

HTS 3020: GENDER AND TECHNOLOGY

FALL 2026

NOTE: This is last year's syllabus. It will be quite different for 2026.

COURSE INFORMATION

MW 3:30 pm – 4:45 pm
3 Credit hours
Skiles 214

INSTRUCTOR INFORMATION

Eric Schatzberg
Office Hours: tba
Email:
eric.schatzberg@hsoc.gatech.edu

COURSE DESCRIPTION

This course explores the relationship between knowledge, gender, and technology through the lenses of sociology, feminist theory, and science and technology studies (STS). We will examine how technologies both reflect and reproduce social inequalities. At the same time, we will explore how to create feminist technologies that work towards social transformation. Through skill building activities, peer collaborations, class discussions, and creative projects, you will have the opportunity to engage with course concepts and reflect on your own experiences.

STUDENT LEARNING OUTCOMES

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

- **Articulate** and **analyze** the relationship between gender, race, class and various forms of technologies.
- **Develop** and **apply** ethical and effective practices for engaging with both scholarly literature and GenAI.
- Critically **evaluate** sources with consideration of broader contexts and underlying assumptions.
- **Apply** course concepts to **collaboratively design** and **execute** a creative intervention into a social problem related to gender and technology.

WHAT'S IN THIS SYLLABUS?

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CORE IMPACTS

This is a Core IMPACTS course that is part of the Social Sciences area.

Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. This course will help master course content, and support students' broad academic and career goals.

This course should direct students toward a broad Orienting Question:

- How do I understand human experiences and connections?

Completion of this course should enable students to meet the following Learning Outcomes:

- Students will effectively analyze the complexity of human behavior, and how historical, economic, political, social or geographic relationships develop, persist or change.

Course content, activities and exercises in this course should help students develop the following Career-Ready Competencies:

- Intercultural Competence
- Perspective-Taking
- Persuasion

COURSE REQUIREMENTS

Before and after	100
Course Portfolio	400
Final group project	500
Total points	1000

See Appendix A for detailed descriptions of course requirements and Appendix B for additional suggestions for how to succeed in this course.

GRADING SCALE

Your final grade will be calculated out of 1000 possible points as follows:

- A (900 and above): Excellent
- B (800-899): Good
- C (700-799): Satisfactory
- D (600-699): Passing
- F (less than 600): Failure

GRADE DISPUTES:

If you wish to contest a grade, wait 48 hours after receiving it and then sign up for office hours.

REQUIRED TEXT

Benjamin, Ruha. 2024. *Imagination: A manifesto*. W.W. Norton & Company.

Available online for under \$12. Additional readings will be posted on Canvas.

CLASSROOM COMMUNITY

ATTENDANCE POLICY

By taking this course, you are agreeing to actively participate in a classroom community. You have responsibilities to not only yourself, but also to everyone else in this community of learners.

Class discussions and collaboration are at the heart of this course, meaning that you will be contributing to an exchange of ideas and to each other's education. Being prepared for class and keeping up with course tasks will be important for your own learning and for the learning of your peers. You will be expected to attend class, on time and prepared, to contribute to our discussions. This includes, but is not limited to, actively listening, asking questions, offering suggestions, and participating in in-class activities and any online discussions.

Attendance is not mandatory, but given the nature of the course it is in your best interest to attend regularly. I understand that sometimes life happens, bringing emergencies or other unexpected circumstances with it, making attendance that day impossible. There will be a rotating notetaker for each class who will share the notes for the class that day.

COMMUNITY AGREEMENT AND AI POLICY

To be collectively decided upon at the start of the semester.

LEARNING ACCOUNTABILITY

Collaborative learning will be an important part of this course. Take a moment to get the contact information of your neighbors so that you can reach out to them in the event that you miss class, have a question about an assignment, etc.

POLICIES

ACCOMMODATIONS

If you anticipate issues related to the format or requirements of this course, please meet with me. I would like us to discuss ways to facilitate your full participation and progress in the course. If you determine that formal, disability-related accommodations are necessary, [contact the Office of Disability Services](#) (404-894-2563) as soon as possible to make an appointment to discuss your special needs and to obtain an accommodations letter.

OFFICE HOURS

There is no shame or embarrassment in asking for help, although it is common to feel anxious in approaching one's teacher. To enter my office is an act of bravery. To enter and chat about nothing in particular often leads to new insight. Both are valuable. Both show you trust me. I promise to respect you and earn that trust through compassionate listening and understanding.

—Adam Heidebrink-Bruno, 2014. "Syllabus as Manifesto."

My office is an extension of the classroom and I encourage you to take advantage of this time! If you cannot make scheduled office hours, email me and we will set up an appointment.

COMMUNICATION POLICY

AVERAGE TIME SPENT COMPOSING ONE E-MAIL



Please contact me through my university email or via office hours. From Monday to Friday, I will make every effort to respond to emails within 24 hours. Please email me a second time if you do not receive a response within 48 hours (excluding weekends and holidays). Professional emails are a necessary part of university education and life after graduation, so learning to send clear and appropriate emails is an important skill. If you would like me to respond to your email, here are some guidelines to follow:

- **Use a clear subject line, leading with HTS 3020.** Examples of a clear subject line include “HTS 3020: question about assignment” or “HTS 3020: office hours”
- **Use a salutation and a signature.** For example, “Hi Dr. Crespo” or “Dear Dr. Crespo” and “All the best, (your name)” or “Cheers, (your name)”
- **Be clear, succinct, and ideally, polite.** If your question requires multiple paragraphs to explain, I recommend you attend office hours or request to make an appointment instead. If I think your questions would best be addressed in a meeting, I will recommend that we set up an appointment.
- **Use punctuation, capitalization, and spellcheck.** Emails are not the same as text messages or tweets. Think of them more so as written letters (the kinds that actually require a stamp).
- **Double check the syllabus and assignment descriptions first.** If the answer to your question can be found in these documents, I will likely simply refer you back to them.

For more on writing academic emails check out this helpful resource from Tufts University:

<https://careers.tufts.edu/resources/professional-email-etiquette/>

ACADEMIC INTEGRITY

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. Any student suspected of cheating or plagiarizing on a quiz, exam, or assignment will be reported to the Office of Student Integrity, which will investigate the incident and identify the appropriate penalty for violations. For more information on the Honor Code, visit the OSI website.

GIVING CREDIT WHERE CREDIT IS DUE

Always include complete citations! Giving appropriate attribution to others for their ideas/contributions is an important part of knowledge making and equitable practices. Keep in mind this also applies to images. For this course, you may use the citation style of your choice as long as you are consistent in your formatting. I encourage you to select a citation style that makes sense for what you are writing and the materials you are citing. For example, MLA is not a great citation style to use if you are mainly citing articles from scientific journals. On the other hand, APA would not be ideal if you are mainly citing novels. More information on properly formatting citations and writing guidelines can be found at: https://owl.purdue.edu/owl/purdue_owl.html.

If you do not already use a citation management program, such as Zotero, I highly encourage you to start. There are free options available and the sooner in your academic career that you start using one, the better! See the library website for more information.

This syllabus and assignments were partly inspired by syllabi created by Max Liboiron and Sarah Richardson.

TENTATIVE COURSE SCHEDULE

The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary. Interactive workshops are noted in **bold**. Any changes will be announced via Canvas. Readings should be completed BEFORE class of the day that they are listed under.

WEEK 1: INTRODUCTIONS

8/19	-Read Syllabus	
8/21	-Complete "Before" of Before and After in class	

WEEK 2: COLLECTIVE DECISIONS

8/26	-AORTA. 2017. "Anti-oppressive facilitation for democratic process: Making meetings awesome for everyone." -Navigating 'safe' spaces	Create collective agreement in class
8/28	-Benjamin, Ruha. 2024. "Preface" and "Introduction." In <i>Imagination: A manifesto</i> , ix-9. W.W. Norton & Company. -Ross, Elizabeth M. 2023. Embracing artificial intelligence in the classroom. https://www.gse.harvard.edu/ideas/usable-knowledge/23/07/embracing-artificial-intelligence-classroom -Karout, Dana. 2023. ChatGPT is unoriginal—and exactly what humans need. https://www.wired.com/story/chatgpt-education-originality/	Create AI policy in class

WEEK 3: DEFINING KEY TERMS AND PRACTICES

9/2	-Liboiron, Max. 2020. "Exchanging " In <i>Transmissions: Critical tactics for making and communicating research</i> , edited by Kat Jungnickel, 89-107. MIT Press.	
9/4	-Winner, Langdon. 1980. Do artifacts have politics?. <i>Daedalus</i> , 121-136. -Le Guin, Ursula K. 2004. A rant about "technology." Online publication at https://www.ursulaklequin.com/a-rant-about-technology	

WEEK 4: FEMINIST TECHNOSCIENCE

9/9	-hooks, bell. 2000. "Introduction: Come closer to feminism." In <i>Feminism is for everybody</i> , vii-x. Southend Press.	
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	<p>-Dastagir, Alia. 2017. A feminist glossary because we didn't all major in gender studies. <i>USA Today</i>. Access online. https://www.usatoday.com/story/news/2017/03/16/feminism-glossary-lexicon-language/99120600/</p> <p>-Crenshaw, Kimberlé. 2016. The urgency of intersectionality (TED). https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality</p>	
9/11	-Wajcman, Judy. 2009. Feminist theories of technology. <i>Cambridge Journal of Economics</i> , 1-10.	

WEEK 5: FEMINIST TECHNOLOGY PT 2

9/16	-Hamraie, Aimi and Fritsch, Kelly. 2019. Crip technoscience manifesto. <i>Catalyst: Feminism, Theory, Technoscience</i> , 5(1), 1-33.	
9/18	-van Oost, Ellen. Materialized gender: How shavers configure the users' femininity and masculinity. In <i>The co-construction of users and technology</i> , 193-208. MIT Press.	

WEEK 6: IMAGINING OTHERWISE

9/23	-Liboiron, Max. 2017. "Compromised agency: The case of BabyLegs." <i>Engaging Science, Technology, and Society</i> 3: 499-527.	Discuss group project in class.
9/25	-Benjamin, Ruha. 2024. Chapters 1-3. In <i>Imagination: A manifesto</i> , 10-45. W.W. Norton & Company.	Collective brainstorming in class.

WEEK 7: "WE"

9/30	<p>-Liboiron, Max and Lepawsky, Josh. 2022. Chapter 4: "There's no such thing as we: A theory of difference." In <i>Discard Studies</i>, 97-123. MIT Press.</p> <p>-Complete mid-semester check-in survey</p>	
10/2	<p>-Emotional Labor: What is it and how do we do it. https://the-orbit.net/brutereason/2015/07/27/emotional-labor-what-it-is-and-how-to-do-it/</p> <p>-Mingus, Mia. "The Four Parts of Accountability and How to Give a Genuine Apology," <i>Leaving Evidence</i>, December 18, 2019, https://leavingevidence.wordpress.com/2019/12/18/how-to-give-a-good-apology-part-1-the-four-parts-of-accountability/.</p>	Groups will be assigned in class. Group contracts due

WEEK 8: CONTINUED IMAGININGS

10/7	NO CLASS: FALL BREAK	
10/9	-Benjamin, Ruha. 2024. Chapter 4-6. In <i>Imagination: A manifesto</i> , 46-89. W.W. Norton & Company.	

WEEK 9: FEMINIST EPISTEMOLOGIES AND METHODOLOGIES

10/14	-Ahmed, Sara. "Making feminist points." <i>Feministkilljoys</i> (blog), September 11, 2013. Access online. https://feministkilljoys.com/2013/09/11/making-feminist-points/ - D'Ignazio, Catherine, and Lauren F Klein. 2020. "Our values and our metrics for holding ourselves accountable." In <i>Data Feminism</i> , 215-221. MIT Press.	
10/16	- McKittrick, Katherine. 2020. "Footnotes (books and papers scattered about the floor)." In <i>Dear Science and other stories</i> , 14-34. Duke University Press.	

WEEK 10: PEER REVIEW

10/21	Peer review workshop	Bring your proposal draft to class. No late proposals accepted.
10/23	Sign up for a group feedback meeting time. No regular class meeting.	Group feedback meetings.

WEEK 11: DATA FEMINISM

10/28	-D'Ignazio, Catherine, and Lauren F Klein. 2020. "Introduction: Why data science needs feminism." In <i>Data Feminism</i> 1-19. MIT Press.	
10/30	-D'Ignazio, Catherine, and Lauren F Klein. 2020. "2: Collect, Analyze, Imagine, Teach." In <i>Data Feminism</i> , 49-72. MIT Press.	Revised proposals due.

WEEK 12: THINKING ABOUT THE ENVIRONMENT

11/4	-Selections from Tsing, Anna. 2015. In <i>The Mushroom at the End of the World</i> . Princeton University Press.	
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11/6	-Shapiro, Nicholas. 2021. Alter-Engineering Worlds. In <i>Making and Doing</i> , 179-196. MIT Press.	
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WEEK 13: INDOOR ENVIRONMENTS

11/11	-Murphy, Michelle. 2006. "Man in a box: Building-machines and the science of comfort." In <i>Sick Building Syndrome and the Problem of Uncertainty</i> , 19-34. Duke University Press.	
11/13	-Murphy, Michelle. 2006. "Building ladies into the office machine." In <i>Sick Building Syndrome and the Problem of Uncertainty</i> , 35-56. Duke University Press.	

WEEK 14: GENAI

11/18	To be determined pending class selections.	
11/20	To be determined pending class selections.	Course portfolios due.

WEEK 15: PROJECT WORK

11/25	NO CLASS: Professor will be available for drop-in questions on Zoom.	Group project workday.
11/27	NO CLASS: THANKSGIVING	

WEEK 16: FINAL REFLECTIONS AND MOVING FORWARD

12/2	-Swanson, Heather, Anna Tsing, Nils Bubandt, and Elaine Gan. 2017. "Bodies tumbled into bodies." In <i>Arts of living on a damaged planet</i> , edited by Anna Tsing, Heather Swanson, Elaine Gan and Nils Bubandt, M1-M14. University of Minnesota Press.	Before and after due.
12/11	Final presentations (8:00-10:50am)	Individual reflections and final projects due.

APPENDIX A: DETAILED COURSE EXPECTATIONS

BEFORE AND AFTER

100 points

The purpose of this assignment is to compare your knowledge of course topics coming into the class to what you leave the class with. You'll complete a short writing activity during the very first class meeting which you'll then return to at the end of the semester to reflect on your original answers and discuss how your thinking has changed.

COURSE PORTFOLIO

400 points

Throughout the semester, you will complete short written assignments, reflections, and creative activities. These assignments will often be completed before class to prepare for our discussions or completed after class to reflect on and bolster what you have learned. This can also include participating in online discussions, completing in-class assignments, working in small groups, and actively engaging in class discussions. Please keep in mind that you cannot complete in-class activities if you are not actually in class. At the end of the semester, you will compile all of the assignments into a single portfolio to submit on Canvas. Detailed instructions and evaluation criteria will be provided.

FINAL GROUP PROJECT

500 points

This is your opportunity to *do* something with everything you've learned. The project will provide you with an opportunity to bridge academic research with real-world issues that are important to you and your peers. You will identify a concern, problem, or knowledge gap and collaboratively **design a feminist technology, tool, or intervention** that responds to it. This can take the form of:

- A prototype (digital or analog)
- A speculative or critical design artifact
- A policy proposal grounded in technofeminist ethics
- A social media campaign, archive, toolkit, or zine
- A university or community event
- A reimagining or redesign of a classic experiment or novel
- Or another format that you imagine

Projects should be grounded in course concepts, readings, and discussions, but the project is intended to be flexible enough for you to pursue something that you're genuinely interested in. I encourage you to take advantage of that. I realize that group projects aren't everyone's favorite activity. I wasn't much of a fan of them myself as an undergrad. However, most of us aren't trained in good group work habits, yet they are habits we need to succeed professionally (and personally!). To help your group develop your project over the semester, it's broken down into several steps listed on the right (including a group contract).

APPENDIX B: HOW TO SUCCEED IN THIS COURSE

SOME HELPFUL TIPS ON READING ACADEMIC TEXTS

Reading academic texts can be very different from reading a novel or a magazine which we typically read passively from start to finish. Academic texts, on the other hand, require active reading. This means that you may want to move around a bit as you read, to pay attention to section headers, and to **annotate, annotate, annotate**. This also means that you'll want to do more than highlight/underline. Making notes in the margin is an important part of effectively and efficiently reading academic texts. One way to approach annotations, is that whenever you chose to highlight/underline a portion of text, make a note next to it that explains why you marked it.

Another useful tip is to keep an eye out for keywords to help you identify the author's conclusions, the evidence they use to support those assertions, and points of contradiction.

We will draw from multiple disciplines for the texts in this class, meaning that some articles may require slightly different reading strategies. Sometimes looking at how an article is laid out visually can tell you something about how knowledge is created and shared in a particular discipline. For example, think about the following:

- Is there an abstract included?
- Are there wide margins on the page available for you to annotate the text?
- Are the author's affiliations included with their name?
- Do the in-text citations include the year of publication? A page number?

QUESTIONS TO THINK ABOUT AS YOU READ:

As you read an assigned text think about the following questions:

- What is the author(s) main argument or thesis? Take the time to put this into your own words in your notes and to underline/highlight the portion of the text that you are drawing from.
- Do they confront an unquestioned norm or way of perceiving the world? How so?
- How is this text in conversation with other readings that you've done in this course? Does it support or contradict other class readings?
- What questions do you have about the text? What do you want clarification of?
- How does the text relate to your own experiences or representations in media, art, or pop culture?
- How did you react to the text? Why do you think that you reacted that way?

QUESTIONS TO THINK ABOUT WHEN EVALUATING INFORMATION:

- What is the history of it?
- What is it connected to?
- Who does it serve to frame it this way?