**Course Syllabus INF 392L and350G**

**INTRODUCTION TO AUDIO PRESERVATION AND REFORMATTING**

**The University of Texas at Austin**

**School of Information**

**Fall 2019**

**Instructor**: Sarah Cunningham

Office: School of Information 5th floor and LBJ Presidential Library

Office Hours: by appointment (512) 721-0156

392L Unique number: 27140

350G Unique number 27690

Course Time: Tuesdays 6:00 – 9:00 Classroom: UTA 1.502

Instructor email: [shcunningham1@utexas.edu](mailto:shcunningham1@utexas.edu)

Lab hours: Will be scheduled during the semester and by appointment

**Description**: An introduction to the preservation of audio through:

- A chronological examination of the development and history of recording

- A study of issues in the care and preservation of recordings

- The economics of in-house vs. "outsourced" audio reformatting

- “Hands-on” projects to create digital surrogates

**Objectives**: This class will introduce students to the preservation of sound recordings. Students will gain an understanding of:

- The various types of sound recordings and formats

- Current best practices and methods for preserving recordings

- The professional communities and organizations involved with the preservation of sound

- Methods to predict the future of the field

**Prerequisites** – None

**Class participation**: Students are required to complete the assigned readings, participate in class discussions and activities each week. Each student will be responsible for leading two class discussions during the semester. The participation points will be awarded per class period @ 2 points per class period.

**Class website:**

This course has a Canvas page. It can be accessed at. [courses.utexas.edu](http://courses.utexas.edu/)

**Required Online Texts:**

**NOTE: all readings are available online or through the canvas class page or via other Internet resources.**

Brylawski, Sam. (2015) ARSC Guide to Audio Preservation. Council on Library and Information Resources. <http://www.clir.org/pubs/reports/pub164/pub164.pdf>

Gutthrie, Norie and Scott Carlson. (2018) Music Preservation and Archiving Today. New York: Rowman & Littlefield. (reading is located on the canvas page)

Casey, Mike and Bruce Gordon. (2007)  “Sound Directions: Best Practices for Audio Preservation.” In Sound Directions: Digital Preservation and Access for Global Audio Heritage. Bloomington, IN: Indiana University, 2007.<http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd_bp_07.pdf>

International Association of Sound and Audiovisual Archives. (2009) IASA-TC04 guidelines on the production and preservation of digital audio objects: Standards, recommended practices, and strategies. Second Edition. Auckland Park, South Africa: International Association of Sound and Audiovisual Archives, Technical Committee. <http://www.iasa-web.org/tc04/audio-preservation>

**Deadlines** – All students are expected to turn assignments in at the beginning of the class period of the day that it is due. If a student must miss a class, the assignment must be sent via e-mail to me 1 hour before the class begins.

**A letter grade will be deducted for each day an assignment is late.**

**Papers**

**Papers will be graded on: Research, Content, Writing and Presentation**

Students that need assistance with writing may visit the **Sanger Learning Center** for feedback, tips to improve writing skills and sessions with a writing tutor:

<http://www.utexas.edu/ugs/slc/grad>

A Plus/Minus Grading system for graduate students taking graduate courses will be used as outlined: <http://www.utexas.edu/ogs/student_services/academic_policies/plus_minus.html>

**September 3, 2019**

Cunningham, Sarah (2009) Audio Preservation Bibliography. National Recording Preservation Board of the Library of Congress.

[http://www.loc.gov/programs/national-recording-preservation-board/resources/audio-preservation-bibliography/ (Links to an external site.)Links to an external site.](http://www.loc.gov/programs/national-recording-preservation-board/resources/audio-preservation-bibliography/)

**September 10, 2019**

Peoples, Curtis and Marsha Maguire. “Preserving Audio.” ARSC Guide to Audio Preservation. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR 2015. Page 1 - 13.

[http://www.clir.org/pubs/reports/pub164/pub164.pdf (Links to an external site.)Links to an external site.](http://www.clir.org/pubs/reports/pub164/pub164.pdf)

Ross, Alex. (2005) The Record Effect: How technology has transformed the sound of music. The New Yorker.

[http://www.newyorker.com/magazine/2005/06/06/the-record-effect (Links to an external site.)Links to an external site.](http://www.newyorker.com/magazine/2005/06/06/the-record-effect)

National Recording Preservation Board (2010) The State of Recorded Sound Preservation in the United States: National Legacy at Risk in the Digital Age Chapter 1, pages 9 - 65.

[http://www.clir.org/pubs/reports/pub148/pub148.pdf (Links to an external site.)Links to an external site.](http://www.clir.org/pubs/reports/pub148/pub148.pdf)

**Further Reading:**

Brylawski, Sam. (2003) Proceedings from Sound Savings: Preserving Audio Collections: Review of Audio Collection Preservation Trends and Challenges. Austin, TX.

This article is in the "files" section on Canvas:

[https://utexas.instructure.com$CANVAS\_COURSE\_REFERENCE$/files?preview=396704](https://utexas.instructure.com/courses/1216900/files?preview=44189812)   
or can be found here: [http://www.arl.org/preserv/sound\_savings\_proceedings/ (Links to an external site.)Links to an external site.](http://www.arl.org/preserv/sound_savings_proceedings/)

Hill, Elizabeth. (2012) The Preservation of Sound Recordings. Music Reference Services Quarterly. Volume 15, Issue 2.

[https://utexas.instructure.com](https://utexas.instructure.com/courses/1216900/files/?preview=44189814)[$CANVAS\_COURSE\_REFERENCE$](https://utexas.instructure.com/courses/1216900/files?preview=44189812)[/files/?preview=44189814](https://utexas.instructure.com/courses/1216900/files/?preview=44189814)

**September 17 - History of Audio**

[Class Presentations (Format)](https://utexas.instructure.com/courses/1256212/assignments/4703595)

Audio Format Presentation Due:

[https://utexas.instructure.com$CANVAS\_OBJECT\_REFERENCE$/assignments/iae55d255b3893560cb69c63742c17f68](https://utexas.instructure.com/courses/1256212/assignments/4703595)

Behl, Harrison.  “Audio Formats: Characteristics and Deterioration.” ARSC Guide to Audio Preservation. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR 2015. Page 14 - 36.

[http://www.clir.org/pubs/reports/pub164/pub164.pdf (Links to an external site.)Links to an external site.](http://www.clir.org/pubs/reports/pub164/pub164.pdf)

Sterne, Jonathan. (2003) The Audible Past: Cultural origins of sound reproduction. Durham: Duke University Press. “Hello” and Chapter 1. (pp 1 – 87)

Akiyamam Mitchell and Sterne, Jonathan. “The Recording that Never Wanted to be Heard and Other Stories of Sonification,” The Handbook of Sound Studies, eds. Karin Bijsterveld and Trevor Pinch. New York: Oxford University Press (2011). Pages 544 – 560

In the “files” section on Canvas here: [https://utexas.instructure.com/files?preview=44189803](https://utexas.instructure.com/courses/1231822/files?preview=44189803)

**Further Reading:**

Morton, David. (2004) Sound recording: The life story of a technology. Westport, CT: Greenwood Press. Chapters 1 – 6.

Milner, Greg (2009) Perfecting Sound Forever: An Aural History of Recorded Music. Faber and Faber, Inc. New York. Chapter 3 and 4.

In the “files” section on Canvas here: [https://utexas.instructure.com](https://utexas.instructure.com/courses/1231822/files?preview=44189872)[$CANVAS\_COURSE\_REFERENCE$](https://utexas.instructure.com/courses/1231822/files?preview=44189812)[/files?preview=44189872](https://utexas.instructure.com/courses/1231822/files?preview=44189872)

Wurtzler, Steve J. (2007) Electric sounds: Technological change and the rise of corporate mass media. New York: Columbia University Press. 1-69 and 121-168.

In the “files” section on Canvas here: [https://utexas.instructure.com](https://utexas.instructure.com/courses/1231822/files?preview=44189800)[$CANVAS\_COURSE\_REFERENCE$](https://utexas.instructure.com/courses/1231822/files?preview=44189812)[/files?preview=44189800](https://utexas.instructure.com/courses/1231822/files?preview=44189800)

Sterne (Chapter 2)

Morton (Chapters 7-10)

**September 24, 2019 –**

Tovell, A. (2018). 2018 AES International Conference on Audio Archiving, Preservation and Restoration. *2018 AES International Conference on Audio Archiving, Preservation and Restoration*, 1–10. doi: 10.17743/aesconf.2018.

(in the files section on Canvas)

Storm, W. (2018). Sound archive principles within an interdisciplinary sciences-based initiative. *Journal of New Music Research*, *47*(4), 278–284. doi: 10.1080/09298215.2018.1493131

(in the files section on Canvas)

Sterne, J. (2009). The Preservation Paradox in Digital Audio. InT. Pinch & K. Bijsterveld (Eds.), The Oxford Handbook of Sound Studies (pp. 224–248). Oxford: Amsterdam University Press. 2009.

(in the files section on Canvas)

Millar, Laura. Arranging and Describing Archives. In Archives: Principles and Practices, 145-178. New York: Neal-Schuman, 2010.

(in the files section on canvas)

**Further Reading:**

Milner, Greg (2009) Perfecting Sound Forever: An Aural History of Recorded Music. Faber and Faber, Inc. New York. Chapter 3 and 4.

In the “files” section on Canvas here: [https://utexas.instructure.com](https://utexas.instructure.com/courses/1256212/files?preview=44189872)[$CANVAS\_COURSE\_REFERENCE$](https://utexas.instructure.com/courses/1256212/files?preview=44189812)[/files?preview=44189872](https://utexas.instructure.com/courses/1256212/files?preview=44189872)

Wurtzler, Steve J. (2007) Electric sounds: Technological change and the rise of corporate mass media. New York: Columbia University Press. 1-69 and 121-168.

In the “files” section on Canvas here: [https://utexas.instructure.com](https://utexas.instructure.com/courses/1256212/files?preview=44189800)[$CANVAS\_COURSE\_REFERENCE$](https://utexas.instructure.com/courses/1256212/files?preview=44189812)[/files?preview=44189800](https://utexas.instructure.com/courses/1256212/files?preview=44189800)

Sterne (Chapter 2)

Morton (Chapters 7-10)

**October 1, 2019**

**Justin Kovar will go over the hands-on project of collection materials from the Briscoe Center**

**Sarah is speaking at the IASA conference in Hilversum, Netherlands today.   We will try to have a video feed.**

 Casey, Mike & Gordon, Bruce. (2007) Sound directions: Best practices for audio preservation.

[http://dlib.indiana.edu/projects/sounddirections/papersPresent/index.shtml (Links to an external site.)Links to an external site.](http://dlib.indiana.edu/projects/sounddirections/papersPresent/index.shtml)   
About Sound Directions: [http://dlib.indiana.edu/projects/sounddirections/ (Links to an external site.)Links to an external site.](http://dlib.indiana.edu/projects/sounddirections/)

The Producer’s and Engineer’s Wing: Delivery Recommendations for Master Recording [$CANVAS\_COURSE\_REFERENCE$/files?preview=46063405](https://utexas.instructure.com/courses/1256212/files?preview=46063405)

More Guidelines: [https://www.grammy.org/recording-academy/producers-and-engineers/guidelines (Links to an external site.)](https://www.grammy.org/recording-academy/producers-and-engineers/guidelines)

Harvey, Ross and Martha Mahard. (2014) The Preservation Management Handbook: A 21st Century Guide for Libraries, Archives and Museums. Chapter 10.

Available as an e-book from the UT Libraries. [http://utxa.eblib.com.ezproxy.lib.utexas.edu/patron/FullRecord.aspx?p=1674230&echo=1&userid=ZW8c0wscJi4%3d&tstamp=1408640790&id=E4972495511774CB0E5175FB2BB26B6FB435D1F9 (Links to an external site.)Links to an external site.](http://utxa.eblib.com.ezproxy.lib.utexas.edu/patron/FullRecord.aspx?p=1674230&echo=1&userid=ZW8c0wscJi4%3d&tstamp=1408640790&id=E4972495511774CB0E5175FB2BB26B6FB435D1F9)

Thompson, Jessica (2018) Mastering the Sonics of Historic Recording Media. Music Preservation and Archiving Today. Pages 75 – 87.

In the file section on Canvas

**Further reading**

Sterne (Chapter 3)

Morton (Chapters 11 – 17

**October 8, 2019 – Best Practices for Audio Preservation**

Chase, Will.  “Preservation Reformatting.” ARSC Guide to Audio Preservation.2015..  Ed. Samuel Brylawski, Maya Lerman, Smith, Robin Pike. CLiR 2015. Pages 110 - 126.

[http://www.clir.org/pubs/reports/pub164/pub164.pdf (Links to an external site.)Links to an external site.](http://www.clir.org/pubs/reports/pub164/pub164.pdf)

International Association of Sound and Audiovisual Archives. (2009) IASA-TC04 guidelines on the production and preservation of digital audio objects: Standards, recommended practices, and strategies. Second Edition. Auckland Park, South Africa: International Association of Sound and Audiovisual Archives, Technical Committee.

[http://www.iasa-web.org/tc04/audio-preservation (Links to an external site.)Links to an external site.](http://www.iasa-web.org/tc04/audio-preservation)

The Producer’s and Engineer’s Wing: Delivery Recommendations for Master Recording

The pdf can be found in the "files" section.  It is titles "Session sheet"

[Session Sheet](https://utexas.instructure.com/courses/1231822/files?preview=44908207)

**October 15, 2019 Preservation Policies**

Nelson-Strauss, Brenda. (1991) Preservation policies and priorities for recorded sound collections. Notes: Quarterly Journal of the Music Library Association, 48(2), 425-436.

To retrieve this article, go to JSTOR from the UT Libraries homepage (click on Databases and Indexes and choose “J”) then search for article.

Frost, Hannah. (2003) Proceedings from Sound Savings: Preserving Audio Collections: Surveying Sound Recording Collections. Austin, TX.

[http://www.arl.org/storage/documents/publications/sound-savings.pdf (Links to an external site.)Links to an external site.](http://www.arl.org/storage/documents/publications/sound-savings.pdf)

Danielson, Virginia, Cohen, Elizabeth, & Seeger, Anthony. (2001) Folk heritage collections in crisis. (CLIR Publication No 96) Washington DC: Library of Congress.

[http://www.clir.org/pubs/reports/pub96/contents.html (Links to an external site.)Links to an external site.](http://www.clir.org/pubs/reports/pub96/contents.html)

Lerman, Maya. “Appraisals and Priorities.” ARSC Guide to Audio Preservation. 22015. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR 2015, pages 37-50.

[http://www.clir.org/pubs/reports/pub164/pub164.pdf (Links to an external site.)Links to an external site.](http://www.clir.org/pubs/reports/pub164/pub164.pdf)

**October 22, 2019 – Quiz (Readings)**

National Initiative for a Networked Cultural Heritage. (2002) The NINCH guide to good practice in the digital representation and management of cultural heritage materials: Audio/video capture and management.

[http://chnm.gmu.edu/digitalhistory/links/pdf/chapter1/1.17.pdf (Links to an external site.)Links to an external site.](http://chnm.gmu.edu/digitalhistory/links/pdf/chapter1/1.17.pdf)

Rumsey, Francis & McCormick, Tim. (2002) Sound and recording: An introduction. Oxford: Focal. Chapter 1

In the “files” section on Canvas here: [https://utexas.instructure.com$CANVAS\_COURSE\_REFERENCE$/files?preview=44189798](https://utexas.instructure.com/courses/1231822/files?preview=44189798)

Shuker, Roy. Understanding Popular Music Culture. Chapter 2 “Pump Up the Volume.”  Routledge.

[http://utxa.eblib.com/patron/FullRecord.aspx?p=166144 (Links to an external site.)Links to an external site.](http://utxa.eblib.com/patron/FullRecord.aspx?p=166144)

**October 29, 2019**

Arton, Carla. “Care and Maintenance.” ARSC Guide to Audio Preservation. 2015. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR. Pages 52-75.

[http://www.clir.org/pubs/reports/pub164/pub164.pdf (Links to an external site.)Links to an external site.](http://www.clir.org/pubs/reports/pub164/pub164.pdf)

Pickett, A. G. & Lemcoe, M.M. (1959) Preservation and storage of sound recordings. Washington, D.C: Library of Congress.

In “files” on Canvas: [https://utexas.instructure.com$CANVAS\_COURSE\_REFERENCE$/files?preview=44189807](https://utexas.instructure.com/courses/1231822/files?preview=44189807)

Hess, Richard L. (2010) Richard L. Hess’s tape restoration resources.

[http://www.richardhess.com/tape/index.htm (Links to an external site.)Links to an external site.](http://www.richardhess.com/tape/index.htm)

**November 5, 2019 – Audio Technology (Research Paper Outlines Due)**

**Assignment #4 Due:** [Research Paper Outlines](https://utexas.instructure.com/courses/1231822/assignments/4453516)

An Introduction to Music Technology [electronic resource]. Hosken, Dan. Hoboken : Taylor and Francis, 2014.  2nd ed. Electronic Resource page 72 – 99.

[https://ebookcentral-proquest-com.ezproxy.lib.utexas.edu/lib/utxa/reader.action?docID=565439 (Links to an external site.)Links to an external site.](https://ebookcentral-proquest-com.ezproxy.lib.utexas.edu/lib/utxa/reader.action?docID=565439)

Sound Directions

[http://dlib.indiana.edu/projects/sounddirections/papersPresent/index.shtml (Links to an external site.)Links to an external site.](http://dlib.indiana.edu/projects/sounddirections/papersPresent/index.shtml)

**Digital Audio Part 2**

Rumsey & McCormick (Chapter 8)

Can be found in "files" on Canvas here: [https://utexas.instructure.com$CANVAS\_COURSE\_REFERENCE$/files?preview=44189806](https://utexas.instructure.com/courses/1231822/files?preview=44189806)

**November 12, 2019 - Copyright and New Tools for Preservation**

**Assignment #3 Due**: [Cassette Transfer](https://utexas.instructure.com/courses/1231822/assignments/4453517)

Butler, Brandon.  “Audio Preservation: The Legal Context.” ARSC Guide to Audio Preservation. 2015. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR 2015. Pages 152-166.

[http://www.clir.org/pubs/reports/pub164/pub164.pdf (Links to an external site.)Links to an external site.](http://www.clir.org/pubs/reports/pub164/pub164.pdf)

Evans, J., & Hernández Duran, M. (2018). Rights Review for Sound Recordings: Strategies Using Risk and Fair Use Assessments. *The American Archivist*, *81*(2), 323–72.

<https://utexas.instructure.com/courses/1256212/files?preview=50034094>

United States Copyright Office. (2015) Orphan Works and Mass Digitization.

[http://copyright.gov/orphan/reports/orphan-works2015.pdf (Links to an external site.)Links to an external site.](http://copyright.gov/orphan/reports/orphan-works2015.pdf)

**Further Readings:**

Brooks, Tim. Survey of Reissues of U.S. Recordings. Washington, DC: Council on Library and Information Resources and Library of Congress, August 2004.

[http://www.clir.org/pubs/abstract/reports/pub133 (Links to an external site.)Links to an external site.](http://www.clir.org/pubs/abstract/reports/pub133)

Besek, June M. (2005) Copyright issues relevant to digital preservation and dissemination of pre-1972 commercial sound recordings by libraries and archives (CLIR Publication No 135) Washington, DC: Library of Congress.

[https://www.clir.org/wp-content/uploads/sites/6/pub135.pdf (Links to an external site.)Links to an external site.](https://www.clir.org/wp-content/uploads/sites/6/pub135.pdf)

**November 19, 2019 – Research Papers Due and Student Presentations**

Maguire, Marsha. “Description of Audio Recordings.” ARSC Guide to Audio Preservation. 2015. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR. http://www.clir.org/pubs/reports/pub164/pub164.pdf

Otto, Jane J. “A Sound Strategy for Preservation: Adapting Audio Engineering Society Technical Metadata for Use in Multimedia Repositories,” Cataloging & Classification Quarterly 48:5 (2010): 403-422  https://rucore.libraries.rutgers.edu/rutgers-lib/45764/

Seeger, Anthony. (1986). The Role of Sound Archives in Ethnomusicology Today. Ethnomusicology, 30(2), 261-276.

To retrieve this article, go to JSTOR from UT Libraries homepage (click on Databases and Indexes and choose “J”) then search for article.

The following readings are from Archives for the Future: [http://www.seagullindia.com/archive/download.html (Links to an external site.)](http://www.seagullindia.com/archive/download.html)

* Technology for the Future – Dietrich Schuller (Chapter 2)
* Final Workshop Documents (Chapter 17)
* The First Debate: Archivists versus Administrators (Chapter 18)
* Debate Between Performers, Researchers and Archivists (Chapter 19)

Read the Debates carefully – we will have a debate in class based on the roles outlined in the reading for this week.

**November 26 - The Future of Audio Preservation and Review**

The Future of the field

Review for final

Reel to Reel tapes

**December 3, 2019 – Final Exam**

**Policy on Academic Integrity**

Students who violate University rules on academic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on academic dishonesty will be strictly enforced. For further information, please visit the Student Conduct and Academic Integrity website at: http://deanofstudents.utexas.edu/conduct.

**Policy on Academic Dishonesty**

The University of Texas at Austin defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of faculty members.

Students should be aware that all required writing assignments may be submitted to a plagiarism-detection tool such as Turnitin.com. Turnitin is a software resource intended to address plagiarism and improper citation. The software works by cross-referencing submitted materials with an archived database of journals, essay, newspaper articles, books, and other published work. In addition, other methods may be used to determine the originality of the paper. This software is not intended to replace or substitute for the faculty member’s judgement regarding detection of plagiarism.

**Policy on Academic Integrity**

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Students should be aware that all required writing assignments may be submitted to a plagiarism-detection tool such as Turnitin.com. Turnitin is a software resource intended to address plagiarism and improper citation. The software works by cross-referencing submitted materials with an archived database of journals, essay, newspaper articles, books, and other published work. In addition, other methods may be used to determine the originality of the paper. This software is not intended to replace or substitute for the faculty member’s judgement regarding detection of plagiarism.

**University Honor Code**:

http://www.utexas.edu/about-ut/mission-core-purpose-honor-code

By accepting this syllabus and participating in the course, you have agreed to these guidelines and must adhere to them. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University.

For more information on scholastic dishonesty, please visit the Student Judicial Services web site at http://deanofstudents.utexas.edu/sjs/

**Policy on Students with Disabilities**

The University of Texas at Austin provides upon request appropriate accommodation for qualified students with disabilities. Any student with a documented disability (physical or cognitive) who requires academic accommodations should contact the Services for Students with Disabilities area of the Office of the Dean of Students at 471-6259 (voice) or 471-4641 (TTY for users who are deaf or hard of hearing) as soon as possible to request an official letter outlining authorized accommodations.

<http://www.utexas.edu/diversity/ddce/ssd/>

**Religious Holy Days**

Religious holy days sometimes conflict with class and examination schedules. Sections 51.911 and 51.925 of the Texas Education Code address absences by students and instructors for religious holy days. Section 51.911 states that a student shall be excused from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy required students to notify each of their instructors as far in advance of the absence as possible so that arrangements can be made.

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, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

Quiz on Readings                         15%

Research paper outline:                10%

Research paper:                           25%

Class participation:                       25%

Final exam                                   25%