

**E388M Introduction to Digital Humanities**  
(cross listed as AMS391, HIS381, INF 383H)

Fall 2019  
PAR 104  
Mondays, 10 am – 1 pm

Instructor(s): Tanya E. Clement  
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Office Hours: Mondays, 1-2pm

### **I. Course Description**

This course is a hands-on introduction to Digital Humanities, which may be defined as “a nexus of fields within which scholars use computing technologies to investigate the kinds of questions that are traditional to the humanities, or. . . [ask] humanities-oriented questions about computing technologies” ([Kathleen Fitzpatrick, “Reporting from the Digital Humanities 2010 Conference,” ProfHacker](#)). What are these questions? As usual, it depends, depends on the scholar’s theoretical orientation, methods, and resources at hand (including not only primary source materials, but time, skill, and support). This course will include learning to evaluate DH questions and DH projects through project-based exercises in creating and interpreting digital humanities resources and tools and a close (and critical) look at the infrastructural, institutional, and political issues involved in interrogating “the digital” in the humanities. As we look at the concepts, methods, theories, and resources of DH through the perspective of practice, we will consider how computational methods are being used to further humanities research and how our understanding of computing technologies is deepened by humanities research.

No prerequisites are required for this course.

### **II. Specific Learning Objectives**

By the end of this course, students will:

- Learn an overview of Digital Humanities history and the most common (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 ideas in class discussions and projects in ways that can be understood by scholars in the multiple fields involved in Digital Humanities projects
- Learn to teach workshops, new technologies, and thinking through new technologies
- Hone teamwork skills
- Prepare and write grants in Digital Humanities

### **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. Students will also work independently and in teams to complete a variety of course projects. These projects will combine individual accountability with collaboration. 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. Students are welcome to express ideas that are different from their peers or the instructor, politely and professionally, and in a constructive manner.

#### **Course Readings**

- All course readings are available on the course Canvas site at <http://utexas.instructure.com>
- All readings should be completed before class.

- Additional reading may be required to prepare for labs and projects.

**Use of Canvas in class**

Course material distribution, online communication and collaboration, grades, and assignments will occur in Canvas. Canvas support is at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m.

**IV. Tentative Course Schedule** *\*\*This syllabus represents the plans and objectives on the first day of class. It is subject to change. The Course Schedule on Canvas will always be up-to-date.*

Date	Topics and Readings	Evaluation
<b>Week 1 (9/9)</b>	<b>Introduction: Oh, the (digital) Humanities</b>	
	<ul style="list-style-type: none"> <li>• Bowles, E. A. "The Role of the Computer in Humanistic Scholarship," AFIPS, pp.269, 1965 Proceedings of the Fall Joint Computer Conference, 1965.</li> <li>• Bod, Rens. "How the Humanities changed the world". Oxford University Press's Academic Insights for the Thinking World. February 17, 2014.</li> <li>• Davidson, Cathy and David Theo Goldberg. "A Manifesto for the Humanities in a Technological Age." Chronicle of Higher Education, February 13, 2004.</li> </ul>	
<b>DH Epistemologies</b>		
<b>Week 2 (9/16)</b>	<b>Origins</b>	
	<ul style="list-style-type: none"> <li>• Burdick, Anne et al. Digital_Humanities. Cambridge, MA: The MIT Press, 2012. [Chapter 1]</li> <li>• Harpham, Geoffrey Galt. "Roots, Races, and the Return to Philology." <i>Representations</i>. Vol. 106, No. 1 (Spring 2009), pp. 34-62.</li> <li>• 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.</li> <li>• Selfe, Cynthia. "Computers in English Departments: the Rhetoric of Technopower." <i>ADE Bulletin</i>. 90 (1988): 63-67.</li> </ul> <p><i>Optional</i></p> <ul style="list-style-type: none"> <li>• Busa, Roberto. 1980. "The Annals of Humanities Computing: The Index Thomisticus." <i>Computers and the Humanities</i> 14 (1980): 83-90.</li> <li>• Hayles, N. Katherine. <i>How We Think: Digital Media and Contemporary Technogenesis</i>. Chicago ; London: University Of Chicago Press, 2012. [Chapter 2]</li> <li>• Hindley, Meredith. "The Rise of the Machines." <i>National Endowment for the Humanities</i>. July/August 2013.</li> <li>• Wright, Alex. "The Web that Wasn't." In <i>Glut: Mastering Information Through The Ages</i>. Washington, D.C.: Joseph Henry Press, 2007.</li> </ul>	<p><i>Required</i> Discussion Posts (RDPs)</p>
<b>Week 3 (9/23)</b>	<b>Some Theory</b>	
	<ul style="list-style-type: none"> <li>• Liu, Alan. "Drafts for Against the Cultural Singularity" Alan Liu. 2 May 2016.</li> <li>• Mills, Mara and Sterne, Jonathon. "Dismediation: Three Proposals, Six Tactics," in <i>Disability Media Studies</i>, eds. Elizabeth Ellcessor and William Kirkpatrick, 365-378. New York: New York University Press, 2017.</li> <li>• Ramsay, Stephen. "An Algorithmic Criticism." <i>Reading Machines: Toward an Algorithmic Criticism</i>. Champaign, IL: University of Illinois Press, 2011.</li> <li>• Ramsay, Steve and Rockwell, Geoffrey. "Developing Things: Notes toward an Epistemology of Building in the Digital Humanities." In <i>Debates in the Digital Humanities</i>, edited by Matthew K. Gold. Minneapolis: University Of Minnesota Press, 2012.</li> <li>• Risam, Roopika. "Beyond the Margins: Intersectionality and the Digital Humanities" <i>Digital Humanities Quarterly</i>, Vol. 9 No. 2, 2015.</li> </ul> <p><b>Optional:</b></p> <ul style="list-style-type: none"> <li>• Drucker, Johanna. "Humanistic Theory and Digital Scholarship." In <i>Debates in the Digital Humanities</i>, edited by Matthew K. Gold. Minneapolis: University Of Minnesota Press, 2012.</li> <li>• Liu, Alan. "Where is Cultural Criticism in the Digital Humanities?" In <i>Debates in the Digital Humanities</i>, edited by Matthew K. Gold. Minneapolis: University Of Minnesota Press, 2012.</li> </ul>	<p><i>Required</i> Discussion Posts (RDPs)</p>

	<ul style="list-style-type: none"> <li>• Losh, E. Hactivism. and the Humanities: Programming Protest in the Era of the Digital University. In <i>Debates in the Digital Humanities</i>, edited by Matthew K. Gold. Minneapolis: University Of Minnesota Press, 2012.</li> <li>• Flanders, Julia. “The Productive Unease of 21st-century Digital Scholarship.” <i>Digital Humanities Quarterly</i> 3:3 (2009). Accessed August 31, 2011.</li> <li>• 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.</li> </ul>	
<b>Week 4 (9/30)</b>	<b>Making Meaning I</b>	
	<ul style="list-style-type: none"> <li>• Liu, Alan. “The Meaning of the Digital Humanities.” <i>PMLA</i> 128.2 (2013): 409–423. <ul style="list-style-type: none"> <li>• Da, Nan Z. The Digital Humanities Debacle: Computational methods repeatedly come up short. <i>The Chronicle of Higher Education</i>. March 27, 2019</li> <li>• Underwood, Ted. Dear Humanists: Fear Not the Digital Revolution: Advances in computing will benefit traditional scholarship — not compete with it. <i>The Chronicle of Higher Education</i>. March 27, 2019.</li> </ul> </li> <li>• Hammond, Adam. “The double bind of validation: distant reading and the digital humanities’ ‘trough of disillusionment.” <i>Literature Compass</i> 14, no. 8 (August 1, 2017): no. pg.</li> <li>• McCarty, Willard. “Modeling: A Study in Words and Meanings.” In <i>Companion to Digital Humanities</i>, edited by Ray Siemens, John Unsworth, and Susan Schreibman. Oxford: Blackwell Publishing, December, 2004.</li> </ul> <p><b>Optional:</b></p> <ul style="list-style-type: none"> <li>• Hayles, N. Katherine. <i>How We Think: Digital Media and Contemporary Technogenesis</i>. Chicago ; London: University Of Chicago Press, 2012. [Chapter 3]</li> <li>• Jockers, Matthew. [Chap. 4: “Macroanalysis”.] <i>Macroanalysis: Digital Methods and Literary History</i>. Urbana: University of Illinois Press, 2013.</li> <li>• Underwood, Ted. A Genealogy of Distant Reading. <i>Digital Humanities Quarterly</i>. Vol. 11, no. 2, 2017.</li> </ul>	RDPs Lab: Voyant
<b>Week 5 (10/07)</b>	<b>Making Meaning II</b>	
	<ul style="list-style-type: none"> <li>• Guiliano, J. and Heitman, C. “Difficult Heritage and the Complexities of Indigenous Data,” <i>Journal of Cultural Analytics</i>.</li> <li>• Klein, Lauren F. “The Image of Absence: Archival Silence, Data Visualization, and James Hemings.” <i>American Literature</i> 85.4 (2013): 661–688.</li> <li>• Lothian and Phillips. “Can Digital Humanities Mean Transformative Critique?” <i>Journal of E-Media Studies</i> 3 no. 1 (2013).</li> <li>• Sterne, Jonathan, and Tara Rodgers. “The Poetics of Signal Processing.” <i>differences</i> 22.2-3 (2011): 31–53.</li> </ul> <p>Optional:</p> <ul style="list-style-type: none"> <li>• Conley, Tara L. “Decoding Black Feminist Hashtags as Becoming” <i>The Black Scholar</i> Vol. 47 , Iss. 3, 2017.</li> <li>• McPherson, Tara. “Why is Digital Humanities so white?” In <i>Debates in the Digital Humanities</i>, edited by Matthew K. Gold. Minneapolis: University Of Minnesota Press, 2012.</li> <li>• Posner, Miriam. “What’s Next: The Radical, Unrealized Potential of Digital Humanities.” In <i>Debates in the Digital Humanities</i>, edited by Matthew K. Gold and Lauren Klein. Minneapolis: University Of Minnesota Press, 2016.</li> </ul>	RDPs Lab: Tool/Project review
<b>Digital Humanities Infrastructures</b>		
<b>10/11</b>		<b>Workshop Proposal Due</b>
<b>Week 6 (10/14)</b>	<b>Project Development</b>	
	<ul style="list-style-type: none"> <li>• Muñoz, Trevor. “Digital Humanities in the Library Isn’t a Service,” blog post, August 19, 2012.</li> <li>• Williford, Christa and Charles Henry. <i>One Culture. Computationally Intensive Research in the Humanities and Social Sciences: A Report on the Experiences of First Respondents to the Digging Into Data Challenge</i>. Council on Library and Information Resources, June 2012.</li> </ul>	DPs Lab: Final project

<b>Week 7 (10/21)</b>	<b>Data management</b>	
	<ul style="list-style-type: none"> <li>Christen, Kim. "Does Information Really Want to be Free? Indigenous Knowledge Systems and the Question of Openness." <i>International Journal of Communication</i> 6 (2012), 2870–2893.</li> <li>Hooland, Seth van, and Ruben Verborgh. [Chp1-2]. <i>Linked Data for Libraries, Archives and Museums: How to Clean, Link and Publish Your Metadata</i>, 2015.</li> <li>Liu, Alan. "Transcendental Data: Toward a Cultural History and Aesthetics of the New Encoded Discourse." <i>Critical Inquiry</i> 31.1 (2004): 49–84.</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Posner, M. "Humanities Data: A Necessary Contradiction" Miriam Posner's Blog. 25 June 2015.</li> <li>Unsworth, John. "Knowledge Representation in Humanities Computing."</li> </ul>	DPs Lab: OpenRefine
<b>Week 8 (10/28)</b>	<b>Platforms, Software, and Formats</b>	
	<ul style="list-style-type: none"> <li>MacArthur, Marit J., Zellou, Georgia, and Miller, Lee. "Beyond Poet Voice: Sampling the (Non-) Performance Styles of 100 American Poets," <i>Journal of Cultural Analytics</i>. April 18, 2018.</li> <li>Manovich, Lev. <i>Software Takes Command</i> ["Introduction"]. New York: Continuum Publishing Corporation, 2013.</li> <li>McPherson, Tara. "Designing for Difference." <i>differences</i> 25.1 (2014): 177–188.</li> <li>Sayers, Jeter. "Minimal Definitions." GoDH. 02 October 2016.</li> <li>Sterne, J. "The MP3 as Cultural Artifact," <i>New Media and Society</i> 8:5 (November 2006): 825-842.</li> </ul>	DPs Lab #1 Gentle and Drift
<b>Methods</b>		
<b>Week 9 (11/4)</b>	<b>Feature Selection</b>	
	<ul style="list-style-type: none"> <li>Clement, T. and McLaughlin, S. "Measured Applause: Toward a Cultural Analysis of Audio Collections." <i>Cultural Analytics</i>, vol. 1, no. 1, 2016.</li> <li>Taylor Arnold, Lauren Tilton, and Annie Berke, "Visual Style in Two Network Era Sitcoms," <i>Journal of Cultural Analytics</i>. July 19, 2019.</li> <li>Witmore, Michael. "Latour, the Digital Humanities, and the Divided Kingdom of Knowledge." <i>New Literary History</i> 47 (2): 353–75.</li> </ul>	DP Lab #2 Distant Viewer
<b>Week 10 (11/11)</b>	<b>Analysis and Visualization</b>	
	<ul style="list-style-type: none"> <li>Drucker, Johanna. "Humanities Approaches to Graphical Display." <i>DHQ</i> 5:1 (Winter 2011).</li> <li>Eastwood, J. and Hinton, E. "How does 'Hamilton,' the non stop, hip-hop Broadway sensation tap rap's master rhymes to blur musical lines?" <i>Wall Street Journal</i>. 6 June 2016.</li> <li>Manovich, Lev. "What is visualization?" <i>Visual Studies</i>, 26.1 (2011): 36-49.</li> <li>Meier, Allison. "W. E. B. Du Bois's Modernist Data Visualizations of Black Life." <i>Hyperallergic</i>. N.p., 4 July 2016. Web. 15 Aug. 2016.</li> <li>Wu, Shirley. "An Interactive Visualization of Every Line in Hamilton," n.d.</li> </ul> <p><b>Optional:</b></p> <ul style="list-style-type: none"> <li>Lain. "Heavy Metal and Natural Language Processing - Part 1," April 20, 2016.</li> <li>Manovich, Lev. "Cultural Analytics" Software Studies Initiative.</li> <li>Moretti, F. <i>Graphs, Maps, Trees</i> (Verso, 2005), pp. 1-33, 91-92.</li> <li>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.</li> <li>Mauch, Matthias et al. "The Evolution of Popular Music: USA 1960–2010." <i>Royal Society Open Science</i> 2.5 (2015): 150081.</li> </ul>	DP Lab #3 ImagePlot
<b>Week 11 (11/18)</b>	<b>Topic Modeling</b>	
	<ul style="list-style-type: none"> <li>Binder, Jeffrey M. "Alien Reading: Text Mining, Language Standardization, and the Humanities." In <i>Debates in the Digital Humanities</i>, edited by Matthew K. Gold and Lauren Klein. Minneapolis: University Of Minnesota Press, 2016.</li> <li>Burton, Matt. "The Joy of Topic Modeling." <i>McBurton.net</i>. May 21, 2013.</li> <li>Jockers, Matthew. "The LDA Buffet Is Now Open; Or, Latent Dirichlet Allocation for English Majors." September 29, 2011. Accessed July 30, 2014.</li> <li>Rhody, L. "Topic Modelling and Figurative Language." <i>Journal of Digital Humanities</i>. Vol. 2, no. 1, Winter 2012. Web. 30 July 2014.</li> </ul> <p><b>Optional:</b></p>	DP Lab #4 Mallet

<ul style="list-style-type: none"> <li>• Blei, David M. "Topic Modeling and Digital Humanities." <i>Journal of Digital Humanities</i>. N.p., 8 Apr. 2013. Web. 30 July 2014.</li> <li>• Jockers, Matthew L. <i>Macroanalysis: Digital Methods and Literary History</i>. Urbana: University of Illinois Press, 2013. [Chap. 8: "Theme"]</li> <li>• Underwood, Ted. "Topic Modeling Made Just Simple Enough." <i>The Stone and the Shell</i>. April 7, 2012.</li> <li>• Underwood, Ted. "What Kinds of 'Topics' Does Topic Modeling Actually Produce?" <i>The Stone and the Shell</i>. April 1, 2012.</li> </ul>		
<b>11/18</b>	<b>ACLS Environmental Scan Due</b>	
<b>Week 12 (11/25)</b>	<b>Spatial Humanities</b>	
<ul style="list-style-type: none"> <li>• Bauch, Nicholas. "Introduction", in <i>Enchanting the Desert: A Pattern Language for the Production of Space</i>. (Stanford: Stanford University Press, 2016).</li> <li>• Blevins, Cameron. <i>Mining and Mapping the Production of Space: A View of the World from Houston</i>.</li> <li>• Blevins, Cameron. 2014. "Space, Nation, and the Triumph of Region: A View of the World from Houston." <i>Journal of American History</i> 101 (1): 122–47.</li> <li>• Knowles, Anne Kelly, and Amy Hillier, eds. <i>Placing History: How Maps, Spatial Data, and GIS Are Changing Historical Scholarship</i>. 1st ed. Redlands, Calif: ESRI Press, 2008.</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Bodenhamer, D.J., J. Corrigan, and T.M. Harris, eds. <i>The spatial humanities: GIS and the future of humanities scholarship</i>. Spatial humanities. Bloomington: Indiana University Press. [Chapters 1 and 2], 2010.</li> <li>• Borges, Jorge Luis. "On Exactitude in Science"</li> <li>• Elliott, T., and S. Gillies. 2009. "Digital Geography and Classics." <i>Digital Humanities Quarterly</i> 3.1.</li> <li>• Jason Farman, "Mapping the Digital Empire," <i>New Media and Society</i> 12 (2010), 869-888.</li> <li>• Grossner, K., and E. Meeks. 2014. "Topotime: representing historical temporality." In <i>Proceedings of the Digital Humanities 2014 Conference</i>. Lausanne.</li> <li>• Jo Guldi's guide to spatial humanities at the Scholar's Lab.</li> <li>• Interview with Anne Knowles. <i>Journal of Empire Studies</i>. 20 Sept. 2013.</li> <li>• Grossner, K., and E. Meeks. "Topotime: representing historical temporality." In <i>Proceedings of the Digital Humanities 2014 Conference</i>. Lausanne.</li> <li>• Watson, Helen. Yolngu community at Yirrkala. "Maps are Territories."</li> </ul>		Lab #5 QCIS
<b>Week 13 (12/2)</b>	<b>Social Network Analysis</b>	
<ul style="list-style-type: none"> <li>• Arriaga, E., Sancho Caparrini, F., Suárez, J. "Modeling Afro-Latin American Artistic Representations in Topic Maps: Cuba's Prominence in Latin American Discourse" <i>Digital Humanities Quarterly</i>, vol. 7, no. 1, 201.</li> <li>• Moretti, Franco. "Network Theory, Plot Analysis," <i>Stanford Literary Lab Pamphlet #2</i> (2011).</li> <li>• Weingart, Scott B. "Demystifying Networks, Parts I &amp; II." <i>Journal of Digital Humanities</i>. N.p., 15 Mar. 2012. Web. 30 July 2014.</li> <li>• Zer-Aviv, Mushon. "If everything is a network, nothing is a network." <i>Visualizing Information for Advocacy</i>. 8 January 2016.</li> </ul> <p><b>Optional:</b></p> <ul style="list-style-type: none"> <li>• Borgatti, Stephen P. et al. "Network Analysis in the Social Sciences." <i>Science</i> 323.5916 (2009): 892–895.</li> <li>• 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]</li> <li>• 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.</li> </ul>		DP Lab #6 Gephi
<b>12/2</b>	<b>DH SUP Enhancing the Humanities Due</b>	
<b>Week 14 (12/9)</b>	<b>Final Presentations</b>	
<b>12/16</b>	Final Paper	


## V. Course Requirements

### **Class attendance and participation (10%)**

1. Class attendance is required. One unexcused absence is granted, but all other 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 the student's control) with proper documentation and timely notification (prior to class for non-emergencies). Excessive tardiness may be considered an unexcused absence. Two unexcused absences will cost two percentage points. More than two unexcused absences may result in a dropped letter grade.
2. Class participation is not merely attendance, but reflects the student's overall contributions to the collaborative learning environment, based on the quantity and quality of their interactions with fellow classmates, the instructor, and in the online discussions.
3. Religious Holy Days: By UT Austin policy, students must notify the instructor of pending absences at least fourteen days prior to the date of observance of a religious holy day. Students who must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, will be given an opportunity to complete the missed work within a reasonable time after the absence.

### **Discussion (25%)**

**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 either be available online or posted on Canvas, so there are no books to buy or papers to acquire for the class.

Over the course of the semester, students are ***required to post 10 discussion posts in total, but in the first weeks of the semester, discussion posts are required of all students.*** Posts are due in Canvas by midnight the last business day before class meets and should begin as a question or questions that reflect a careful reading of the material for that week and seek to stimulate thoughtful class discussion. Students will post a thoughtful response to his or her own discussion questions. ***Responses should touch on a majority of the readings for full credit.*** The length of the post depends on how long it takes the student to generate a response that takes all the readings into account.

### **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 data. Ultimately, the students will produce a proposal to run a workshop. There will be three assignments (each is 1-2 pages):

1. Workshop Proposal (10%)
2. Workshop Plan (7.5%)
3. Workshop (7.5%)

### **Final Project (40%)**

**Goal:** Students will demonstrate their understanding of Digital Humanities research questions, methods, and infrastructure by writing an American Council of Learned Societies grant proposal. The final prospectus is broken down into four assignments to help develop a more rigorous proposal.

1. Beginning Environmental Scan (10%)
2. Enhancing the Humanities (5%)
3. Final presentation (5%)
4. Final proposal (20%)

## VI. Grading Procedures

### **Grade calculations**

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

### **Late Assignment Policy**

All assignments are due according to the due dates and times on Canvas. 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 an assignment is turned in (without prior authorization or extreme emergency circumstances) even one minute late, an automatic deduction of 10% prior to grading of the assignment will occur; if five days late, even an otherwise perfect assignment will only receive half-credit; and if ten days late, 5h3 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 for some assignments.

## **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](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.