27 in H. Havelkova, L. Oates-Indruchova (eds.). <i>The Politics of Gender Culture under State Socialism</i>. Abingdon, New York: Routledge.</p> <p>Jacqui True: “Chapter 2 Gendering State Socialism” <i>Gender, Globalization, and Postsocialism</i>. Columbia UP, New York, 2003</p> <p><b>Assignments/deadlines:</b> reading check 2 Film response 2</p>
<p>Session 4 Mar1</p>	<p><b>Topic: Topic: Gender and advertising EU versus the US. Sexually Explicit Billboards. Beer commercials</b></p> <p><b>Midterm questions:</b> Libora Oates-Indruchova studies the gender dimension of rebirth of advertisement in Czechoslovakia after 1989: what are the strategies she discovered?</p> <p>Why does Lance Strate see beer commercial as “manual on masculinity”? Is it the same in the Czech Republic as in US?</p> <p><b>Reading:</b> Oates-Indruchova, Libora. 2002. “Discourses of Femininity and Masculinity in Transition: Billboards in the Czech Republic.” in <i>Discourses of Gender in Pre- and Post-1989 Czech Culture</i>. Pardubice UP, pp. 167-202.</p>

	<p>Strate, Lance, 1992. "Beer Commercials: A Manual on Masculinity" In: <i>Men, Masculinity, and the Media</i>. Ed. Steve Craig, London: Sage, 78-93.</p> <p>RECOMMENDED:  Goffman, Erving. 1979. <i>Gender Advertisements</i>. Harvard UP, Cambridge.</p> <ul style="list-style-type: none"> <li>Jean Killburn <i>Killing Us Softly</i></li> </ul> <p><b>Assignments/deadlines:</b> reading check 3</p>
<p>Session 5 Mar 8</p> <p>International Women's Day</p>	<p><b>Topic: Topic: The Beauty Myth in diverse cultures</b></p> <p><b>Midterm test questions:</b> What is the beauty myth, how universal is it? What are the main claims of N. Wolf? How is Erika Hnikova's film different? What is the US/Czech ration of plastic surgeries? Why is anorexia gender specific? How resistant can we be to the Barbie culture? How do media shape out identity?</p> <p><b>Reading:</b>  Naomi Wolf. <i>The Beauty Myth</i>. New York: Doubleday, 1991. pp. 86-130  Susan Bordo <i>Twilight Zones</i>, The Hidden Life of Cultural Images from Plato to O. J. "Never Just Pictures." Berkeley: U of California Press, 1997.  <i>Documentary film showing: The Beauty Exchange</i></p> <p>Recommended:  Feminism for 99%</p> <p><b>Assignments/deadlines:</b> reading check 4  Film response 5</p>
<p>Session 6 Mar 15</p>	<p><b>Topic:</b> Gender and Minority</p> <p><b>Description:</b>  Film showing: <i>Where the Spirit Lives</i></p> <p><b>Reading:</b>  Brave Bird &amp; Erdoes: <i>Civilize Them with a Stick</i></p> <p>Okin, S. M. 1999. "Is Multiculturalism Bad for Women?" Pp. 9-24 in J. Cohen, M. Howard, M. C.Nussbaum (eds.). <i>Is Multiculturalism Bad for Women?</i> Princeton: Princeton University Press.</p> <p>Sweatshop Warriors: <i>Holding up Half the Sky: Chinese Immigrant Women Workers</i>, p. 1 – 62</p> <p>Recommended: <i>Solidarity of Women</i>:  <a href="http://www.solidarnoscwedlugkobiet.com/blog">http://www.solidarnoscwedlugkobiet.com/blog</a></p> <p><b>Midterm test questions:</b> Define Minority. How can women be a minority? What is the difference between integration and assimilation?</p> <p><b>Assignments/deadlines:</b> reading check 5  Film response 5</p>
<p>Session 7 Mar 22</p>	<p><b>Topic:</b> Queer Theory</p> <p><b>Description:</b> difference between terms homosexual – gay – queer. Name five theorists who studied homosexuality. What is the history of the Queer film festival? Where was it started? What are the Czech gay history specifics?</p>

	<p><b>Reading:</b> Sullivan, Niki. 2003. "Preface &amp; Same Sex" from <i>A Critical Introduction to Queer Theory</i>. New York: NYU Press.  Sullivan, Niki. 2003. "Transgender" from <i>A Critical Introduction to Queer Theory</i>. New York: NYU Press.</p> <p>Recommended:  Sokolova, V. 2014. State Approaches to Homosexuality and Non-Heterosexual Lives in Czechoslovakia during State Socialism. Pp. 82–108 in H. Havelkova, L. Oates-Indruchova (eds.). <i>The Politics of Gender Culture under State Socialism</i>. Abingdon, New York: Routledge.</p> <p>Film: <i>All about My Mother</i></p> <p><b>Assignments/deadlines:</b> reading check 7  Film response 6</p>
<p>Session 8  Mar 29</p> <p>Apr 5</p>	<p><b>Topic:</b> Gender and Art</p> <p><b>Description:</b> What reason does Linda Nochlin find as to the lack of women artists? What are some of the topics that women artists have brought into art history</p> <p><b>Reading:</b> Nochlin, Linda. 1971. "Why There Have Not Been Any Great Women Artists" In: <i>The Feminism and Visual Culture Reader</i>, ed. Amelia Jones, Routledge, 2003  Klienhamplova, Barbora, Stejskalova, Tereza. <i>Who Is an Artist?</i> Praha: Academy of Fine Arts, 2015.</p> <p>Film: Marina Abramovic. <i>The Artist is Present</i> 102 min</p> <p><b>Assignments/deadlines:</b> reading check 7  Film response 7</p> <p><b>Mid-term break</b></p>
<p>Session 9  Apr 12</p>	<p><b>Topic: Topic: Rock Music as a platform for women's rebellion.</b></p> <p><b>Description:</b> Who composed the first opera and when? Who was Marie de France and when did she live? Who were the castrati, when and where? What was the contribution of John Cage? Name five contemporary women composers. Who were the riot grrrls, where and when did they start? What has their manifesto profess? Who was the spokesperson? Name five women singer-songwriters. How are musical instruments connected with gender?</p> <p>What is the approach of Reynolds and Press to gender and music? Name three of the strategies for women and three for men musicians</p> <p><b>Reading:</b>  Veronica Doubleday. „Sounds of Power. An Overview of Musical Instruments and Gender." <i>Ethnomusicology Forum</i> 2008.  Reynolds, Simon, Press, Joy. <i>The Sex Revolts</i>. 1995.  Powers, Amy. 2005 „Angry Women" <i>Spin magazine</i></p> <p>Film: <i>The Runaways, Punk Attitude II</i></p> <p><b>Assignments/deadlines:</b> reading check 8</p>

	<p>Film response 8</p> <p><b>Assignments/deadlines:</b> midterm task: gender lognotes</p>
<p>Session 10 Apr 19</p>	<p><b>Topic:</b> Graffiti and Gender</p> <p><b>Description:</b> Street art and graffiti are masculine subcultures, yet, from the beginning there is the photographer Martha Cooper, Swan and the Czech Suny.</p> <p><b>Reading:</b> Keri Smith <i>The Guerilla Art Kit</i> "Gender differences in (Toilet) Graffiti. Semiotic Study"</p> <p>Film: <i>Girl Power</i>. Suny</p> <p><b>Assignments/deadlines:</b> reading check 9 Film response 9</p>
<p>Session 11 Apr 26</p>	<p><b>Topic:</b> Living on the Edge</p> <p><b>Description:</b> Ecofeminism definition What is Gaia? When did it start and in which context Some ecofeminist movement examples (La via Campesina, Chipko) How can ecofeminist ethics be carried out. Who was Maria Sabina Who is Christiane F Who is the director of Katka and Mallory Which states make drug use in maternity a crime</p> <p><b>Reading:</b> Friedman, Jennifer, Alicea, Marisa 1995. "Women and Heroin. The Path of Resistance and Its Consequences." <i>Gender and Society</i>, Vol. 9, No. 4 (Aug. 1995).pp 432-449. Sage Publications, Inc. Zábransky, Tomáš. (2007). <i>Methamphetamine In The Czech Republic</i>. Journal of Drug Issues, 37(1), 155-180. Retrieved Sept. 27, 2007.</p> <p>Recommended: Campbel, Nancy. Using women: gender, drug policy, and social justice</p> <p><b>Film showing: Katka by Helena Třeščíková</b></p> <p><b>Assignments/deadlines:</b> reading check 10 Film response 10</p>
<p>Session 12 May 3</p>	<p><b>Topic: Film feminist avant-garde. Laura Mulvey and Vera Chytilova</b></p> <p><b>Description:</b></p> <p><b>Reading:</b> Petra Hanakova "Voices from Another World." London: Routledge, 2005. pp. 63-77. Film <i>Daisies</i> Věra Chytilová or <i>Riddles of the Sphinx</i> by Laura Mulvey</p> <p><b>Assignments/deadlines:</b> none</p>
<p>Session 13 May 10</p>	<p><b>Topic:</b></p> <p><b>Description:</b></p> <p><b>Reading:</b> M. Kolářová 2003: <i>Gender in Czech Anarchist Movement</i>. Praha: Subverze. Anarchistický nakladatelský kolektiv</p> <p><b>Assignments/deadlines:</b> none</p>
<p>Session 14 May 17</p>	<p><b>Topic:</b> Final projects presentations</p> <p><b>Description:</b> submit to Neo. Make a 5 min presentation of main data to the class.</p> <p><b>Reading:</b> no</p> <p><b>Assignments/deadlines:</b> submission</p>

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## 6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (hours)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Class Participation	42	10%	In class discussions use the concepts and terms from the readings and the lectures. Bring in observations from the streets and media	1,2,3
Reading check and reaction paper	20	20%	10x 2%= 20% For each class upload a write up for one of the required readings. 500 words. Format: First page - check: Author's name, title, place, publishing house, year published. Learned outcome - use language of the reading. One initiated question for a great class discussion. Second page - reaction: your polemics, criticism, etc. Deadline midnight the day before the class	1,2,
Midterm gender lognotes	13	10%	We will keep a diary of current gender events/or, a topic close to you (e.g. gender and religion, language, architecture, etc there will be a number of recommended readings to inspire you). It will have a form of ppt with an image and commentary. Minimum ten slides. To be submitted and shared with the class April 12th	1,2,
Film responses	13	10%	Half page of data on the film (director, reception, acting etc) half page reaction. One page is 250 words	
Reading presentation and discussion leader	10	10%	I will sign you for your reading during the first class. This task includes ppt presentation with one slate info about the author of the reading, four slates with content summary, with images. Last slate with questions and polemic points for moderating the debate. Grading takes into account the	



			accuracy in delivering main issues to the class and success in stimulating discussion. Extra images are a plus. Remember you are presenting the content of the reading, your comments are voiced in the debate part. <i>Note: the debate leaders cannot submit the same reading as reading checks.</i>	
Final Project	50	40	<b>Final paper 40% of grade</b> – 8 pages, MLA format, research paper on a topic covered in class. The project is evaluated according to the following criteria: depth and focus – no overviews, summaries & simplistic comparisons. Database search of the topic required. Material covered in class, lectures and readings <b>MUST</b> be utilized to prove you have learned from the offered knowledge. A five minute presentation is an integral part of the final project. A creative project is a possibility, with a two page description applying terminology of the class/showing your knowledge of critical theory. Visual projects should be uploaded on youtube with the name of the course.	
<b>TOTAL</b>	<b>150</b>	<b>100%</b>		

\*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

## 7. Detailed description of the assignments

### **Attendance and Class Participation:**

#### **Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Connecting the concepts and terms from the readings and the lectures	40%
observations from the streets and media	40%
Mindful presence in fieldtrips	10%
High interest in the discussed issues, manifested	10%

**Reading check and reaction papers: 10x 2%= 20%**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Technical correctness- following guidelines (bibliography, length)	20%
Data	40%
Critical reflection	30%
question	10%

**Reading presentation and debate**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Technical correctness- following guidelines (bibliography,length)	10%
Data well understood and presented	50%
images	20%
Great questions, great discussion	20%

**Gender lognotes 10%**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Relevancy of topics	50%
depth	50%

**Final Project Research Paper**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Ability to write a structured paper, logically argued	60%
Using primary and secondary sources	20%
original thoughts	10%
Presentation - to explain clearly the studied topic to peers	10%

**8. General Requirements and School Policies**

**General requirements**

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules in the Academic Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

**Electronic communication and submission**

The university and instructors shall only use students' university email address for communication, with additional communication via NEO LMS or Microsoft Teams.

Students sending e-mail to an instructor shall clearly state the course code and the topic in the subject heading, for example, "COM101-1 Mid-term Exam. Question". All electronic submissions are through NEO LMS. No substantial pieces of writing (especially take-home exams and essays) can be submitted outside of NEO LMS.

### **Attendance**

Attendance, i.e., presence in class in real-time, is expected and encouraged. However, the requirement that students miss not more than 35% of real-time classes is temporarily suspended due to the COVID-19 pandemic.

### **Absence excuse and make-up options**

Should a student be absent from classes for relevant reasons (illness, serious family matters), s/he can submit to the Dean of Students an Absence Excuse Request Form supplemented with documents providing reasons for the absence. These must be submitted within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

**Late work:** No late submissions will be accepted – please follow the deadlines.

### **Electronic devices**

Electronic devices (e.g. phones, tablets, laptops) may be used only for class-related activities (taking notes, looking up related information, etc.). Any other use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during tests or exams unless required by the exam format and the instructor.

**Eating** is not allowed during classes.

### **Cheating and disruptive behavior**

If a student engages in disruptive conduct unsuitable for a classroom environment, the instructor may require the student to withdraw from the room for the duration of the class and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating will, at a minimum, be warned. In the case of continued misconduct, the exam or assignment will be failed and the student will be expelled from the exam or class.

### **Plagiarism and Academic Tutoring Center**

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." (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.

3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

At minimum, plagiarism from types 1 through 8 will result in a failing grade for the assignment and shall be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/scheduler/manage/event/1/>.

### ***Course accessibility and inclusion***

Students with disabilities are asked to contact the Dean of Students as soon as possible to discuss reasonable accommodations. Academic accommodations are not retroactive. Students who will be absent from course activities due to religious holidays may seek reasonable accommodations by contacting the Dean of Students in writing within the first two weeks of the term. All requests must include specific dates for which the student requests accommodations.

## 9. Grading Scale

Letter Grade	Percentage*	Description
A	95–100	<b>Excellent performance.</b> The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A–	90–94	
B+	87–89	<b>Good performance.</b> The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83–86	
B–	80–82	
C+	77–79	<b>Fair performance.</b> The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73–76	
C–	70–72	
D+	65–69	<b>Poor.</b> The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60–64	
F	0–59	<b>Fail.</b> The student has not succeeded in mastering the subject matter covered in the course.

\* Decimals should be rounded to the nearest whole number.

Prepared by: Pavla Jonssonova, PhD.

Date: 8.1.2021

Approved by: School of Humanities and Social Sciences

Date: 8. 1. 2021