

## RSOC 128 – Religion and Popular Culture – Varsi Hall 114

MM 4:45-6:30PM

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Office Hours: Wednesdays, 11:00AM-12:00PM *by appointment*. Other times available *by appointment*.

“The major objection to the orthodox Marxist analysis of culture and religion is not that it is wrong, but that it is too narrow, rigid and dogmatic. It views popular culture and religion only as instruments of domination, vehicles of pacification. It sees only their negative and repressive elements ... [and] refuses to acknowledge the positive, liberating aspects of popular culture and religion, and their potential for fostering structural social change.”

~Cornel West, *Prophecy Deliverance!*

### Course Description



Religion, by most accounts, is serious stuff—the pursuit of deeper engagement with sacred beings and supernatural forces; formal ritual practices with clearly defined roles, gestures, and vestments; rites that mark passage into, through, and from earthly life; and, of course, volumes upon volumes of sacred doctrine analyzed, debated, and reinterpreted by religion scholars through the ages.

Popular culture, on the other hand...well...not so much.

Oh, really?

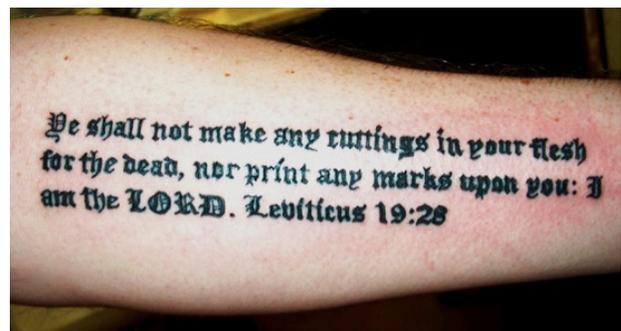
What are we to make, then, of someone like Beyoncé, hugely pregnant with twins during a 2017 Grammy Awards performance that drew upon indigenous African, Buddhist, Christian, Hindu, and Islamic iconography? Is she serious about religion? Or is she profaning the sacred with her appropriation, her interreligious mash-up, her self-authorized deification?

This course assumes that Beyoncé is, indeed, serious about religion and what it enables her to do, say, and be that might not otherwise be possible—as are artists such as Kendrick Lamar and Lady Gaga and

the creators of TV series like “Westworld,” “Game of Thrones,” and “The Path.” So, too, the folks who make, buy, share, and display Buddha statues, angel figurines, gratitude diaries, healing crystals, sacred stones, spiritual books, and paint-by-number versions of “The Last Supper” are doing serious religious work through pop culture forms even as they together construct multi-billion-dollar industry in religious and spiritual consumer goods. And what about all those tattoos—crosses, lotus flowers, Hindu mandalas, stars of David, Bible verses, Buddhist koans, and the like inked all across the bodies of more and more people—this, despite the fact that many of the religious traditions honored through such body art formally prohibit such markings? Or all the football players who point to the heavens or kneel on the field to acknowledge the role of the divine in scoring a touchdown? How about the pumped up, slickly produced concerts and other forms of entertainment offered—often through television and the internet—by contemporary Christian churches?

What stories do all of these religious entanglements with popular culture tell us about the lives of ordinary people today? What do these manifestations of religion in popular culture and popular culture in religion tell us about what religion is, what it does, and what it is becoming in the world today?

In this course, we will explore how religion is lived by ordinary people in the contexts of everyday life through various popular culture forms and genres. We will consider how religion animates popular culture, how popular culture itself does religious work, and how religious and non-religious groups and individuals approach popular culture at various times and in certain circumstances as both sacred and profane.



## Learning Objectives for Religion, Theology and Culture 3

### RTC 1 Objectives

3.1 Identify diverse perspectives on and evaluate ethical implications of past or present issues of enduring relevance. (Critical Thinking; Ethical Reasoning; Perspective)

3.2 Evaluate and apply insights from the study of religion to open-ended issues facing societies, past or present.

### Required Texts

Chris Klassen, *Religion & Popular Culture: A Cultural Studies Approach* (Oxford, 2014) – ISBN-13: 978-0195449181.

To watch television episodes and films for the class, students will need subscriptions to Hulu and Netflix. Individual episodes and films may also be accessed through Kanopy (accessed through the SCU Library website) Amazon or Amazon Prime, Vimeo, or YouTube, as indicated on the course schedule below. Fees may be charged for viewing, and students are encouraged to economize by viewing in groups to the extent possible.

Other assigned texts for this course, which include readings, audio recordings, videos, and images, are posted or linked on the Camino course site.

### Course Assignments and Assessments

Students will be assigned to small groups of 3-4 students (depending on class size) at the beginning of the quarter. This will be your working group for the entire quarter in all collaborative projects. Students sometimes (often?) find group work demanding and frustrating because it requires effort to coordinate with others to complete assignments. Also, sometimes it can feel like (or actually be the case that) everyone in the group doesn't pull her or his weight. But collaborating with others is a critical skill, both in the university and throughout the rest of your adult life. Indeed, research on the professional success of students after graduations suggests that students who learn to collaborate effectively with others, including negotiating workloads, deadlines, and tensions with co-collaborators, are more successful in post-college careers in terms of opportunity, income, and job satisfaction. So, it's worth approaching group work as a highly valuable learning opportunity. In the first class we will discuss ground rules for collaborative work and the values we will bring to our work together as a class and in small groups.

**1. Intellectual Engagement** (25 percent) – Discussion forms an important part of this course, of the Jesuit commitment to “educating the whole person,” and of the humanities endeavor more broadly. This means the course will only be as good as its participants, including every student and the professor. Students are expected to come prepared to discuss the assigned readings at each class session in a thoughtful and lively manner. Attendance is only a necessary precondition for participation, not a measure of it. To ensure that students meet at least this basic requirement of showing up promptly for class, a sign-in sheet will be distributed at the beginning of every class.

Because attendance is a precondition for intellectual engagement that deepens understanding and application of the material studied, the **grades of students who miss more than one class will suffer**. The use of **electronic devices**, for purposes other than direct course engagement *with the permission of the professor*, is disruptive to the intellectual environment of the classroom and will, likewise, adversely affect a student's intellectual engagement grade. Students who **text, message, or otherwise use electronic media** without the permission of the professor will be asked to leave class and will not receive credit for attending on that day. Students who come **late to class** will be marked absent. The intellectual engagement grade is based primarily on preparation and engagement of class material with others in the class (i.e. reading reflectively, regularly asking questions, and participating thoughtfully in class discussions). Students should **bring the assigned text(s) to each class meeting**.

To further facilitate informed engagement, at the beginning of selected classes indicated on the course schedule below, **a small group will introduce the topic** for the day through a discussion of the readings or other assigned materials. Groups will be formed the first week of the class and will introduce the reading

three times during the quarter.

Students will have **10 minutes** to highlight the key themes raised in the reading and pose at least 3 questions for discussion. Students should prepare **three PowerPoint slides** that *succinctly* highlight or illustrate the elements of their introduction. The slides should be **emailed to the professor by midnight the day before the class** session. *Importantly*, the introduction is *not* a summary of the reading or other assigned materials. *Neither* is it a review that expresses whether you liked it or not, found it to be “boring” or “interesting,” or whether it was easy or difficult for you to read and understand. These are not critical perspectives but personal opinions, which are not relevant in academic study. Rather, the introduction is meant to frame the topic for the day by lifting up what is significant about the assigned material in light of what we have been studying in the class and students’ critical reflection on their own observations of religion and popular culture. Each group will introduce the topic twice during the quarter. A schedule of group introductions is included in the syllabus. Introductions begin on Week 2 of the course. (Guidance on “College Level Reading,” “Asking Good Questions,” and “Short, Effective Presentations” is provided on Camino.)

It is important to bear in mind that your entire intellectual engagement grade *does not* hinge on your performance in the small group introductions. Rather, you will be assessed based *both* on how you engage in the class during sessions lead by the professor, when other students have introduced the topic, and in sessions in which your small group presentation encourages the participation of others. That is, your active, thoughtful engagement in *every class* matters. [Core objectives 3.1, 3.2]

**2. Weekly Quizzes** (20 percent) – This course is theory rich. That is, we draw extensively on scholarly theories to analyze how popular cultural genres like commercial products, films, television programs, popular music, sports, and so on use religion to promote various ways of understanding reality, defining ourselves as individuals, negotiating relationships with those in power, and developing lives we experience as “meaningful” or “full.” In each class, we will apply various theories to our exploration of the relationship between religion and popular culture, which requires a certain level of familiarity with the basic terminologies and concepts at the center of different theoretical approaches. To support students’ in developing the fluency in theories of religion and culture, a short quiz on key theorists, theoretical frameworks, ideas, and terminologies introduced in the reading for each class will be posted on Camino. Students must complete ten of these quizzes by the end of the quarter. Students may complete more than ten, in which case they will earn a 1 percentage “bump” for each additional quiz completed, up to a maximum of 5 percent. This extra percentage will be applied to the final grade. [Core objective 3.1]

**3. Collaborative Analysis of Religion & Popular Culture** (30 percent) – Working within groups, students will select a popular culture form (film, television series, commercial product, sport/activity) that they will analyze from two distinct theoretical perspectives. The analysis should consider how the popular cultural form uses or is used by religion to do cultural work on issues such as race, gender, sexuality, national identity, public morality and ethics, economic distribution, class structure and identity, climate change, or another topic identified by the group and approved by the professor. The “Conclusion” to Klassen’s *Religion & Popular Culture* provides a general example of this kind of analysis as it applies to the film “Avatar.” But in this project, students will bring additional depth by drawing upon two peer-reviewed, scholarly articles that address either the theoretical perspectives applied or the popular cultural form being analyzed (or both). Groups will present their analysis during a **20-minute presentation** held during the final exam period. Students must submit a one-page project proposal that includes a bibliography of the popular cultural form being studied and the scholarly articles that will inform their analysis during Week 6. [Core objectives 3.1, 3.2]

**4. Individual Analysis of Religion & Popular Culture** (25 percent) – Each student will also produce a 2500-word written analysis of a popular culture form from a distinct theoretical perspective. Both the category and subject of the analysis (TV series, film, product, sport/activity, etc.) and the theoretical perspective must be different from that studied and applied in the collaborative analysis. The analysis should draw upon one peer-reviewed, scholarly article that addresses either the theoretical perspectives applied or the popular cultural form being analyzed (or both). [Core objectives 3.1, 3.2]

## Grading

Grading is based on an assessment of the quality of students' work in each of the areas described above. Grades are not measures of personal worth. You can be an exceedingly good human being and a wonderful student, and still not get an "A" in a religious studies course. Alas, the opposite is true as well; good grades often happen to not-so-good people. Students are, however, strongly encouraged to talk with the instructor about their progress in the course and their work on specific assignments during regularly scheduled office hours. Grades assigned to individual papers, quizzes, and exams will not be changed on the basis of negotiation with students unless there is an administrative or mathematical error. If you are unhappy with a grade on a particular assignment, the best approach is to talk with the professor about how you might improve *on the next assignment*.

Students often wonder if grades are "subjective." The honest answer is that they are, but this should not be a matter of concern. Santa Clara University faculty are hired precisely because their advanced education and academic experience allow them to apply *critical subjectivity* to work produced in their areas of expertise. Our grading, that is, is not based on casual opinions about students' work or the students themselves. Rather, grading is guided by years of experience as scholars and in the classroom that enables us to discern the degree to which students are thoughtfully, thoroughly, and competently engaging the content of the course and sharing their learning through course assignments. Especially in humanities courses such as this one, simply evaluating a student's knowledge of basic facts (important though these may be) tells little about real learning. Knowing that Augustine was born in 354 doesn't demonstrate anything about your understanding of Augustine's life and its impact on the Christian tradition.

Please note that, according to the Santa Clara University Academic Integrity Policy, "the instructor alone has final responsibility for assigning grades." Once final grades are assigned, they can only be changed if there is an administrative error. That is, the professor's grade assignment is final and cannot be appealed by the student on the basis of the assessment itself. This means that it is in the student's interest to meet with the professor well before the final grade is assigned to discuss her or his status in the course.

Individual assignments will receive a letter grade rather than points. Grades will be assigned according to the following general guidelines for the professor's informed assessment:

Grade	Standard	Description
A	Excellent	Student has gone beyond mastery, finding ways to show deeper understanding than was asked. Student has made extra effort to go beyond the criteria for the assignment to raise new and significant questions, offer compelling observations, or share new insights into the topic under discussion. The work submitted is of a quality that would be expected of a student at a much higher level.
A-	Exceeds Standards	Student has clearly mastered the material. Work is accurate complete and submitted on time in conformance with all assignment guidelines. Student displays clear insight into the topic under consideration with potential to open new questions with further research and reflection. The work shows a student with much enthusiasm and interest in the topic who is able to communicate this passion to others.
B+	Very Good	Student has mastered the material. Some effort has been made to go beyond the assignment but observations and questions are not fully developed. Work is accurate complete and submitted on time in conformance with all assignment guidelines though there are clear opportunities to develop more effective modes of presentation.
B	Good	Student has mastered much of the material but has some confusion about one or more elements. Work is generally accurate and submitted on time in conformance with most assignment guidelines though there are clear opportunities to develop more effective modes of presentation. The work shows potential for the student to improve in subsequent assignments.
B-	Above Average	Student has completed the assignment according to guidelines and shows substantive awareness of key concepts in the material but does not have full command of them and has difficulty applying them to concrete examples. Work is generally accurate complete but has patterns that call for additional proofreading or editing. The work shows attention to the guidelines as stated in the assignment but does not attempt to move beyond them.
C+	Meets Criteria	Student has completed the assignment according to guidelines and has a basic awareness of key concepts in the material but does not have full command of them and has difficulty applying them to concrete examples. Work is generally accurate but may have been submitted after the due date. There are a few grammatical and stylistic errors that suggest a need for more attentive

Grade	Standard	Description
		proofreading. The work shows attention to the guidelines as stated in the assignment but does not move beyond them.
C	Satisfactory	Student has completed most of the assignment according to guidelines and has a basic awareness of key concepts in the material but does not have full command of them and has difficulty applying them to concrete examples. Work may have been submitted after the due date. There are an number of grammatical and stylistic errors that suggest a need for writing support from the Drahmman Center. Overall the student understands the task and it is complete at a very basic level.
C-	Approaching Criteria	Student understands some of the material but may have needed extra help or extra time. There is confusion about some basic concepts and difficulty integrating ideas with concrete experience. There are many grammatical and stylistic errors that suggest a need for writing support from the Drahmman Center. The student is <u>strongly advised</u> to meet with the professor <u>and</u> visit the Drahmman Center before submitting the next assignment. The work is incomplete in some sections, but the student appears to have tried to finish the work.
D+	Does Not Meet	Student seems not to have understood the assignment in many respects. Assignment is riddled with grammatical and stylistic errors that reveal a lack of familiarity with basic standards of undergraduate-level work. Work does not meet stated criteria or it may not follow guidelines for content and formatting. The work was turned in on time. The student is <u>must</u> meet with the professor <u>and</u> visit the Drahmman Center before submitting the next assignment.
D	Unsatisfactory	Student seems not to have understood the assignment in many respects. Work does not meet stated criteria. Assignment is riddled with grammatical and stylistic errors that reveal a lack of familiarity with basic standards of undergraduate-level work. The work was not turned in on time or it may not follow guidelines for content and formatting. The student is <u>must</u> meet with the professor <u>and</u> visit the Drahmman Center before submitting the next assignment.
F	Failing	Student did not complete the assignment, seems wholly to have misunderstood the assignment, did not turn the assignment in on time or at all. There are substantive, consistent errors in argument, grammar, and style that suggest that the course may not be appropriate for the student at this time. The student is <u>must</u> meet with the professor to discuss the assignment and whether the course is appropriate for her/him at this time.

### Course Schedule (Draft)

Class	Topic	Assignment
September 18	What is religion? What is popular culture?	Course introduction Syllabus review
September 20		Klassen, Chapter 1. Coke 2014 Super Bowl Commercial [YouTube] Sholes, "The Coca-Cola Brand and Religion," of <i>Understanding Religion &amp; Popular Culture</i> , ed. Clark & Tanton (Routledge, 2012), 139-156.
September 25	Marxist and Neo-Marxist Approaches	Klassen, Chapter 2. 1 episode of "Modern Family" [Hulu] 1 episode of "Blackish" [Hulu] <i>*Group 1</i> Conor Kelly, "The Anonymous Theology of Modern Family," <i>Journal of Religion and Popular Culture</i> , Volume 26, Number 3, Fall 2014, pp. 338-352
September 27		<i>*Group 2</i> Taylor, "Shopping, Religion, and the Sacred 'Buyosphere,'" in <i>Religion and Popular Culture in America</i> , Forbes and Mahan (UCB, 2016), 242-262.
October 2	Culturist Approaches	Klassen, Chapter 3. Begin Season 1 of "The Walking Dead," [Netflix]
October 4		<i>*Group 3</i> Gilmour, "The Living Word Among the Living Dead: Hunting for Zombies in the Pages of the Bible," in <i>Zombies Are Us: Essays on the</i>

Class	Topic	Assignment
		<i>Humanity of the Walking Dead</i> , ed. Moreman and Rushton (McFarland 2011), 87-99. *Group 4 Moreman, “Dharma of the Living Dead: A Buddhist Meditation on the Zombie,” in <i>Zombies Are Us: Essays on the Humanity of the Walking Dead</i> , ed. Moreman and Rushton (McFarland 2011), 123-139.
October 9	Performing Religion in Popular Culture	Klassen, Chapter 4 Lady Gaga, “Born this Way” video Madonna, “Like a Prayer” video
October 11		Carolina Eyck, “Leyohmi” *Group 1 Sylvan, “Chapter 1-The Connection between Music and Religion,” in <i>Traces of the Spirit: The Religious Dimensions of Popular Music</i> (NYU, 2002), 19-45.
October 16		Chely Wright, “Like Me” *Group 2 Tara M. Tuttle, “Queering Country Music Autobiography: Chely Wright's ‘Like Me’ and the Performance of Authenticity,” <i>Studies in Popular Culture</i> , Vol. 37, No. 2 (Spring 2015), pp. 67-85
October 18	Feminist & Intersectionalist Approaches	Klassen, Chapter 5 Beyoncé, “Hold On” Lady Gaga, “G.U.Y.”
October 23		*Group 3 Davis and Westerfelhaus, “Finding a Place for a Muslimah Heroine in the Post-9/11 Marvel Universe: New X-Men's Dust,” <i>Feminist Media Studies</i> Vol. 13:5 (2013):800-809.
October 25	Critical Race Theory & Intersectionalist Approaches	Klassen, Chapter 6 Michael Kiwanuka, “Black Man Living in a White World” Solange Knowles, “Don’t Touch My Hair” <i>Collaborative Analysis Project Proposal Due</i>
October 30		*Group 4 Episodes of “Homeland” [Hulu] James Castonguay, “Fictions of terror: complexity, complicity and insecurity in “Homeland,”” <i>Cinema Journal. Summer</i> , 2015, Vol. 54 Issue 4: 139-144.
November 1		*Group 1 “Strange Fruit,” Billie Holiday James H. Cone, “Nobody Knows the Trouble I See: The Cross and the Lynching Tree in Black Experience” (2011), 1-29. *Group 2 James H. Cone, “Oh Mary, Don’t You Weep” (2011), 120-151.
November 6	Orientalism in Religion & Popular Culture	Klassen, Chapter 7 “Mulan” <i>Individual Analysis Proposal Due</i>
November 8		*Group 3 Jane Iwamura, “Chapter 3 - Hyperreal Samadhi: Marhareshi Mahesh Yogi,” in <i>Virtual Orientalism: Asian Religions and American Popular Culture</i> (Oxford, 2011), 63-110.
November 13	Subculture and Post-Subculture Theory Approaches	Klassen, Chapter 8 “Spark: A Burning Man Story” (2015) [Kanopy]

Class	Topic	Assignment
November 15		*Group 4 Gilmore, "Chapter 3-Ritual without Dogma," in <i>Theater in a Crowded Fire</i> (UC Press, 2010), 68-102.
November 20-24	<b>NO CLASSES</b>	ACADEMIC HOLIDAY (Thanksgiving)
November 27		Bailey, "Implicit Religion? What Might that Be?" <i>Implicit Religion</i> , vol. 15:2 (2012): 195-207.
November 29	Media Studies & Hyper-Realist Approaches	Klassen, Chapter 9
Week of December 4	Religion and Popular Culture in Conversation	Final Collaborative Project Presentations
December 6		Individual Analysis Papers Due

### Course Policies

**Accountability:** You are expected to read and adhere to the guidelines set forth in this syllabus. You are expected to ask questions and get clarification about anything in the syllabus that you do not understand during the first week of class. Do not wait until the end of the semester to express confusion with the course expectations. Before emailing the professor with questions about assignments, please be sure that you have carefully reviewed the syllabus.

**Classroom Behavior:** Students and faculty together have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to behavioral standards may be subject to discipline, up to and including being asked to leave the class. In order to assure a classroom environment conducive to learning, please turn off your cell phones and put them away, refrain from texting, surfing, sleeping, or engaging in other activities unrelated to the class. Unless specifically directed to do so by the professor in the context of class learning objectives, students may not use any digital device in class, including laptops, smartphones, smart watches, tablets, or technologies as yet known by the professor without the permission of the professor. (Students with a certified disability may use laptops for note-taking. See below for *Disability Accommodation* policies.) **UNDER NO CIRCUMSTANCES** may students make or distribute in any manner audio or visual recordings of any class session. Documentation used and distributed in class, including this syllabus, may not be reproduced, in any media format known or unknown to the professor, for any reason other than learning by students in this class during the quarter in which it is taught. Students who violate this policy by texting, posting, making audio or video recordings, taking photos, duplicating or distributing course materials, distracting the professor or other students with digital activity, or undertaking other disruptive practices will be asked to leave the class and will, at a minimum, be marked absent for that class. Students who commit serious violations of this policy may receive a failing grade for the course.

**Attendance:** Attendance will be taken in each class. Prompt attendance for each class session is required. Arriving late or leaving early more than two times will count as an absence. If students must miss a class, it is their own responsibility to get notes from a classmate and make up missed work. The professor will not meet with students during office hours to make up material from missed classes.

**More than two excused or unexcused absences will negatively impact a student's final grade.** It is not possible for a student who misses more than two classes to earn above an A- grade in the course.

**Academic Integrity:** Students should read and understand the University's policy with regard to academic integrity and to adhere to the commitments of the University's Academic Integrity Pledge. The Academic Integrity pledge is an expression of the University's commitment to fostering an understanding of -- and commitment to -- a culture of integrity at Santa Clara University. The Academic Integrity pledge, which applies to all students, states:

*I am committed to being a person of integrity. I pledge, as a member of the Santa Clara University community, to abide by and uphold the standards of academic integrity contained in the Student Conduct Code.*

Students are expected to uphold the principles of this pledge for all work in this class. For more information about Santa Clara University's academic integrity pledge and resources about ensuring academic integrity in your work, see [www.scu.edu/academic-integrity](http://www.scu.edu/academic-integrity).

Suspected violations of academic integrity ("e.g., plagiarism, falsification of data, misrepresentation of research... and other acts generally understood to be dishonest") will be investigated immediately, and students shown to have violated the University academic integrity policy will receive a failing grade on the assignment and may also fail the course.

It is worth noting that what constitutes plagiarism is often misunderstood, and students often plagiarize unintentionally. Students are advised to take particular care when quoting, summarizing, or paraphrasing another source in writing assignments or oral

presentations so that the student does not appear to be representing the words, thoughts, or ideas of the source as her or his own. The University of North Carolina provides a handout on plagiarism that may be helpful for students to review: <http://www.unc.edu/depts/wcweb/handouts/plagiarism.html>.

**Disability Accommodation:** If you have a disability for which accommodations may be required in this class, please contact Disabilities Resources, Benson 216, <http://www.scu.edu/disabilities> as soon as possible to discuss your needs and register for accommodations with the University. If you have already arranged accommodations through Disabilities Resources, please discuss them with me during my office hours.

While I am happy to assist you, I am unable to provide accommodations until I have received verification from Disabilities Resources. The Disabilities Resources office will work with students and faculty to arrange proctored exams for students whose accommodations include double time for exams and/or assisted technology. (Students with approved accommodations of time-and-a-half should talk with me as soon as possible). Disabilities Resources must be contacted in advance to schedule proctored examinations or to arrange other accommodations. The Disabilities Resources office would be grateful for advance notice of at least two weeks. For more information you may contact Disabilities Resources at 408-554-4109.

### **Discrimination and Sexual Misconduct (Title IX)**

Santa Clara University upholds a zero-tolerance policy for discrimination, harassment and sexual misconduct. If you (or someone you know) have experienced discrimination or harassment, including sexual assault, domestic/dating violence, or stalking, I encourage you to tell someone promptly. For more information, please consult the University's Gender-Based Discrimination and Sexual Misconduct Policy at <http://bit.ly/2ce1hBb> or contact the University's EEO and Title IX Coordinator, Belinda Guthrie, at 408-554-3043, [bguthrie@scu.edu](mailto:bguthrie@scu.edu). Reports may be submitted online through <https://www.scu.edu/osl/report/> or anonymously through Ethicspoint <https://www.scu.edu/hr/quick-links/ethicspoint/>.

While I want you to feel comfortable coming to me with issues you may be struggling with or concerns you may be having, please be aware that there are some reporting requirements that are part of my job at Santa Clara University.

For example, if you inform me of an issue of harassment, sexual violence, or discrimination, I will keep the information as private as I can, but I am required to bring it to the attention of the institution's EEO and Title IX Coordinator. If you inform me that you are struggling with an issue that may be resulting in, or caused by, traumatic or unusual stress, I will likely inform the campus Student Care Team (SCU CARE).

If you would like to reach out directly to the Student Care Team for assistance, you can contact them at [www.scu.edu/osl/report](http://www.scu.edu/osl/report). If you would like to talk to the Office of EEO and Title IX directly, they can be reached at 408-554-3043 or by email at [bguthrie@scu.edu](mailto:bguthrie@scu.edu). Reports may be submitted online through [www.scu.edu/osl/report](http://www.scu.edu/osl/report) or anonymously through Ethicspoint: [www.ethicspoint.com](http://www.ethicspoint.com). Additionally, you can report incidents or complaints to the Office of Student Life (OSL), Campus Safety Services, and local law enforcement. For confidential support, contact the Counseling and Psychological Services office (CAPS), the YWCA, or a member of the clergy (for example, a priest or minister).

Finally, please be aware that if, for some reason, our interaction involves a disruptive behavior, a concern about your safety or the safety of others, or potential violation of University policy, I will inform the Office of Student Life. The purpose of this is to keep OSL apprised of incidents of concern, and to ensure that students can receive or stay connected to the academic support and student wellness services they need.

### **Accommodations for Pregnancy and Parenting**

In alignment with Title IX of the Education Amendments of 1972, and with the California Education Code, Section 66281.7, Santa Clara University provides reasonable accommodations to students who are pregnant, have recently experienced childbirth, and/or have medical needs related to childbirth. Pregnant and parenting students can often arrange accommodations by working directly with their instructors, supervisors, or departments. Alternatively, a pregnant or parenting student experiencing related medical conditions may request accommodations through Disability Resources.