

UMBC UGC New Course Request: GLBL 410/MLLI 410

Date Submitted: 15 January 2020

Proposed Effective Date: Fall 2020

	Name	Email	Phone	Dept
Dept Chair or	Brigid Starkey	starkey@umbc.edu	X-2182	Global Studies
UPD Other Contact	Tania Lizarazo	lizarazo@umbc.edu		Modern Language

COURSE INFORMATION:

Course Number(s)	GLBL 410/MLLI410
Formal Title	(I'm a Cyborg But That's OK): Technology, Culture and Identity
Transcript Title (≤30c)	(I'm a Cyborg But That's OK): Technology, Culture and Identity
Recommended Course Preparation	Recommended course preparation: GLBL 100 or MLL 230
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	No hard prerequisites, only recommended
# of Credits Must adhere to the UMBC Credit Hour Policy	3 credits
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3 This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.
Grading Method(s)	X Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

This class uses the figure of the cyborg to interrogate the ways in which cultural identity is constructed through media the role of technology in defining humanness in an increasingly digital world. It focuses on the processes of globalization and the connections between local and global contexts of struggle that inform lived experiences of identity, including race, gender, sexuality, class and ability.

RATIONALE FOR NEW COURSE:

a/ This course has been offered under GLBL 409: Special Topics in Global Studies as a regular semester offering 3 times. Having it assigned its own course number at this point makes sense, as it is a regular offering. It also will continue to be cross-listed with the Department of Modern Language, Linguistics and Intercultural Communication (MLLI), they are also requesting a permanent course number to replace the "seminar in MLL" heading under which it has been offered for the past several semesters.

b/ This course is likely to be taught on a once-a-year basis during a regular semester.

c/ This course is an important piece of the Global Studies major in the area of the Humanities. It will be added to the "Tier III," explicitly global-oriented courses that we offer to students. We are anxious to have our students work closely with our small group of dedicated faculty so that we can foster continuity in research preparation.

d/ This course will serve majors in both GLBL and MLLI, although we will be seeking an "Arts/Humanities" and/or "Culture" GEP designation for it, as well. We feel that it will be an excellent GEP offering from STEM students for whom the cyborg theme stands to be particularly interesting. We are of the belief that with the number

- of transfer students in the UMBC student body growing, it makes sense to offer an increased number of Arts and Humanities, Culture and Social Science GEPs at the upper levels of 300 and 400 numbered courses
- e/ This course will be offered at the 400 level because it deals with a specific area of interest that requires students to delve into a specialized literature.
 - f/ The course will not have any hard prerequisites. It does not suppose a defined prior knowledge of the topic or the literature.
 - g/ Given that we hope to get a GEP designation for this course, it will be offered on regular grade scale A-F.
 - h/ The course will have a specified topic and set curriculum so it will not be repeatable for credit.

ATTACH COURSE SYLLABUS (mandatory):

GLBL 410/MLL 410
(I'm a Cyborg But That's OK): Technology, Culture and Identity
Fall 2020, Wednesday 4:30-7:00 PM

Professor Tania Lizarazo (lizarazo@umbc.edu)
Office: Fine Arts 477

COURSE DESCRIPTION

This class will explore the figure of the cyborg to interrogate the ways in which cultural identity is constructed through media and the role of technology in defining humanness in an increasingly digital world. We will look at the processes of globalization, and the connections between local and global contexts of struggle that inform lived experiences of identity, including race, gender, sexuality, class and ability. Included texts will open up discussions about the role of technology in shaping capitalism, imperialism and violence as well as individual and collective practices of self-representation, resistance, self-determination and solidarity within a global context.

The course will be organized in three simultaneous tracks: reading, viewing and doing. Students will gain a foundation in video production to complement their digital literacy, while screenings and readings will strengthen their close reading skills. The goal is to transition from consumers to producers of knowledge, while interrogating our own relationships to technology and examining our positionality to embrace our potential as agents for social change in the classroom and in our larger communities.

This is an interdisciplinary course that includes different kind of texts (academic, literary, popular) and the topics discussed are constantly intertwined with our beliefs, knowledge and experience. No previous experience with a specific discipline or video production is required, but being open to exploring your creativity and approaching every text as a valuable source is a requirement. We will embrace subjectivity while exploring difference as a possibility to understanding global connections and topics.

COURSE REQUIREMENTS

- Active attendance/participation.
- Produce a short (3-5 minute) final video project related to the course issues.
- Presentation of your work in progress.
- Lead discussion one day of the seminar.
- Start one weekly thread on VoiceThread.
- Complete assigned viewing and reading, and share reactions/questions on VoiceThread.

EQUIPMENT NEEDED*:

- Video Camera (DSLR, Camcorder, GoPro, Flip, Smartphone, etc.)
- External Hard Drive (LaCie recommended)
- Editing software (iMovie, Media Maker, etc.)

* UMBC library loans equipment (including laptops) and the Digital Media Lab (216 H) provides equipment, software, and even manuals and quick start guides.

BLACKBOARD + E-RESERVES

Students are responsible for checking Blackboard announcements (and email) regularly in order to receive information about changes in the schedule, office hours, or other relevant information.

All texts (and references) are be available on Blackboard.

COURSE POLICIES

Email + Office Hours

Learning is a collaborative experience and dialogue is an important part of the process. I welcome virtual and in-person interaction, and value dialogue as a way of getting to know each other. Contact me with questions or comments about the class or the material (never for grade negotiations), and make sure to interact with other students as well. I try to be available online and in my office to talk to students, but I might take more than 24 hours to respond (especially during the weekends and finals' week). Having study groups or the contact information of classmates might help to think with others as well as getting quick answers about assignments or content.

Grade Distribution

Presentation/Discussion	20%
E-Portfolio (4 assignments)	15%
Final Project	25%
Attendance & Participation	20%
1 Reaction Thread + 10 Weekly Reading Responses (VoiceThread)	20%

Contract Grading + Peer Evaluation

Evaluation Method

You determine your grade for this course by fulfilling a contract that spells out in advance the requirements as well as the penalties for not fulfilling the terms of your contract. Peer evaluation comes in when a student charged with leading a session assess (Satisfactory or Unsatisfactory) how well their classmates fulfill the assignment they give them. Peer leader for the given week will work with the other students, giving feedback to each student and working to achieve an S grade. If a student fails to submit an assignment or does not submit a satisfactory revision after being given careful feedback, the peer leader will record a U grade for that assignment. (The same method will work on assignments graded by the professor.)

Contract Grading

The advantage of contract grading is that you, the student, decide how much work you wish to do this semester; if you complete that work on time and satisfactorily, you will receive the grade for which you contracted. This means planning ahead, thinking about all of your obligations and responsibilities this semester and also determining what grade you want or need in this course. The advantage of contract grading to the professor is no whining, no special pleading, on the students part. If you complete the work you contracted for, you get the grade. Done. I respect the student who only needs a C, who has other obligations that preclude doing all of the requirements to earn an A in the course, and who contracts for the C and carries out the contract perfectly. (This is another one of those major life skills: taking responsibility for your own workflow.)

Grade Calculating

On September 10 (our second class session), each student will sign, with a classmate as a witness, a contract for a grade. I will countersign and we will each keep a copy of your contract.

There are only two grades for any assignment: Satisfactory/Unsatisfactory. Satisfactory is full credit. Unsatisfactory (poor quality, late, or not submitted) is no credit. At the end of the course, we tally. If you fail to do a contracted assignment or your peers do not deem your work satisfactory, you will receive the grade penalty spelled out in the contract.

Peers (details below) who are in charge of leading a class unit will determine if the comments or other assignments posted each week are satisfactory. If not, they will give extensive and thoughtful feedback for improvement with the aim of collaborating toward Satisfactory work. The goal is for everyone to produce satisfactory work, and the peer leaders will work with students to achieve that goal.

REQUIREMENTS FOR A GRADE OF A

Completion of at least 90% of items included in the grade distribution above. Class attendance is required (includes reading/viewing/listening to all assignments, participating in guest lectures and recommended events). If you contract for an A in the course, you may miss two classes without an official (doctor or pre-approved) excuse. Penalty: If you have more than two unexcused absences, your grade for the entire class automatically will drop 0.5. If you miss four classes, it will drop 1.0, and so on.

You will post a reaction thread at least 24 hours before your presentation.

You will construct a class presentation that is as interactive as you can make it.

You will also make some kind of writing/other media in-class assignment, a short practice or discussion.

You will be responsible for watching all the VT's comments (or the alternative assignments) by your peers and writing substantive feedback on each one, viewable by all in the class. You will email me the S or U grade for each student's work. If a student receives a U, it is your responsibility to offer constructive feedback and an opportunity for the student to turn that into a Satisfactory piece of work.

You will complete all activities by the deadlines.

You will fulfill your contract only if you do all of these.

Penalty: Failure to do so will result in an automatic 0.5 deduction from the total course grade.

Attendance and Participation

This class will be conducted as a discussion-based seminar with a practical component designed to strengthen analytical skills of analysis, as well as contributing to your exploration of a creative audiovisual production. Based on feminist notions of pedagogy, our class will be a collaborative space of thinking together through close reading, dialogue, questioning and creation. Sharing your knowledge, insights and questions will contribute greatly to a successful learning environment. Make sure to engage with each session's texts carefully before posting your reactions on Blackboard (VoiceThread) and attending class in order to contribute to the discussion. Be generous. Be respectful. And do not hesitate to go to my office hours if you would like to discuss participation and attendance assessment.

VoiceThread

As a complement to active participation in class, contributing to an audiovisual collaborative discussion using VoiceThread is mandatory. This virtual space allows to discuss readings, audiovisual material and methodological issues/questions.

Reaction Thread: Every student must contribute one audiovisual post (2-3 mins max. = 200-300 words (written or spoken)) reacting to the assigned week's texts/topics as a discussion starter. Threads are due 24 hours before each class. Be creative!

Comments: Each student must comment at least once per week (before class starts) in a classmate's thread. Students are required to reply to 10 threads during the semester. Be critical and generous!

E-Portfolio

In order to complete the practice component of the class, developing an online presence and sharing assignments in public is mandatory. This virtual space (Google Sites) allows to discuss readings, audiovisual material and methodological issues. This space is open to experimentation. It is possible to include screenshots or links of intervention in social media (Twitter, Instagram, Snapchat, Reddit, etc.) creating or participating in hashtags related to the topics, if connected to the class. It could also be a space for a public ethnographic journal or blog.

Final Project

Date	Stage	Activity
9/25	1	E-Portfolio: Proposal/Treatment
9/25	2	Equipment Practice
10/2	3	E-Portfolio: Single Shot
10/16	4	E-Portfolio: Revised Treatment + Storyboard
10/23	5	E-Portfolio: Production Plan
10/30-11/6	6	Production
11/6	7	Editing Practice
11/6-11/27	8	Editing
11/27	9	Final Cut
12/4	10	Screening!
12/12	11	Final Submission

The final project is an experimental audiovisual representation of your process and engagement with the readings. The final cuts will be screened during the last week of class as a recap of the entire class, will receive feedback from the class, and then final versions must be submitted on BB and uploaded to your E-Portfolio by December 12.

CONTRACT: By signing this contract for an A in GLBL 409/MLL 490, I agree to all of the terms above.

Your name: _____ Signature: _____

Date: _____

Witness name: _____ Witness Signature: _____

Date: _____

Co-signed by Professor Tania Lizarazo: _____

Date: _____

CONTRACT FOR A GRADE OF B

I wish to earn a grade of B in GLBL 409/MLL 490. To fulfill my contract for a grade of B, I will complete satisfactorily 80% of items included in the grade distribution above. I will not miss more than four classes. If I do, I understand that my grade for the entire class will drop by 0.5 for each absence beyond that.

CONTRACT: By signing this contract for a B in GLBL 409/MLL 490, I agree to all of the terms above.

Your name: _____ Signature: _____

Date: _____

Witness name: _____ Witness Signature: _____

Date: _____

Co-signed by Professor Tania Lizarazo: _____

Date: _____

CONTRACT FOR A GRADE OF C

I wish to earn a grade of C in GLBL 409/MLL 490. To fulfill my contract for a grade of B, I will complete satisfactorily 70% of items included in the grade distribution above. I will not miss more than five classes. If I do, I understand that my grade for the entire class will drop by 0.5 for each absence beyond that.

CONTRACT: By signing this contract for a C in GLBL 410/MLL 490, I agree to all of the terms above.

Your name: _____ Signature: _____

Date: _____

Witness name: _____ Witness Signature: _____

Date: _____

Co-signed by Professor Tania Lizarazo: _____

Date: _____

A NOTE ON D AND F GRADES:

The professor reserves the right to award a grade of D or F to anyone who fails to meet a contractual obligation in a systematic way. A D grade denotes some minimal fulfilling of the contract. An F is absence of enough satisfactory work, as contracted, to warrant passing of the course. Both a D and F denote a breakdown of the contractual relationship implied by signing any of the contracts above.

Academic Integrity and Honesty

By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult UMBC policies, or the Faculty Handbook (Section 14.3). Any unauthorized help a student may receive will be considered an act of academic dishonesty.

Please contact me if you feel you cannot handle the workload or schedule. We can develop a plan together to avoid plagiarism.

Accommodations for Students with Disabilities

Students with disabilities are welcome in this class! If you anticipate needing any type of accommodation in this course, or have questions about physical or other forms of access, please tell me as soon as possible.

Non-Discrimination Statement

The University of Maryland Baltimore County does not discriminate on the basis of race, color, national origin, ethnic background, ancestry, sex, disability, age, marital status, sexual orientation, veteran's status, or religion in admission to and participation in educational programs and activities, or employment practices in accordance with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973 (revised 1992), Title VII of the Civil Rights Act of 1964, and the Americans with Disabilities Act of 1990.

Writing Center

The Writing Center in the LRC (Library, first floor) can help you improve your work before any assignment is due.

Title IX

Any student who has experienced sexual harassment or assault, relationship violence, and/or stalking is encouraged to seek support and resources. There are a number of resources available to you, which are listed below.

With that said, as an instructor, I am considered a *Responsible Employee*, UMBC's Interim Policy on Prohibited Sexual Misconduct, Interpersonal Violence, and Other Related Misconduct. This means that while I am here to listen and support you, and I want you to be able to share information related to your life experiences through discussion and written work, I am required to report disclosures of sexual assault, domestic violence, relationship violence, stalking, and/or gender-based harassment to the University's Title IX Coordinator. The purpose of these requirements is for the University to inform you of options, supports, and resources.

You can utilize support and resources even if you do not want to take any further action. You will not be forced to file a police report, but please be aware, depending on the nature of the offense, the University may take action.

If you need to speak with someone in confidence about an incident, UMBC has the following Confidential Resources available to support you:

- The Counseling Center: 410-455-2742 (M-F 8:30 a.m. — 5 p.m.)
- University Health Services: 410-455-2542 (M-F 8:30 a.m. — 5 p.m.)
- For after-hours emergency consultation, call the police at 410-455-5555

Other on-campus supports and resources:

- The Women's Center (available to students of all genders): 410-455-2714 (M-Th 9:30 a.m. — 6 p.m., F 9:30 a.m. — 4 p.m.)
- Title IX Coordinator: 410-455-1606 (9 a.m. — 5 p.m.)

Child Abuse and Neglect

Please note that Maryland law requires that I report all disclosures or suspicions of child abuse or neglect to the Department of Social Service and/or the police.

Important Dates

Last day to drop the class without incurring a W: September 11
Last day to drop the class: November 12

SCHEDULE*

DATE & TOPIC	READING	VIEWING	DOING
8/28: Introduction	<ul style="list-style-type: none"> • Syllabus • Lecture schedule • Final project guidelines 	<u>Donna Haraway</u> <u>Reads "The National</u> <u>Geographic" On</u> <u>Primates</u>	Are we cyborgs?
9/4: Identity	<ul style="list-style-type: none"> • Tonia Sutherland, "Making a Killing: On Race, Ritual, and (Re)Membering in Digital Culture" • Ken McLeod, "Hip Hop Holograms: Tupac Shakur, Technological Immortality, and Time Travel." • Catherine Steel and Jessica Lu, "Defying Death: Black Joy as Resistance Online" 	<u>Tupac Hologram,</u> <u>Snoop Dog and Dr. Dre</u> <u>Perform Coachella Live</u> <u>2012</u>	Brainstorming about final project.
9/11: Bodies	<ul style="list-style-type: none"> • Rocío Carrasco, "(Re)defining the Gendered Body in Cyberspace: The Virtual Reality Film" • Ruha Benjamin, <i>Captivating Technology: Race, Carceral Technoscience, and Liberatory Imagination in Everyday Life</i> "Introduction. Discriminatory Design, Liberating Imagination" • Lisette Olivares, "Hacking the Body and Posthumanist Transbecoming: 10,000 Generations Later as the <i>mestizaje</i> of Speculative Cyborg Feminism and Significant Otherness." 	<i>The Wachowskis, The Matrix</i>	Brainstorming about final project.

DATE & TOPIC	READING	VIEWING	DOING
9/18: Knowledge	<ul style="list-style-type: none"> Bradley E. Lewis, "Prozac and the Post-human Politics of Cyborgs" Steve Choe, "The Invention of Romance: Park Chan-Wook's <i>I'm a Cyborg, But That's OK</i>" Enjung Kim, "Unbecoming Human: An Ethics of Objects" 	Park Chan-wook, <i>I'm a Cyborg, But That's OK</i>	
9/25: Prosthetics	<ul style="list-style-type: none"> micha cárdenas, "Local Autonomy Networks: Post-Digital Networks, Post-Corporate Communications" Deric Olsen, "Neither Villain nor Super-Crip: Cyborg Representation in Film and the Augmentation of the Invalid Other" 	<ul style="list-style-type: none"> http://prostheticknowledge.tumblr.com <i>Le scaphandre et le papillon</i> 	E-Portfolio: Proposal/ Treatment Equipment Practice
10/2: Sexuality	<ul style="list-style-type: none"> Paul B. Preciado, <i>Testo Yonqui</i> Lucía Egaña Miriam Solá Hacking the Body: A Transfeminist War Machine 	Pedro Almodóvar, <i>La piel que habito</i>	E-Portfolio: Single Shot
10/9: Labor	<ul style="list-style-type: none"> Lysa Rivera, "Future Histories and Cyborg Labor: Reading Borderlands Science Fiction after NAFTA" Anna Romina Guevarra, "Techno-Modeling Care: Racial Branding, Dis/embodied Labor, and 'Cybraceros' in South Korea" 	Álex Rivera, <i>Sleep Dealer</i>	

DATE & TOPIC	READING	VIEWING	DOING
10/16: (Dis)ability	<ul style="list-style-type: none"> Julie Avril Minich, "Enabling Whom? Critical Disability Studies Now" Jina B. Kim "Toward a Crip-of-Color Critique: Thinking with Minich's 'Enabling Whom?'" Catherine Simpson and Nicole Matthews, "Dancing <i>Us To Her</i> Song: Enabling Embodiment and Voicing Disability in Heather Rose's <i>Dance Me to My Song</i>." 	<ul style="list-style-type: none"> Rolf de Heer, <i>Dance Me to My Song</i> Amanda Baggs, <i>In My Language</i> 	E-Portfolio: Revised Treatment + Storyboard
10/23: Capitalism	<ul style="list-style-type: none"> Cherrie Moraga, "Catching Fire, Preface to the Fourth Edition" <i>This Bridge Called My Back</i>. Praba Pilar, "Situating the Web of the Necro-Techno Complex The Church of Nano Bio Info Cogno" Lysa Rivera, "Los Atravesados: Guillermo Gómez- Peña's <i>Ethno- cyborgs</i>" 	Praba Pilar, <i>BOT I</i>	E-Portfolio: Production Plan

DATE & TOPIC	READING	VIEWING	DOING
10/30: Reproduction	<ul style="list-style-type: none"> • micha cárdenas, "Pregnancy: Reproductive Futures in Trans of Color Feminism" • Pattie Belle Hastings, "The Cyborg Mommy User's Manual" • Tania Kupczak, "So You Wanna Be A Cyborg Mommy? Queer Identity and the New Reproductive Technologies" 	<ul style="list-style-type: none"> • Wanuri Kahiu, <i>Pumzi</i> • <u>micha cárdenas, <i>Pregnancy</i></u> 	Production
11/6: Language	<ul style="list-style-type: none"> • Meadhbh McGrath, "Body/Language: Embodied Sexuality in Cyberspace and Spike Jonze's <i>Her</i>" • Donna Haraway, "A Cyborg Manifesto: Science, Technology and Socialist- Feminism in the Late Twentieth Century" • Jasbir Puar, "'I would rather be a cyborg than a goddess': intersectionality, assemblage, and affective politics" 	Spike Jonze, <i>Her</i>	Editing Practice
11/13: Future(s)	<ul style="list-style-type: none"> • Ruha Benjamin, <i>Race after Technology: Abolitionist Tools for the New Jim Code</i> (selections) • Ruha Benjamin, "Black to the Future: In Memoriam" • Brittney C. Cooper, "Love No Limit: Towards a Black Feminist Future (In Theory)" 	<i>Westworld</i> Trailers	Editing (Rough Cut)

DATE & TOPIC	READING	VIEWING	DOING
11/20: Queerness	<ul style="list-style-type: none"> • Dana Luciano and Mel Y. Chen, "Has the Queer Ever Been 	<u>Lukas Avendaño, "Muxes"</u>	Editing (Fine Cut)

	Human?"		
	<ul style="list-style-type: none"> • Paola Arboleda-Ríos, "Astrid Hadad: The Cyborg Goddess. Queer Performance and the Decolonization of the Gendered Self" • Felicity Amaya Schaeffer, "Spirit Matters: Gloria Anzaldúa's Cosmic Becoming across Human/Nonhuman Borderlands" 		
11/27: Power	<ul style="list-style-type: none"> • Nathan Jurgenson, "Double Future: <i>Ex Machina</i> Wasn't Her" • Chela Sandoval, "New Sciences: Cyborg Feminism and the Methodology of the Oppressed" • Malini Johar Schueller, "Analogy and (White) Feminist Theory: Thinking Race and the Color of the Cyborg Body" 	Álex Garland, <i>Ex Machina</i>	Final Cut
12/4		SCREENING EVENT	

* I reserve the right to make any changes to the syllabus, as I deem appropriate.



Global Studies Program
University of Maryland, Baltimore County
550 Fine Arts Building
1000 Hilltop Circle, Baltimore, MD 21250

globalstudies@umbc.edu / p: 410.455.8112
globalstudies.umbc.edu

January 11, 2020

Dear Dr. Feeser,

The Global Studies Program is submitting a new course proposal for a 400-level elective offering, GLBL 410: I'm a Cyborg, But That's OK. This course was designed by Dr. Tania Lizarazo of the Modern Languages, Linguistics, and Intercultural Communication (MLLI) department. She has been teaching it for several years as a cross-listed special topics course for GLBL and MLLI. With a dedicated course number, it will become a once a year cross-listed offering and will be available to all students on campus as an elective and to GLBL majors as a course that will count toward the program's Tier 3 elective requirement. The course will have recommended preparation, but will not have any hard prerequisites. The plan is to seek a GEP designation for the course.

We are excited about this course as it presents a fresh and current perspective on dimensions of culture and identity in the 21st century. The proposed course is fully supported by the Global Studies Program and the MLLI Department (see accompanying statement from Dr. Ana Oskoz).

Sincerely,

Brigid Starkey, PhD
Director, Global Studies Program
Senior Lecturer, Department of Political Science



MODERN LANGUAGES, LINGUISTICS AND
INTERCULTURAL COMMUNICATION
University of Maryland, Baltimore County
463 Fine Arts Building
1000 Hilltop Circle, Baltimore, MD 21250

410.455.2109
<http://mlli.umbc.edu>

February 20, 2020

To: Brigid Starkey

From: Ana Oskoz

Subject: Letter of support for *MLL 410/GLBL 410: I'm a Cyborg But That's OK*

The department of Modern Languages, Linguistics, and Intercultural Communication supports the course *MLL 410/GLBL 410: I'm a Cyborg But That's OK*. GLBL will lead the course.