



Course Syllabus

Introduction to Religion in America

HUM 2020/ CRN: 85286 / Fall 2026

A Session (8/17/26 – 12/10/26)

Credit Hours: 3

Tuesdays & Thursdays: 9:30am – 10:45am

Pre-requisites: ENC 1101

Classroom SS 104

Contact Information

Instructor

Jennifer Linn Hamilton
Associate Professor
jhamilton@gulfcoast.edu
850-769-1551, ext. 5850

Office: Social Sciences 216
Office Hours: 9 am to 11 am Monday, Wednesday, Friday; 11 am to 12:30 pm Tuesday and Thursday; 1 pm to 2 pm Tuesday.

Response Time: 48 hours

Division Chair

Robert Saunders, Jr., PhD.
Professor and Chair
rsaunder2@gulfcoast.edu
850-872-3826

Division Administrative Assistant

Ms. Jody Walton
Senior Administrative Assistant
jwalton1@gulfcoast.edu
850-872-3825

Course Information

Important Note

For any syllabus posted prior to the beginning of the term, the instructor reserves the right to make minor changes prior to or during the term. The instructor will notify students via e-mail or Canvas announcement when changes are made in the requirements and/or grading of the course.

Catalog Description:

Prerequisite: ENC1101 with a minimum grade of "C." (Meets Philosophy/Religion Humanities requirement.) In this course, students will learn about the creative ideas and accomplishments of various cultures in various fields of humanities that may include art, architecture, drama, history, music, literature, philosophy, and religion. The course will include cultural expressions from the Western canon and may also include expressions from around the globe. HUM 2020 requires that students produce extensive college-level writing and complete the course with a minimum grade of "C."

Student Learning Outcomes (SLOs):

Upon successful completion of this course:

- Students will demonstrate knowledge of arts and ideas and synthesize information from various sources.
- Students will analyze and interpret selected expressions of arts and ideas.
- Students will compare and contrast selected expressions of arts and ideas.
- Students will identify contextual influences on the development of interdisciplinary arts and ideas.

Course Perspectives and Goals

Humanities is the study of how human beings have sought to understand themselves and their place in the world through art, music, literature, philosophy, religion, and culture. In this course, we will approach the humanities through a single, recurring question inspired by Beethoven's Ninth Symphony: **Can joy be justified?** In the symphony's famous final movement, Beethoven rejects the sounds that came before and boldly proclaims a vision of human unity, dignity, and joy. Yet this vision raises difficult questions. Can joy be sustained in a world marked by suffering, loss, injustice, and mortality? Is joy a truth to be discovered, an ideal to be pursued, an illusion we create, or a gift we occasionally receive?

Throughout the semester, we will place Beethoven's vision in conversation with artists, writers, philosophers, and filmmakers from diverse traditions and historical periods. From Plato's reflections on beauty and truth to Augustine's restless search for meaning, from the moral courage of *Small Things Like These* to the existential challenges posed by Nietzsche, Camus, and Beckett, students will encounter works that challenge, deepen, and complicate the promise of the "Ode to Joy." By the end of the course, students will return to Beethoven's Ninth with new eyes and ears, equipped to consider not only what great works of art mean, but how they help us confront the enduring question of what makes a human life meaningful.

Course Goals

By the end of this course, students will be able to:

1. **Interpret the human search for meaning through the arts and humanities** by analyzing how literature, philosophy, religion, music, film, and visual art address questions of identity, beauty, suffering, morality, and joy.
2. **Examine competing visions of human flourishing** by comparing how artists and thinkers across cultures and historical periods understand happiness, fulfillment, transcendence, community, and the good life.
3. **Reflect on the challenges of modern existence** by engaging with works that explore anxiety, loss, alienation, absurdity, and the search for meaning in a rapidly changing world.
4. **Develop a personal and informed response to the course's central question** by synthesizing insights from the humanities and evaluating whether joy is best understood as a truth, a practice, a form of resistance, or a gift.

Course Materials & Resources:

There is no textbook to purchase for this course. All materials are provided through Canvas, the GCSC Library, or Project Gutenberg.

Primary Texts

- Nicomachean Ethics
 - Book I (Ch. 1–7), Book II (Ch. 1–6)
 - Augustine, *Confessions*
 - Book I (Ch. 1–5)
 - Book VIII (selected conversion narrative excerpts)
 - Plato, *Republic*
 - Book X (Art and imitation section, 595a–608b excerpts)
 - Nietzsche, *The Gay Science*
 - Book IV, Section 125 (“The Madman”)
 - Book V (selected aphorisms on art and truth)
 - Camus, *The Myth of Sisyphus*
 - “An Absurd Reasoning”
 - “The Myth of Sisyphus” essay
 - Beckett, *Waiting for Godot*
 - Act I (entire)
 - Act II (selected scenes: opening + final exchange)
 - Keegan, *Small Things Like These*
 - Entire novella
 - Berger, *Ways of Seeing*, chapters 1 and 3
-

POETRY

- Schiller, "Ode to Joy" (full text)
 - Wordsworth, "Tintern Abbey" (selected sections)
 - Keats, "Ode on a Grecian Urn" (full)
 - Mary Oliver, "The Summer Day"
 - W.S. Merwin, "For the Anniversary of My Death"
-

MUSIC (SPECIFIED)

- Beethoven, Symphony No. 9
 - Movement I (entire)
 - Movement II (entire)
 - Movement III (entire)
 - Movement IV (full choral finale)
 - Beethoven, Symphony No. 6 "Pastoral"
 - Movement I & IV
 - Mozart, "Ave Verum Corpus" (K. 618)
 - Spiegel im Spiegel
 - On the Nature of Daylight
 - Samuel Barber, Agnus Dei
 - Leonard Bernstein, Kaddish Symphony
-

FILMS

- The Tree of Life
 - Perfect Days
 - Babette's Feast
-

VISUAL ART (SPECIFIC WORKS)

- Raphael, *The School of Athens*
- Caspar David Friedrich, *Wanderer Above the Sea of Fog*
- Caravaggio, *The Calling of Saint Matthew*
- Artemisia Gentileschi, *Judith Slaying Holofernes*
- Pablo Picasso, *Guernica*
- Jean-François Millet, *The Gleaners*
- Edward Hopper, *Nighthawks*

- Edvard Munch, *The Scream*
- Gustav Klimt, *Tree of Life*
- Michelangelo, *Creation of Adam* (Sistine Chapel ceiling)
- Hokusai, *The Great Wave off Kanagawa*
- Monet, *Water Lilies* (selected series)
- Mark Rothko, *Black on Grey* series
- Hiroshi Sugimoto, *Seascapes* series
- Islamic geometric tilework (Alhambra examples)

Delivery Method:

This is a face-to-face course. It is important to attend class consistently in order to engage with the course materials with your classmates and your professor. Discussion of materials is integral to deep understanding. Doing well on assignments, like examinations, essays, and projects demands your presence and attention in class.

Attendance and Make-Up Policies for this Course

Attendance Policy:

I call roll at the beginning of each class, if you are late, please come see me immediately after class in order to be recorded as present. Your participation grade is partly drawn from your attendance record. If you cannot make it to class, feel free to send me a message through Canvas. You can discuss missed materials with me during my regularly scheduled office hours or by appointment.

Make-Up Work Policy:

Make-ups for missed examinations must be completed within one week of the examination. I accept late work with a 2-point deduction for every day late.

AI Policy for this Course

Limited Assistive Use Only

Students may use basic assistive technologies for spelling, grammar, and formatting (e.g., PaperRater or SpellCheckPLUS); however, the use of AI tools (e.g., ChatGPT, Copilot, Grammarly's AI function, etc.) for generating, rewriting, or enhancing content is not permitted. All work must reflect the student's original ideas and writing. Representing work created by AI as one's own is a violation of academic integrity and may result in penalties, including a zero on

the assignment and additional disciplinary actions as outlined in the college's academic integrity policy.

Student Expectations

Communication and feedback within the course will occur through various channels: Canvas Inbox, Canvas Announcements, Canvas Discussions, Zoom, assignment feedback, and/or instructor office hours.

Additionally, as a student at Gulf Coast State College, you are expected to:

- **Adhere to Course Guidelines:** Follow the instructions within the course syllabus, along with any additional instructions provided by the instructor. Be certain you understand the course objectives, grading criteria, and academic policies.
- **Maintain Regular Contact:** Keep in touch with your instructor via your GCSC email or other designated communication channels. Regular contact helps clarify doubts, share ideas, and foster a collaborative learning environment.
- **Active Participation:** Engage actively in the course and submit assignments on time. Your active participation is crucial for your academic success and contributes to a deeper learning experience.

As your instructor, my commitment to you is to:

- **Provide Timely Feedback:** I will review and provide feedback on your assignments and submissions promptly. My goal is to help you understand your strengths and areas for improvement.
- **Respond Via Canvas Inbox:** I will respond to your emails or messages within 48 hours (excluding weekends) unless otherwise noted. I understand the importance of clear and timely communication in addressing your questions and concerns.
- **Post Regular Announcements:** Announcements will be posted to keep you updated and help you manage your time. These reminders will include important dates, upcoming assignments, and any changes to the course schedule.
- **Maintain Weekly Office Hours:** I will maintain regular weekly office hours, but I can also be available by appointment. This is to ensure I'm available for any questions or concerns that may come up during the week.

Course Requirements:

Students enrolled in this course will be required to:

- Take and pass a midterm and a final examination
- Write three small essays
- Write a research paper
- Complete a Creative Capstone Project

Assignments/Assessment Instruments

I. Exams

- Two Exams: Midterm and Final
- Require a blue book each, a blue or black ink pen
- Short Answer and Essay.

II. Small Essays

- Produce three original essays related to the course materials.
- Reflective or analytical essays with assigned prompts, students will choose between two prompts for each of the three small essays.
- 750 words each
- More detailed directions provided in the assignment box on Canvas
- Essay 1 Due: End of Week Two
- Essay 2 Due: End of Week Five
- Essay 3 Due: End of Week Twelve

III. Creative Capstone Project

Responding to Beethoven: Is Joy Still Possible?

Purpose

Throughout this semester, we have returned repeatedly to Beethoven's Ninth Symphony and its famous "Ode to Joy." We have explored how artists, writers, philosophers, and filmmakers have wrestled with questions of beauty, suffering, meaning, community, transcendence, and human flourishing. Some works affirmed joy, others challenged it, and still others questioned whether it is possible at all.

For your Creative Capstone Project, you will contribute your own voice to this conversation.

Your task is to create an original work that responds to the central question of the course:

Is joy still possible?

Your project should engage thoughtfully with themes explored throughout the semester and demonstrate your understanding of the humanities as an ongoing dialogue about what it means to be human.

Project Requirements

Create an original work in a medium of your choice. Possible formats include:

- Visual artwork (painting, drawing, collage, digital art, photography, sculpture)
- Original music or musical composition
- Poetry or creative writing
- Short story
- Personal essay or memoir
- Short film or video essay
- Podcast episode
- Digital storytelling project
- Multimedia presentation
- Other instructor-approved creative format

Projects may be individual or collaborative (with instructor approval).

Artist's Statement (Required)

In addition to the creative work, submit a **1 to 2-page Artist's Statement** explaining:

1. The central idea of your project.
2. How does your project respond to Beethoven's Ninth Symphony and the course's exploration of joy?
3. At least **three course works** that influenced your project (texts, artworks, films, musical works, or philosophers).
4. What you hope your audience will think, feel, or consider when experiencing your work.

The Artist's Statement should demonstrate thoughtful engagement with course concepts and serve as the analytical component of the project.

Presentation in Week 16.

IV. Research Paper

Exploring a Humanities Question

Purpose

The humanities invite us to ask enduring questions about what it means to be human. Throughout this course, we have explored how artists, philosophers, writers, musicians, and filmmakers have grappled with questions of beauty, meaning, suffering, morality, identity, community, and joy.

For this project, you will conduct scholarly research on a humanities topic connected to one or more course themes. Your goal is not simply to report information, but to develop an original argument that synthesizes research and analyzes cultural works.

Successful papers will demonstrate critical thinking, thoughtful engagement with sources, and an ability to connect ideas across disciplines.

A strong humanities paper does more than gather facts. It enters an ongoing conversation about human experience. The best papers will use evidence from multiple sources and disciplines to explore significant questions about beauty, meaning, morality, suffering, community, transcendence, or joy.

In other words, your task is not simply to describe a work of art or summarize a philosopher's ideas. Your task is to investigate a question that matters and to contribute your own thoughtful answer to that conversation.

Research Paper Requirements

Length

- 7 full pages of text (approximately 1,800–2,200 words)
- Title page required
- Thesis and Outline page required.
- Bibliography required

Documentation Style

- Chicago Notes and Bibliography format

Sources

A minimum of **7 scholarly or primary sources**, including:

- At least **2 scholarly journal articles**
- At least **2 books or book chapters**
- At least **1 primary source** (philosophical text, literary work, film, musical work, artwork, historical document, etc.)
- Remaining sources may be scholarly books, journal articles, museum publications, academic reference works, or other approved academic sources

You are encouraged to incorporate visual art, music, film, religious texts, literature, and philosophy as evidence where appropriate.

Project Scaffold Assignments

To support your success, the research paper will be completed in stages.

Stage 1: Research Proposal

Length: 1 page

Due: Week 7

Requirements

Your proposal should include:

1. A tentative title.
2. A clear research question.
3. A brief explanation of why the topic interests you.
4. A preliminary argument or hypothesis.
5. A list of at least three potential scholarly sources.

Sample Research Questions

- How do Aristotle and Camus differ in their understanding of happiness?
- Can art help individuals find meaning in a fragmented world?
- How does *Perfect Days* respond to existentialist thought?

The proposal is exploratory; your argument may evolve as your research develops.

Stage 2: Annotated Bibliography

Due: Week 9

Requirements

Provide annotations for at least **7 sources**.

Each annotation should include:

1. Full Chicago bibliography citation.
2. A 100 to 150-word summary of the source.
3. An explanation of how the source will contribute to your paper.

Annotations should be written in your own words.

Stage 3: Thesis Statement and Detailed Outline

Due: Week 11

Requirements

Submit: **Thesis Statement**

A clear, arguable thesis that answers your research question.

Example:

While both Aristotle and Camus seek to address the problem of human happiness, Aristotle locates flourishing in virtuous activity while Camus finds meaning in conscious resistance to the absurd.

Detailed Outline

Include:

- Introduction
- Major sections and subpoints
- Supporting evidence for each section
- Preliminary conclusion

The outline should demonstrate the logical structure of your argument. Use the Alphanumeric Outline Style

Stage 4: Final Research Paper

Due: Week 14

Requirements

The final paper should:

- Present a clear thesis
- Demonstrate engagement with scholarly research
- Incorporate evidence from humanities sources
- Analyze rather than simply summarize
- Synthesize ideas from multiple disciplines
- Follow Chicago Notes and Bibliography format
- Include a title page, thesis and outline page, a complete bibliography

Course Schedule

UNIT I — THE QUESTION OF JOY

Week 1 — Beethoven and the Human Question

- Beethoven, *Symphony No. 9* (full listening)
 - Schiller, “Ode to Joy”
 - Raphael, *School of Athens*
 - Friedrich, *Wanderer Above Sea of Fog*
-

Week 2 — What Is Art For?

- Plato, *Republic* Book X (595a–608b)
 - Tolstoy, *What Is Art?* (Chapter 5 excerpt)
 - Dewey, *Art as Experience* (Chapter 3 excerpt)
 - Caravaggio, *Calling of Saint Matthew*
 - Islamic tilework
-

Week 3 — Aristotle and Human Flourishing

- Aristotle, *Nicomachean Ethics*
 - Book I, Ch. 1–7
 - Book II, Ch. 1–6
 - Mozart, “Ave Verum Corpus”
 - Beethoven *Symphony No. 9*, Movement II
 - Raphael revisit
-

Week 4 — Augustine and Restlessness

- Augustine, *Confessions*
 - Book I (Ch. 1–5)
 - Book VIII (conversion scene excerpts)
 - Arvo Pärt, “Spiegel im Spiegel”
 - Beethoven *Symphony No. 9*, Movement III
 - Michelangelo, *Creation of Adam*
-

UNIT II — GRACE, NATURE, AND SUFFERING

Week 5 — Film: *The Tree of Life*

- Terrence Malick, *The Tree of Life*
- Klimt, *Tree of Life*
- Friedrich, *Wanderer Above Sea of Fog*

Week 6 — Beauty and Violence

- Artemisia Gentileschi, *Judith Slaying Holofernes*
- Picasso, *Guernica*
- Claire Keegan, *Small Things Like These*
- Millet, *The Gleaners*
- Samuel Barber, “Agnus Dei”

Week 7 — Nature and the Sublime

- Wordsworth, “Tintern Abbey”
- Keats, “Ode on a Grecian Urn”
- Beethoven, Symphony No. 6 (Pastoral), Movements I & IV
- Hokusai, *The Great Wave*
- Monet, *Water Lilies*
- Sugimoto, *Seascapes*

Week 8 — Midterm + Beethoven Workshop

- Beethoven Symphony No. 9 (Movements I–III review)
- Focus: “O Freunde” rupture
- MIDTERM EXAM

UNIT III — THE COLLAPSE OF CERTAINTY

Week 9 — Ways of Seeing

- John Berger, *Ways of Seeing* (Chapter 1 & 3)
- Hopper, *Nighthawks*
- Monet, *Water Lilies*
- Rothko, *Black on Grey*

Week 10 — Nietzsche and Collapse

- Nietzsche, *The Gay Science*
 - Section 125 “The Madman”
 - Selected aphorisms (Book V)
 - Edvard Munch, *The Scream*
 - Beethoven Symphony No. 9, Movement IV (“O Freunde” rupture)
-

UNIT IV — THE ABSURD

Week 11 — Camus and Meaning Without Illusion

- Camus, *The Myth of Sisyphus*
 - “An Absurd Reasoning”
 - “The Myth of Sisyphus”
- Max Richter, “On the Nature of Daylight”
- Rothko, selected works
- Sugimoto, Seascapes

Week 12 — Beckett and Waiting

- Samuel Beckett, *Waiting for Godot*
 - Act I (entire)
 - Act II (selected scenes)
- Hopper revisited
- Rothko revisited

UNIT V — EVERYDAY MEANING

Week 13 — Film: Perfect Days

- Wim Wenders, *Perfect Days*
- Arvo Pärt, “Spiegel im Spiegel”
- Monet, Water Lilies
- Sugimoto Seascapes

Week 14 — Memory, Loss, Fragility

- Mary Oliver, “The Summer Day”
- W.S. Merwin, “For the Anniversary of My Death”
- Max Richter, “On the Nature of Daylight”
- Leonard Bernstein, *Kaddish Symphony*
- Rothko

UNIT VI — JOY AS GIFT

Week 15 — Babette’s Feast

- Isak Dinesen, *Babette’s Feast*
 - Beethoven Symphony No. 9 (finale)
 - Klimt, Tree of Life revisited
-

Week 16 — Final Return to Beethoven

- Beethoven Symphony No. 9 (complete)
- Student capstone presentations
- Final synthesis discussion

Final Exam.

Grading

Grading Scale

All grades will be posted in the student grade book in Canvas and will be assigned according to the following scale:

A	90%-100%
B	80%-89%
C	70%-79%
D	60%-69%
F	59% and below

Calculation of Grades

Small Essays	15%
Examinations	30%
Creative Capstone Project	20%
Research Paper	25%
Participation	10%

Incomplete Grades

Grades of Incomplete in any course can only be assigned to students who have an emergency arise during the last two weeks of the course. To receive an Incomplete, students must:

- Submit a written request to the instructor prior to the last face-to-face class meeting. For online courses, a written Incomplete request must be received no later than the week before the Final Exam period begins.
- Have completed no less than sixty percent of the course requirements and be passing the course at the time the request for an Incomplete is submitted.

Important Note: The Incomplete option provides 30 days from the date grades are due to make up any missing work; if all remaining work is not submitted during this period, the grade will automatically change to an “F.”

General GCSC Course Policies

Accessibility Statement

Gulf Coast State College supports an inclusive learning environment for all students. If there are aspects of the instruction or design of this course that hinder your full participation, reasonable accommodations can be arranged. Prior to receiving accommodations, you must register with Student Accessibility Resources. Appropriate academic accommodations will be determined based on the documented needs of the student. Please visit [GCSC's Student Accessibility Resource \(SAR\) webpage](#) to learn more. For information regarding the registration process, email sar@gulfcoast.edu or call 850-747-3243.

GCSC Attendance Policy

Regular class attendance and participation are significant factors that help to promote success in college. Students are expected to attend all class meetings of all courses for which they are registered.

You are expected to know the instructor's specific attendance policy as stated in the syllabus for each course. In the event of absence, you should contact your instructor as soon as possible to indicate the reason and to inquire whether make-up work is possible. (Make-up work is offered solely at the discretion of your professor.)

If your absences in a class become excessive, as stated in the course syllabus, your professor can withdraw you from a course for excessive absences without your permission.

Instructors will monitor attendance at the beginning of each semester. If you are not in attendance during this period, you may be withdrawn from the course. You will be financially responsible for the course, and a "W or NS" will appear on your transcript. Withdrawal from a course may also have implications for financial aid.

Withdrawal Policy

Two withdrawals are permitted per credit course. After that, a grade will be assigned. Please be concerned about withdrawals. When admitting students into certain programs, universities may calculate withdrawals as grades. It is your responsibility to verify the effects of enrollment and/or withdrawal upon your financial assistance (financial aid, scholarships, grants, etc.). There are two kinds of withdrawals---student and administrative.

- **Student Withdrawal (W1)** - Students wishing to withdraw must complete the online Student Withdrawal Form before the scheduled withdrawal deadline as published in the College catalog. Student withdrawals initiated prior to the scheduled withdrawal deadline will be recorded as a grade of "W." The withdrawal deadline for an off-term or condensed term is one week after midterm.
- **Administrative Withdrawal (W2)** – A faculty member may withdraw a student up to the published withdrawal deadline for violation of the class attendance policy, in which case

the student will receive a grade of "W." The withdrawal deadline for an off-term or condensed term is one week after midterm.

Students cannot withdraw from developmental studies courses (college-preparatory classes) after the drop/add period without written permission from their instructor and/or their academic advisor.

Academic Integrity

Honest participation in academic endeavors fosters an environment in which optimal learning can take place and is consistent with the college's mission. Academic misconduct, including cheating or plagiarism, is destructive to the spirit of an educational environment. GCSC professors report every instance of student academic misconduct to the college for inclusion in the student's records.

Most course syllabi include an academic honesty policy and the consequences for violating this policy. Familiarize yourself with course policies regarding authorized or unauthorized use of AI to avoid the pitfalls of academic dishonesty.

The following definitions will apply:

"Cheating" includes but is not limited to the use of any unauthorized assistance in taking quizzes, tests, or examinations; dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; the acquisition without permission of tests or other academic materials belonging to a member of the College's faculty.

"Plagiarism" includes, but is not limited to, the use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment, as well as the purchase of papers or projects. It can also include overuse of an editing program like Grammarly or submitting work written by an Artificial Intelligence (AI) generator like ChatGPT. Make certain to consult your course syllabi for your instructor's guidelines on AI material.

"Self-plagiarism" occurs when a student submits the same or a considerably similar document to fulfill requirements in different classes. For example, if a student submits a term paper in Religion that they originally wrote for an English class, this is self-plagiarism. Once a paper receives a grade in one class, it cannot be submitted again for another class.

"Generative Artificial Intelligence (AI)" is technology that uses machine learning to create new content, such as text, images, or code, based on user input. These systems are trained on vast amounts of data, including large language models and image or code generators. Common examples include ChatGPT, GitHub, Copilot, Google Gemini, Perplexity, and the Grammarly AI function.

Sanctions for incidents of academic misconduct, depending on the severity of the incident and/or its repetition, may range from receiving an F grade (or 0) for the test, assignment, or activity, to failure of the course, to suspension or dismissal from the college.

Classroom Recording

In accordance with federal and state privacy laws, students may record class lectures for their own personal educational use, in connection with a complaint to the college, or as evidence in internal or external legal proceedings. Students may not publish or upload the recordings or any components thereof without the knowledge and written permission of the faculty member.

Failure to obtain permission to publish could lead to the students having to pay damages, attorney fees, and court costs. For more information about what can be recorded, please see the guidelines in the GCSC Student Handbook.

Generative Artificial Intelligence (AI) Policy

The use of generative AI tools in academic work requires clear guidelines to maintain academic integrity. Please review the policy selected for this course regarding the use of AI tools such as ChatGPT, Copilot, Grammarly's AI features, and similar platforms for assignments, research, and other coursework.

See the student handbook for further information. Students with questions about acceptable use should consult their instructor.

Anti-Discrimination Policy

Gulf Coast State College does not discriminate against any person in its programs, activities, policies or procedures on the basis of race, ethnicity, color, national origin, marital status, religion, age, gender, sex, pregnancy, sexual orientation, gender identity, genetic information, disability, or veteran status.

All questions or inquiries regarding compliance with laws relating to non-discrimination and all complaints regarding sexual misconduct or discrimination may be directed to Amanda Reed, Executive Director of Human Resources/Title II/504/Title IX Coordinator and Employment Equity Officer, Gulf Coast State College, 5230 W. US Highway 98, Panama City, FL 32401; 850-769-1551, ext. 3516. Rules, policies, fees, and courses described in this catalog are subject to change without notice.

Student Support Resources

Gulf Coast State College is committed to providing you with the resources you need for success as a student and beyond. View all the [academic and student support resources](#) provided at GCSC on the [Student Services web page](#).

Course Technology & Support

To successfully participate in this online course, students must have basic computer and digital information literacy skills and meet the following technology requirements:

- Computer: Up-to-date web browser that supports the Canvas learning management system; please refer to the system requirements for compatibility and information on using the Canvas app on mobile devices.
- Internet Speed: Minimum bandwidth of 8 Mbps upload/download speed to effectively engage in online activities and access multimedia.
- Office 365 software: Available for free download through GCSC Information Technology Services (ITS).
- If you need technical support, contact the ITS Help Desk, available 24/7 at (850) 913-3303.