INF 383H Introduction to Digital Humanities
(cross listed as INF350E, AMS391, E388M, HIS381)

Fall 2016
UTA 1.210A
Tuesdays, 3 – 6 pm

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

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

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
- 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. 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

- All 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 (8/30)	**Introduction: Oh, the (digital) Humanities**	
• Davidson, Cathy and David Theo Goldberg. "A Manifesto for the Humanities in a Technological Age." Chronicle of Higher Education, February 13, 2004. • Edwards, Paul. N. "How to Read a Book." • Hayles, N. Katherine. *How We Think: Digital Media and Contemporary Technogenesis*. Chicago ; London: University Of Chicago Press, 2012. [Chapter 2] **Optional:** • Hindley, Meredith. "The Rise of the Machines." *National Endowment for the Humanities*. July/August 2013. • Kirschenbaum, M. "What is 'Digital Humanities,' and Why Are They Saying Such Terrible Things about It?" *differences* 25.1 (2014): 46-63. Duke University Press. • Bowles, E. A. "The Role of the Computer in Humanistic Scholarship," AFIPS, pp.269, 1965 Proceedings of the Fall Joint Computer Conference, 1965. • Busa, Roberto. 1980. "The Annals of Humanities Computing: The Index Thomisticus." Computers and the Humanities 14 (1980): 83-90. • Senchyne, Jonathon. "Between Knowledge and Metaknowledge: Shifting Disciplinary Borders in Digital Humanities and Library and Information Studies." In *Debates in the Digital Humanities*, edited by Matthew K. Gold and Lauren Klein. Minneapolis: University Of Minnesota Press, 2016. • Selfe, Cynthia. "Computers in English Departments: the Rhetoric of Technopower." *ADE Bulletin*. 90 (1988): 63-67. • Wright, Alex. "The Web that Wasn't." In *Glut: Mastering Information Through The Ages*. Washington, D.C.: Joseph Henry Press, 2007.	
	DH Epistemologies	
Week 2 (9/6)	**Theory**	
• Liu, Alan. "Drafts for Against the Cultural Singularity" Alan Liu. 2 May 2016. • Drucker, Johanna. "Humanistic Theory and Digital Scholarship." In *Debates in the Digital Humanities*, edited by Matthew K. Gold. Minneapolis: University Of Minnesota Press, 2012. • Flanders, Julia. "The Productive Unease of 21st-century Digital Scholarship." Digital Humanities	Discussion Questions (DQs)

Quarterly 3:3 (2009). Accessed August 31, 2011. • Posner, Miriam. "What's Next: The Radical, Unrealized Potential of Digital Humanities." In *Debates in the Digital Humanities*, edited by Matthew K. Gold and Lauren Klein. Minneapolis: University Of Minnesota Press, 2016. • Ramsay, Steve and Rockwell, Geoffrey. "Developing Things: Notes toward an Epistemology of Building in the Digital Humanities." In *Debates in the Digital Humanities*, edited by Matthew K. Gold. Minneapolis: University Of Minnesota Press, 2012. Optional: • Hall, Gary. "Toward a Postdigital Humanities: Cultural Analytics and the Computational Turn to Data-Driven Scholarship." *American Literature* 85.4 (2013): 781–809. • Liu. Alan. "Where is Cultural Criticism in the Digital Humanities?" In Debates in the Digital Humanities, edited by Matthew K. Gold. Minneapolis: University Of Minnesota Press, 2012.	
Week 3 (9/13) **Modeling**	
• Hooland, Seth van, and Ruben Verborgh. [Chp1-2]. *Linked Data for Libraries, Archives and Museums: How to Clean, Link and Publish Your Metadata*, 2015. • McCarty, Willard. "Modeling: A Study in Words and Meanings." In *Companion to Digital Humanities*, edited by Ray Siemens, John Unsworth, and Susan Schreibman. Oxford: Blackwell Publishing, December, 2004. • Posner, M. "Humanities Data: A Necessary Contradiction" Miriam Posner's Blog. 25 June 2015. • Sterne, Jonathan, and Tara Rodgers. "The Poetics of Signal Processing." *differences* 22.2-3 (2011): 31–53. Optional • Unsworth, John. "Knowledge Representation in Humanities Computing." • Liu, Alan. "Transcendental Data: Toward a Cultural History and Aesthetics of the New Encoded Discourse." *Critical Inquiry* 31.1 (2004): 49–84.	DQs CAP Lab: Preparing the Workshop Data
Week 4 (9/20) **Making Meaning**	
• Liu, Alan. "The Meaning of the Digital Humanities." *PMLA* 128.2 (2013): 409–423. • Lothian, Alexis, and Amanda Phillips. "Can Digital Humanities Mean Transformative Critique?" Journal of E-Media Studies 3 no. 1 (2013). • McPherson, Tara. "Why is Digital Humanities so white?" In *Debates in the Digital Humanities*, edited by Matthew K. Gold. Minneapolis: University Of Minnesota Press, 2012. • Hayles, N. Katherine. *How We Think: Digital Media and Contemporary Technogenesis*. Chicago ; London: University Of Chicago Press, 2012. [Chapter 3] Optional: • Ramsay, Stephen. "An Algorithmic Criticism." Reading Machines: Toward an Algorithmic Criticism. Champaign, IL: University of Illinois Press, 2011. • Jockers, Matthew. [Chap. 4: "Macroanalysis".] *Macroanalysis: Digital Methods and Literary History*. Urbana: University of Illinois Press, 2013.	DQs CAP Lab: Preparing the Workshop Lesson
Digital Humanities Infrastructures	
Week 5 (9/27) **Project Development**	
• DH Start-UP Guidelines • DHCommons Journal Issue 1 [Pick 2 of 4, look at project, read Project Statements and 2 Reviews] 1. Can 20 Million+ documents change the First World War? 2. CEDAR: Linked Open Census Data 3. Collaborative Text Annotation Meets Machine Learning: heureCLÉA, a Digital Heuristic of Narrative 4. The Dutch Ships and Sailors Project • DH Start-UP Sample Grant Narratives [Pick 1 of 3] 1. University of California, Santa Cruz, Preserving Cultural Software Objects and their Development Histories, Level I Grant (PDF)	DQs CAP Lab: SUP

2. University of Pittsburgh, Work Toward the Creation of a World Historical Gazetteer, Level I Grant (PDF) 3. Creighton University, The Potential of Digital Archaeology, Level I Grant (PDF) Optional: • Pitti, Daniel V. Designing Sustainable Projects and Publications. In Schreibman, Susan, Ray Siemens, and John Unsworth. Companion to Digital Humanities (Blackwell Companions to Literature and Culture). Hardcover. Oxford: Blackwell Publishing Professional, 2004. • http://devdh.org/		
9/30	**Workshop Proposal Due**	
Week 6 (10/4)	**Platforms**	
• Manovich, Lev. *Software Takes Command* ["Introduction"]. New York: Continuum Publishing Corporation, 2013. • McPherson, Tara. "Designing for Difference." *differences* 25.1 (2014): 177–188. • Unsworth, John. "Scholarly Primitives: what methods do humanities researchers have in common, and how might our tools reflect this?" Optional • Kim, David. "'Data-izing' the Images: Process and Prototype," part of Performing Archive: Curtis + the Vanishing Race, by Jacqueline Wernimont, Beatrice Schuster, Amy Borsuk, David J. Kim, Heather Blackmore, and Ulia Gusart (Popova). • Anderson, Steve. "Chaos and Control." *American Literature* 85.4 (2013): 815–816. Or • Marez, Curtis. "Cesar Chavez's Video Collection." *American Literature* 85.4 (2013): 811–811.		DQs CAP Lab: Scalar, Mukurtu, Omeka, part 1
Methods		
Week 7 (10/11)	**Analysis and Visualization**	
• Eastwood, J. and Hinton, E. "How does 'Hamilton,' the non stop, hip-hop Broadway sensation tap rap's master rhymes to blur musical lines?" Wall Street Journal. 6 June 2016. • Klein, Lauren F. "The Image of Absence: Archival Silence, Data Visualization, and James Hemings." *American Literature* 85.4 (2013): 661–688. • Manovich, Lev. 'What is visualization?' *Visual Studies*, 26.1 (2011): 36-49. • Sinclair, Stéfan, Stan Ruecker, and Milena Radzikowska. "Information Visualization for Humanities Scholars." *Literary Studies in the Digital Age*. Ed. Kenneth M. Price and Ray Siemens. Modern Language Association of America, 2013. *CrossRef*. Web. 30 July 2014. Optional: • Meier, Allison. "W. E. B. Du Bois's Modernist Data Visualizations of Black Life." *Hyperallergic*. N.p., 4 July 2016. Web. 15 Aug. 2016. • Manovich, Lev. "Cultural Analytics" Software Studies Initiative. http://lab.softwarestudies.com/p/cultural-analytics.html • Moretti, F. Graphs, Maps, Trees (Verso, 2005), pp. 1-33, 91-92. • Mauch, Matthias et al. "The Evolution of Popular Music: USA 1960–2010." *Royal Society Open Science* 2.5 (2015): 150081. • http://www.degeneratestate.org/posts/2016/Apr/20/heavy-metal-and-natural-language-processing-part-1/		DQs CAP Lab: Scalar, Mukurtu, Omeka, part 2
10/14	**DH SUP Abstract Due**	
Week 8 (10/18)	**Topic Modeling I**	
• Blei, David M. "Topic Modeling and Digital Humanities." *Journal of Digital Humanities*. 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. Optional: • Underwood, Ted. "Topic Modeling Made Just Simple Enough." *The Stone and the Shell*. April 7,		DQs CAP Lab: Mallet

2012. • Underwood, Ted. "What Kinds of 'Topics' Does Topic Modeling Actually Produce?" *The Stone and the Shell*. April 1, 2012. • Jockers, Matthew L. *Macroanalysis: Digital Methods and Literary History*. Urbana: University of Illinois Press, 2013. [Chap. 8: "Theme"]	
Week 9 (10/25) **Spatial Humanities**	
• Bauch, Nicholas. "Introduction", in Enchanting the Desert: A Pattern Language for the Production of Space. (Stanford: Stanford University Press, 2016). • Knowles, Anne Kelly, and Amy Hillier, eds. *Placing* History*: How Maps, Spatial Data, and GIS Are Changing Historical Scholarship*. 1st ed. Redlands, Calif: ESRI Press, 2008. • Jason Farman, "Mapping the Digital Empire," New Media and Society 12 (2010), 869-888. Optional • Bodenhamer, D.J., J. Corrigan, and T.M. Harris, eds. The spatial humanities: GIS and the future of humanities scholarship. Spatial humanities. Bloomington: Indiana University Press. [Chapters 1 and 2], 2010. • Elliott, T., and S. Gillies. 2009. "Digital Geography and Classics." *Digital Humanities Quarterly* 3.1. • Grossner, K., and E. Meeks. 2014. "Topotime: representing historical temporality." In Proceedings of the Digital Humanities 2014 Conference. Lausanne. • Jo Guldi's guide to spatial humanities at the Scholar's Lab. • Interview with Anne Knowles. Journal of Empire Studies. 20 Sept. 2013. • Grossner, K., and E. Meeks. "Topotime: representing historical temporality." In Proceedings of the Digital Humanities 2014 Conference. Lausanne.	DQs CAP Lab: Google Fusion Tables Or CartoDB
Week 10 (11/1) **Analysis and Visualization II**	
• Binder, Jeffrey M. "Alien Reading: Text Mining, Language Standardization, and the Humanities." In *Debates in the Digital Humanities*, edited by Matthew K. Gold and Lauren Klein. Minneapolis: University Of Minnesota Press, 2016. • Black, Michael L. "A Textual History of Mozilla: Using Topic Modeling to Trace Sociocultural Influences on Software Development." 9.3 (2015): n. pag. *Digital Humanities Quarterly*. Web. 18 Jan. 2016. • Heuser, Ryan and Long Le-Khac, "A Quantitative Literary History of 2,958 Nineteenth-Century British Novels: The Semantic Cohort Method" Stanford Literary Lab Pamphet. (2012)	DQs CAP Lab: TWIC
Week 11 (11/8) **Social Network Analysis**	
• Borgatti, Stephen P. et al. "Network Analysis in the Social Sciences." *Science* 323.5916 (2009): 892–895. • Easley, David and Jon Easley, David. *Networks, Crowds, and Markets: Reasoning About a Highly Connected World*. New York: Cambridge University Press, 2010. [Chap. 1] • Weingart, Scott B. "Demystifying Networks, Parts I & II." *Journal of Digital Humanities*. N.p., 15 Mar. 2012. Web. 30 July 2014. • Zer-Aviv, Mushon. "If everything is a network, nothing is a network." Visualizing Information for Advocacy. 8 January 2016. Optional: • Laudun, John, and Jonathan Goodwin. "Computing Folklore Studies: Mapping over a Century of Scholarly Production through Topics." The Journal of American Folklore 126.502 (2013): 455–475. • Moretti, Franco. "Network Theory, Plot Analysis," Stanford Literary Lab Pamphlet #2 (2011).	DQs CAP Lab: Gephi
Week 12 (11/15) **Making**	
• Sayers, Jentery. "Prototyping the Past." *Visible Language* 49.3 (2015). • Sayers, Jentery, Devon Elliott, Kari Kraus, Bethany Nowviskie and William J. Turkel. "Between Bits and Atoms: Physical Computing and Desktop Fabrication in the Humanities," forthcoming in The New Blackwell Companion to the Digital Humanities (2014).	DQs CAP Lab: LittleBits

• Elliott, Devon, Robert MacDougall, & William J. Turkel. "New Old Things: Fabrication, Physical Computing, and Experiment in Historical Practice." *Canadian Journal of Communication*, 37.1 (2012): n. pag. Web. 6 Jul. 2015. Optional: • Nowviskie, B. "resistance in the materials" *Bethany Nowviskie*. 4 Jan. 2013		
11/17	**Open Office hours**	
Week 13 (11/22)	**Class Canceled, Instructor at Conference**	
Week 14 (11/29)	**Final Presentations**	Final Presentations
12/6		Final Paper

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 Questions (20%)**

  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 along 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.

- **Lab Assignments (15%)**
  Goal: Students will demonstrate an ability to use a variety of digital tools. 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 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 (15%);
  2. Workshop Plan (5%)
  3. Workshop (5%)

- **Final Project (30%)**
  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 (5%)
  2. Final presentation (5%)
  3. Final prospectus (15%)

VI. Grading Procedures

- **Grade breakdown**
  - Participation: 10%
  - Discussion: 20%
  - Lab Assignments: 15%
  - Workshop Curriculum: 25%
  - Final Project: 30%

- **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 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.