

Introduction to Digital Humanities
INF 383H
28780

Fall 2014
UTA 1.210A
Tuesdays, 9 – 12 pm (noon)

Instructor(s): Tanya E. Clement
UTA 5.538
tclement@ischool.utexas.edu

Office Hours: By appointment (or via e-mail)

TA: Ayse Gursoy
agursoy@ischool.utexas.edu

I. Course Description

This course is a hands-on introduction to the burgeoning field of digital humanities. Libraries and archives hold the majority of primary resources from which many disciplines in the humanities draw. As a result, librarians, archivists, and other information professionals have increasingly become the custodians for these artifacts. As collaborations between scholars and libraries increase, these information professionals are the purveyors for the born digital scholarship that result. This course will include learning to evaluate digital humanities projects, project-based exercises in creating a digital humanities resource, and an intimate look at the infrastructural, institutional, and political issues involved in creating digital resources in the humanities. As we look at the concepts, methods, and theories of digital humanities through the perspective of practice, we will consider how computational methods are being used to further humanities research and teaching. In particular, we will concentrate on the conceptual aspects of digitization and representation by determining possible purposes and audiences for the resource, describing and organizing it, and planning how to present those resources based on user needs. While the ideas we engage and the skills we will learn should be applicable to any digital humanities project, we will focus in this course on creating a specific collection that will be available online.

No prerequisites are required for this course.

Our practice will be grounded in theories of knowledge representation, information theory, mark-up theory, social text theory, and theories of information visualization. These theories will inform how we plan and design our digital resource, but the project will also be informed by interviews with humanities scholars who are interested in the resource. These theories will inform five primary areas of inquiry:

What is “digital humanities”? What does it mean to create a “digital humanities” resource, tool, or methodology? How do we negotiate the space between theory and practice in creating such a resource, designing such a tool, or developing such a methodology? How do we negotiate the audience’s goals for information seeking, discovery, and hypothesis generation with our own (or our clients’) goals and resources for creating such a resource? How do we imagine what we don’t know?

II. Specific Learning Objectives

By the end of this course, students will:

- Learn an overview of Digital Humanities history and most popular (or most controversial) methods, practices, and technologies
- Be introduced to the theory and practice as well as the public discourse of Digital Humanities through learning to use and think critically about various standards, applications, and tools
- Express your ideas in class discussions and projects in ways that can be understood by other information professionals involved in Digital Humanities projects

III. Format and Procedures

This is a seminar-style course, so attendance and participation in class are critical to individual success in this course and to the success of the course as a whole. Students should come to class prepared to participate in small group and class discussions, completing all required readings prior to class, and submitting discussion questions on time. You will also work independently and in teams to complete a variety of course projects. These projects will combine individual accountability with collaboration, as is common in most positions that you will hold as an information professional. The success of this course will depend on everyone's preparation and willingness to share their ideas and opinions, which requires mutual understanding and respect. You are welcome to express ideas that are different from your peers or the instructor, but this should be done politely and professionally, and in a constructive manner.

1. Course Readings

- Burdick, Anne et al. *Digital Humanities*. Cambridge, MA: The MIT Press, 2012.
- All other course readings are available on the course Canvas site at <http://utexas.instructure.com>
- Please make sure to complete all readings before coming to class.
- You will need to do additional reading to prepare for labs and projects.

2. Use of Canvas in class

To supplement our in-class discussions we will use Canvas to distribute course materials, to communicate and collaborate online, to post grades, and to submit assignments. You can find Canvas support at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m., so please plan accordingly.

IV. Tentative Course Schedule ***This syllabus represents our current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.*

Date	Topics and Readings	Evaluation
Week 1 (9/2)	Introduction: Oh, the Humanities	
	<p><i>What are the humanities?</i></p> <ul style="list-style-type: none"> • Fish, Stanley. "Will the Humanities Save Us?" <i>New York Times</i>. January 6, 2008. • Davidson, Cathy and David Theo Goldberg. "A Manifesto for the Humanities in a Technological Age." <i>Chronicle of Higher Education</i>, February 13, 2004. • Bogost, Ian. "Beyond the Elbow-Patched Playground, Part 1: The Humanities in Public," Ian Bogost. 	
Week 2 (9/9)	Defining DH: A History of Technology and the Arts and Humanities	
	<p><i>What is 'Digital Humanities' and how did it get here?</i></p> <ul style="list-style-type: none"> • Burdick, Anne et al. <i>Digital Humanities</i>. Cambridge, MA: The MIT Press, 2012. [Chapter 1] • Wright, Alex. "The Web that Wasn't." In <i>Glut: Mastering Information Through The Ages</i>. Washington, D.C.: Joseph Henry Press, 2007. • Busa, Roberto. 1980. "The Annals of Humanities Computing: The Index Thomisticus." <i>Computers and the Humanities</i> 14 (1980): 83-90. • Bowles, E. A. "The Role of the Computer in Humanistic Scholarship," <i>AFIPS</i>, pp.269, 1965 <i>Proceedings of the Fall Joint Computer Conference</i>, 1965. • Unsworth, John. "What's 'Digital Humanities' and How Did It Get Here?" <i>Library & Technology Services</i>. Brandeis University. 2012. 	Discussion Questions (DQs)
Week 3 (9/16)	Collections And Editions	
	<p><i>What is text when it's modeled as data; what is data when it's modeled as text?</i></p> <ul style="list-style-type: none"> • Liu, Alan. "Transcendental Data: Toward a Cultural History and Aesthetics of the New Encoded Discourse." <i>Critical Inquiry</i> 31.1 (2004): 49–84. • Witmore, Michael. "Text: A Massively Addressable Object." <i>Wine Dark Sea</i> 31 Dec. 2010. • Bryant, John. "Where Is the Text of America? Witnessing Revision and the Online Critical Archive." In <i>The American Literature Scholar in the Digital Age</i>, edited by Amy E. Earhart and Andrew Jewell. Ann Arbor: University of Michigan Press, 2011. 2012. • DeRose, Steven J. et al. "What Is Text, Really?" <i>Journal of Computing in Higher Education</i> 1.2 (1990): 3–26. • Susan Hockey, Allen Renear, and Jerome J. McGann, "Panel: What Is Text? A Debate On the Philosophical and Epistemological Nature of Text in the Light of Humanities Computing 	DQs CAP Lab: TEI Encoding

Research" (ALLC-ACH 1999 conference).		
9/19	Due: TEI Encoding Lab	
Week 4 (9/23)	Defining DH: State of the Field	
<p><i>Where is 'Digital Humanities' now?</i></p> <ul style="list-style-type: none"> • Bogost, Ian. "Beyond the Elbow-Patched Playground, Part 2: The Digital Humanities," Ian Bogost. • Burdick, Anne et al. <i>Digital Humanities</i>. Cambridge, MA: The MIT Press, 2012. [Chapter 3]. • Kirschenbaum, M. "What is 'Digital Humanities,' and Why Are They Saying Such Terrible Things about It?" <i>differences</i> 25.1 (2014): 46-63. Duke University Press. • Liu, Alan. "The State of the Digital Humanities: A Report and a Critique." <i>Arts and Humanities in Higher Education</i>, 11.1 (2012): 1-34. • Koh, Adeline. "Niceness, Building, and Opening the Genealogy of the Digital Humanities: Beyond the Social Contract of Humanities Computing." <i>differences</i> 25.1 (2014): 93-106. • Scheinfeldt, Tom. "The Dividends of Difference: Recognizing Digital Humanities' Diverse Family Tree/s." <i>Found History</i> 7 Apr. 2014. 		DQs CAP Lab: Workshop Proposal
9/28	Due: Workshop Proposal	
Week 5 (9/30)	Advancing Critical Theories in the Present	
<p><i>How can the digital humanities in general contribute to the humanities in helping human beings understand other ways of "understanding" and of being "human"?</i></p> <ul style="list-style-type: none"> • Drucker, Johanna. "Humanistic Theory and Digital Scholarship." In <i>Debates in the Digital Humanities</i>, edited by Matthew K. Gold, 85 – 95. Minneapolis: University Of Minnesota Press, 2012. • Flanders, Julia. "The Productive Unease of 21st-century Digital Scholarship." <i>digital humanities quarterly</i> 3:3 (2009). • Liu, Alan. "The Meaning of the Digital Humanities." <i>PMLA</i> 128.2 (2013): 409-423. • Hall, Gary. "Toward a Postdigital Humanities: Cultural Analytics and the Computational Turn to Data-Driven Scholarship." <i>American Literature</i> 85.4 (2013): 781-809. 		DQs CAP Lab: Workshop Plan
10/5	Due: Workshop Plan	
Week 6 (10/7)	Text Analysis: From Close Reading to Distant Reading	
<p><i>What is the relation between "form" and "data" (formal and quantitative knowledge) as approaches to humanistic knowledge?</i></p> <ul style="list-style-type: none"> • Ramsay, Stephen. "An Algorithmic Criticism." <i>Reading Machines: Toward an Algorithmic Criticism</i>. Champaign, IL: University of Illinois Press, 2011. • Franco Moretti, <i>Graphs, Maps, Trees</i> (Verso, 2005), pp. 1-33, 91-92. • Jockers, Matthew. <i>Macroanalysis: Digital Methods and Literary History</i> (2013) -- Chap. 4: "Macroanalysis". • Heuser, Ryan and Long Le-Khac, "A Quantitative Literary History of 2,958 Nineteenth-Century British Novels: The Semantic Cohort Method" <i>Stanford Literary Lab Pamphlet</i>. (2012) 		DQs CAP Lab: Data analysis tools
10/10	Due: Data analysis tools lab	
Week 7 (10/14)	Data Visualization	
<p><i>How does the relationship between visualizable and unvisualizable data create a sense of the world and our place in it?</i></p> <ul style="list-style-type: none"> • Drucker, Johanna. "Humanities Approaches to Graphical Display." <i>digital humanities quarterly</i> 5:1 (Winter 2011). • Odds, Graham. "How to design better data visualizations." <i>Creative Bloq</i>. April 24, 2014. • Manovich, Lev. "What is visualization?" <i>Visual Studies</i>, 26.1 (2011): 36-49. • Sinclair, Stéfan, Stan Ruecker, and Milena Radzikowska. "Information Visualization for Humanities Scholars." <i>Literary Studies in the Digital Age</i>. Ed. Kenneth M. Price and Ray Siemens. Modern Language Association of America, 2013. <i>CrossRef</i>. Web. 30 July 2014. • Bresciani, S., & Eppler, M. J. The Risks of Visualization: A Classification of Disadvantages Associated with Graphic Representations of Information. In Schulz et al., . (Eds.), <i>Variety and Identity of Communications Science</i>: UVK (2009): 1-22. 		DQs CAP Lab: Data visualization tools
10/17	Due: Data visualization tools lab	

Week 8 (10/21)	Advancing Critical DH Theories in Information Science (1)	
<i>How can the digital humanities contribute to information science in helping information professionals understand how ways of "understanding" and of being "human" might change in the future?</i>	<ul style="list-style-type: none"> Borgman, Christine L. "The Digital Future is Now: A Call to Action for the Humanities." <i>digital humanities quarterly</i> 3:4 (Fall 2009). Accessed August 31, 2011. Burdick, Anne et al. <i>Digital Humanities</i>. Cambridge, MA: The MIT Press, 2012. [Chapter 4 and a short guide]. Kirschenbaum, Matt. "Software, It's a Thing." Opening address to the Library of Congress's Digital Preservation 2014 conference July 22 in Washington, DC. Kraus, Kari. "Conjectural Criticism: Computing Past and Future Texts." 3.4 (2009): n. pag. <i>Digital Humanities Quarterly</i>. Web. 30 July 2014. Owens, TJ. "Digital Preservation's Place in the Future of the Digital Humanities." <i>Trevor Owens</i>. Web. 30 July 2014. Spiro, Lisa. "Defining Digital Social Sciences." <i>dh+lib</i>. April 9, 2014. 	DQs CAP Lab: AV analysis tools
10/24	AV Analysis tools lab	
Week 9 (10/28)	Advancing Critical DH Theories in IS (2): Infrastructure and Archives	
<i>How does our sense of past or present artifacts affect our understandings of how we archive and access artifacts of communities with and "without" a past (i.e., who identify with each other collectively and officially through a "sense of history," or not)?</i>	<ul style="list-style-type: none"> Duranti, Luciana. "Archives as a Place," <i>Archives & Manuscripts</i> 24, 2 (1996): 242-255. Theimer, Kate. "Archives in Context and as Context." <i>Journal of Digital Humanities</i>. N.p., 26 June 2012. Ernst, Wolfgang. <i>Digital Memory and the Archive</i>. Minneapolis: Univ Of Minnesota Press, 2012. <ul style="list-style-type: none"> -- "Classical Archives and Digital Memory", 81-94 -- "Archives in Transition: Dynamic Media Memories", 95-101 -- "Experimenting with Media Temporality: Pythagoras, Hertz, Turing", 184-192. 	DQs CAP Lab: DH Project prospectus
Week 10 (11/4)	Advancing Critical DH Theories in IS (3): Media Archaeology	
<i>How do past or present media or formats negotiate between the selfunderstandings of people with and "without" a past (i.e., who identify with each other collectively and officially through a "sense of history," or not)?</i>	<ul style="list-style-type: none"> Kittler, Friedrich A. <i>Gramophone, Film, Typewriter</i>. Stanford, Calif: Stanford University Press, 1999. ["Introduction," pp. 1-19] Parikka, Jussi. <i>What Is Media Archaeology</i>. 1 edition. Cambridge, UK; Malden, MA: Polity, 2012. Gitelman, Lisa. <i>Always Already New: Media, History, and the Data of Culture</i>. Cambridge, Mass.; London: The MIT Press, 2008. ["Introduction: Media as Historical Subjects"] Kirschenbaum, Matthew G. <i>Mechanisms: New Media and the Forensic Imagination</i>. Cambridge, MA: MIT Press, 2008. Print. ["'Every Contact Leaves a Trace': Storage, Inscription, and Computer Forensics," pp. 36-50] 	DQs CAP
11/9	Due: Abstract and statements of innovation and humanities significance	
Week 11 (11/11)	Advancing Critical DH Theories in IS (4): Design and Usability	
<i>How can the design of digital humanities tools contribute to information science in helping us understand other ways of "understanding" and of being "human"?</i>	<ul style="list-style-type: none"> Drucker, Johanna. "Performative Materiality and Theoretical Approaches to Interface." <i>Digital Humanities Quarterly</i> 007.1 (2013): n. pag. Kirschenbaum, Matt. "'So the Colors Cover the Wires': Interface, Aesthetics, and Usability," In <i>A Companion to Digital Humanities</i>, eds. Susan Schreibman, Ray Siemens and John Unsworth, 534-532. Oxford: Blackwell, 2004. McPherson, Tara. "Designing for Difference." <i>differences</i> 25.1 (2014): 177-188. Terras, M., Ross, C., Warwick, C. Building Useful Virtual Research Environments: the Need for User Led Design.. In Dale, P., Beard, J., Holland, M. (Eds.). <i>University Libraries and Digital Learning Environments</i>. London: Ashgate, 2010. 	DQs CAP Lab: DH Project prospectus
Week 12 (11/18)	Text Analysis (2): Topic Modeling	
<i>In the humanities, what is the meaning of a "topic"? a "model"? and "meaning"?</i>	<ul style="list-style-type: none"> McCarty, Willard. "Modeling: A Study in Words and Meanings." In <i>Companion to Digital</i> 	DQs CAP

	<p><i>Humanities</i>, edited by Ray Siemens, John Unsworth, and Susan Schreibman. Oxford: Blackwell Publishing, December, 2004.</p> <ul style="list-style-type: none"> • Blei, David M. "Topic Modeling and Digital Humanities." <i>Journal of Digital Humanities</i>. N.p., 8 Apr. 2013. Web. 30 July 2014. • Burton, Matt. "The Joy of Topic Modeling." McBurton.net. May 21, 2013. • Jockers, Matthew. "The LDA Buffet Is Now Open; Or, Latent Dirichlet Allocation for English Majors." September 29, 2011. Accessed July 30, 2014. • Jockers, Matthew L. <i>Macroanalysis: Digital Methods and Literary History</i>. Urbana: University of Illinois Press, 2013. [Chap. 8: "Theme"] • Underwood, Ted. "Topic Modeling Made Just Simple Enough." <i>The Stone and the Shell</i>. April 7, 2012. • Underwood, Ted. "What Kinds of 'Topics' Does Topic Modeling Actually Produce?" <i>The Stone and the Shell</i>. April 1, 2012. 	Lab: Topic Modeling Tools
11/21	Due: Topic modeling tools lab	
Week 13 (11/25) Social Network Analysis		
	<p><i>What can be diagrammed/mapped, and what not?</i></p> <ul style="list-style-type: none"> • Borgatti, Stephen P. et al. "Network Analysis in the Social Sciences." <i>Science</i> 323.5916 (2009): 892–895. • Easley, David and Jon Easley, David. <i>Networks, Crowds, and Markets: Reasoning About a Highly Connected World</i>. New York: Cambridge University Press, 2010. [Chap. 1] • Laudun, John, and Jonathan Goodwin. "Computing Folklore Studies: Mapping over a Century of Scholarly Production through Topics." <i>The Journal of American Folklore</i> 126.502 (2013): 455–475. • Moretti, Franco. "Network Theory, Plot Analysis," Stanford Literary Lab Pamphlet #2 (2011). • Weingart, Scott B. "Demystifying Networks, Parts I & II." <i>Journal of Digital Humanities</i>. N.p., 15 Mar. 2012. Web. 30 July 2014. 	DQs CAP Lab: Social network analysis tools
11/28	Due: Social network analysis tools lab	
Week 14 (12/2) Final Presentations		
12/7	Due: DH Start-up Grant Prospectus	

V. Course Requirements

- **Class attendance and participation (10%)**
 1. Because the vast majority of the learning in this class will occur within the classroom, you are required to attend class regularly. Attendance will be taken during each class period. Absences will only be excused in situations following university policy (illness, religious holy days, participation in University activities at the request of university authorities, and compelling absences beyond your control) with proper documentation and timely notification (prior to class for non-emergencies). Excessive tardiness may be considered as an unexcused absence.
 2. Class participation is a critical element of this course. The effectiveness of the course will be significantly impacted by the quality of your participation. Class participation is not merely attendance, but rather factors in your overall contributions to the collaborative learning environment, based on both the quantity and quality of your interactions in all aspects of the course. Discussion of class participation with the instructor is encouraged in order to ensure that you are making the most of the classroom experience and the accompanying opportunities for learning. You are expected to participate in all aspects of class discussion INCLUDING reading the online discussion. Before class, examine your colleagues' questions and be prepared to discuss them in class. You should come to class prepared to discuss the required readings, as well as your perspectives on these readings. You should strive for balance in your contributions, and your participation will not be based on who speaks the loudest or the longest, but on consistent participation of significant quantity and, most importantly, quality.
 3. Please note that regular attendance and active participation in each class session are critical for receiving a good grade in this course. For example, by actively participating in each class, you will receive a full letter grade higher than if you were to skip half of the classes or to be half-awake for all of the classes.
 4. Religious Holy Days: By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an

opportunity to complete the missed work within a reasonable time after the absence.

- **Discussion (25%)**

- **Questions (10%)**

- Goal:** Students will demonstrate a familiarity and/or an understanding of all the readings required for the week by posing questions and/or responses that provoke thoughtful class discussions.

- Except when indicated, there will be required readings each week. The required readings will be posted on Canvas, so there are no books to buy or papers to acquire for the class.

- Each week, students are expected to read the material carefully and post a response to the class discussion question or his or her own discussion questions in Canvas by **noon** the day before class meets. These questions should touch on *a majority of the readings for full credit*. Students can post more than once. Students can ask questions about confusing parts or respond to another person's post (as long as it demonstrates that the student has completed the readings and is contributing his or her own synthesis). Synthesis and synergy across readings are keys to successful questions. These questions should demonstrate an understanding (even if that understanding is nascent). Questions and posts should stimulate thoughtful class discussion.

- **Discussion Leaders (10%)**

- Goal:** Students will practice presentation skills, manage class discussion, ask good questions, respond to questions, disagree with others, appraise research and theory, and develop confidence in his or her own judgment.

- Once in the semester each student will prepare and lead a class discussion on the readings for that week.

- **Lab Assignments (25%)**

- Goal:** Students will demonstrate an ability to produce digital surrogates that meet provided standards and parameters. Students will also learn to evaluate a workshop.

- Students will complete assignments for all the workshops (5) they are not running.

- **Workshop Curriculum (25%)**

- Goal:** Students will design, implement, and review a workshop focused on teaching a digital humanities tool to a class of information professionals using selected materials from the Harry Ransom Center's digital collection. Ultimately, the students will produce a proposal to run a workshop at the 2015 Texas Conference on Digital Libraries annual meeting. There will be four assignments (each is 1-2 pages):

- 1. Workshop Proposal (5%);
 2. Workshop Plan (5%)
 3. Workshop (10%)
 4. Final TCDL Workshop Proposal (5%)

- **Prospectus (20%):**

- Goal:** Students will demonstrate an ability to produce digital surrogates that meet provided standards and parameters as outlined in a National Endowment for the Humanities Digital Humanities Start-Up Grant proposal. The final prospectus is broken down into three assignments to help you develop a more rigorous proposal.

- 1. Abstract and statements of innovation and humanities significance (5%)
 2. Final prospectus (10%)
 3. Final presentation (5%)

VI. Grading Procedures

- **Grade breakdown**

- Participation: 10%
 - Discussion: 20%

- Lab Assignments: 25%
- Workshop Curriculum: 25%
- Final Prospectus: 20%

- **Grade calculations**

		B+	84-89	C+	69-73
▲	95-100	B	79-83	C	60-68
▲-	90-94	B-	74-78	F	<60

- **Late Assignment Policy**

All assignments are due at noon on the day of the class meeting for the week, except as noted in the course schedule. All assignments must be submitted via Canvas. Late assignments will only be excused in situations following university policy (illness, religious holy days, etc.) with proper documentation and timely notification (prior to the deadline for non-emergencies). In all other cases, assignments received after the deadline will be penalized 10% per 24-hour period. If you turn in an assignment (without prior authorization or extreme emergency circumstances) even one minute late, you will have an automatic deduction of 10% prior to grading of the assignment; if you are five days late, even an otherwise perfect assignment will only receive half-credit; and if you are ten days late, your assignment will not be graded and will not receive any credit.

VII. Academic Integrity

University of Texas Honor Code

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Each student in this course is expected to abide by the University of Texas Honor Code. **[See the UT Honor Code above.]** Any work submitted by a student in this course for academic credit will be the student's own work, although collaboration is allowed and required in the project proposal, group report, group presentation, and some aspects of the lab preparation. However, each student is ultimately responsible for preparing their own one-page summary including their own unique outside readings.

The projects combine teamwork with individual accountability. For the project proposal, you will need to work with your team members. For the individual report, you will need to complete your own report without help from other students. For the final project and presentation, you will need to share your individual project results with your team members (after first submitting them to the instructor).

VIII. Other University Notices and Policies

Use of E-mail for Official Correspondence

- All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at <http://www.utexas.edu/its/help/utmail/1564> .

Documented Disability Statement

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities (SSD) at (512) 471-6259 (voice) or 1-866-329-3986 (video phone). Faculty are not required to provide accommodations without an official accommodation letter from SSD.

- Please notify me as quickly as possible if the material being presented in class is not accessible (e.g., instructional videos need captioning, course packets are not readable for proper alternative text conversion, etc.).
- Please notify me as early in the semester as possible if disability-related accommodations for field trips are required. Advanced notice will permit the arrangement of accommodations on the given day (e.g., transportation, site accessibility, etc.).
- Contact Services for Students with Disabilities at 471-6259 (voice) or 1-866-329-3986 (video phone) or reference SSD's website for more disability-related information:
http://www.utexas.edu/diversity/ddce/ssd/for_cstudents.php

Behavior Concerns Advice Line (BCAL)

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>.

Emergency Evacuation Policy

Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.
- If you require assistance to evacuate, inform me in writing during the first week of class.
- In the event of an evacuation, follow my instructions or those of class instructors.

Do not re-enter a building unless you're given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office.