(Re)Defining LA

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Digital Humanities 187 | Capstone Seminar | Spring 2025

Mondays and Wednesdays 9:30-10:45 PST | Rolfe Hall 2118

Student Hours: Wednesdays 11-12 (Royce 323) | Thursdays 9-10 am (via Zoom) | and by appointment

"Greetings from Los Angeles California" Circa 1930-1945; Published by Longshaw Card Co, Los Angeles, Calif.

"Los Angeles, it should be understood, is not a mere city. On the contrary, it is, and has been since 1888, a commodity; something to be advertised and sold to the people of the United States like automobiles, cigarettes and mouthwash."
Marrow Mayo author of *Los Angeles* (1933)

"Los Angeles was the kind of place where everybody was from somewhere else and nobody really droppped anchor. It was a transient place. People drawn by the dream, people running from the nightmare. Twelve million people and all of them ready to make a break for it if necessary. Figuratively, literally, metaphorically — any way you want to look at it — everybody in L.A. keeps a bag packed. Just in case.
Michael Connelly, writer

"Los Angeles is a microcosm of the United States. If L.A. falls, the country falls."
Ice-T, musician and actor

" So I live in Los Angeles, and it's kind of a goofy place. They have an airport named after John Wayne. That ought to explain it. It has a charming kind of superstitious innocence."
George Carlin, comedian

"On thinking about Hell, I gather my brother Shelley found it was a place much like the city of London. I, who live in Los Angeles and not in London find, on thinking about Hell, that it must be still more like Los Angeles."
Bertolt Brecht, writer

About this Capstone

From its indigenous roots to the rise of LA as the second-largest metropolis in the United States, this capstone traces the city's development with an eye to multicultural influences that have shaped the city. While evaluating new scholarly views of the city's past that take into account issues of race, class, and gender, we will also compare our own views of the historical and physical landscape. Grounding ourselves in readings, museum visits, archival materials, and computational tools, we will move from the Eastside outward to understand how social networks, architectural movements, and civic projects have forged today's Los Angeles. This capstone seminar asks students to trace the mutual cultural influences that have developed across space and place to form the imaginary of Los Angeles. Through collaborative group work, students will analyze these themes using digital humanities methodologies (mapping, XR, social network analysis, building digital exhibits, etc.). By combining field trips, hands-on labs, and collaborative research, the course invites students to reimagine Los Angeles as a global cultural capital shaped by overlapping influences across time and place.

Learning Outcomes

By the end of this course, students will be able to identify key ideas and topics associated with the culture of Los Angeles. Every student will:

- Approach the study of Los Angeles through physical and digital representations.
- Learn how to analyze primary source materials using digital methodologies.
- Analyze the affordances and limitations of digital and analogue GLAM collections.
- Engage with primary sources to create new digital outputs.
- Develop a series of small-scale labs using digital methodologies and the course's primary sources to understand their potential and limitations.
- Work in teams to create a web-based project that analyzes a theme from the course from multiple angles and pairs original scholarship with interactive digital outputs.

Evaluation Criteria

- **10% Participation**
  - Participation in discussion and group work, reference to course readings in discussions.
  - Grades assigned based on attendance and participation. 2 absences allowed for any reason.
- **10% Assessments and Assignments**
  - **3-2-1 Assignments (5%)**
  - **Perspectives & Practices Checkpoints (5%)**
- **40% Labs & Reflection Papers**
  - In order to engage with the theories, technologies, and data types discussed in class and assigned readings, you will complete four small-scale Labs during the second module of the class and write an accompanying reflection paper (1-3 pages).
- **40% Final Project**
  - The remainder of the quarter will be spent working in groups to develop a collaborative class exhibit. Instead of each group building an entirely separate project, our entire class will co-create a single, collective digital exhibit that explores how Los Angeles has been built through its diverse cultures, communities, and environments. Each group will develop one "section," "room," or "chapter" within this broader exhibit, focusing on an LA-related topic of their choice. By combining our efforts, we'll produce a cohesive, multi-faceted look at the city's history, culture, and ongoing transformations—showcasing various digital humanities tools such as mapping, XR, network analysis, text analysis, or exhibit building.

Final Project Assessment Criteria

The final project grade combines the project milestones (55%) and the final project deliverables (45%). For a description of the final project and milestone requirements, see the details document. Also, refer to the comprehensive rubric used for grading. The final project grade combines the project milestones (55%) and the final project deliverables (45%).

Milestone 1: 📄 Team Project Charter and Member Roles (Week 4)	2.5
Milestone 2: Computational Method Details & Critique (Week 5)	10
Milestone 3: Annotated Bibliography (Week 6)	2.5
Worklogs (weeks 6-9): done individually and reflects what you contributed to moving the project forward during the previous week.	5
Milestone 4: Explanation of Exhibit Theme (outline) or Research Questions (Week 7)	10
Milestone 5: Sample Visualizations/Digital Artifact Selection (Week 8)	5
Milestone 6: Exhibit Narrative Draft (Week 9)	10
Milestone 7: Exhibit Opening—Gallery Walk (In class Week 10)	10
Final project *group score* (Due Monday, March 9, by 11:59 pm)	20
Final project *individual score* and individual reflection paper	25
Total Points Possible	**100**

Grades

Work is graded according to the highest professional standards. Grades in percentages are:

- A = 93-100%,
- A- = 90-92%,
- B+ = 87-89%,
- B = 83-86%,
- B- = 80-82%,
- C+ = 77-79%,
- C = 73-76%,
- C- = 70-72%,
- D+ = 67-69%,
- D = 60-66%,
- F = 59% or below

Below is a guideline for how grades are described within this course:

- A, nearly perfect in execution, quality of work is exceptional
- A-, work is impressive in quality, very few problems in any area
- B+, very good performance, did more than required, might struggle in one area only
- B, solid effort, met all requirements, fair application of skill
- B-, needs a bit more polish, pretty good handle on things overall
- C+, good in one area of work, but consistent problems with another area
- C, followed instructions, seems to understand basics but did the minimum to pass

- C-, has glimpses of potential in a limited range
- D+, did not demonstrate understanding of the basics but tried
- D or F, did not demonstrate effort or understanding of basics, incomplete

Missed or Late Coursework

There is a 24-hour grace period for all assignments, no questions asked! If you become ill or have another emergency, contact me to discuss revised deadlines and communicate with your project teammates.

Class Dynamics

This course is divided into two modules:

- The first module (weeks 1-5) is presentation-, discussion-, and lab-based. Each session will begin with a primary source presentation based on the week's materials. The lecture and discussion will be followed by hands-on engagement with digital methodologies to explore that week's theme.
- The second module (weeks 6-10) is project-based. Building on the content knowledge and skills developed during the first module, you will work in groups to create a web-based project that explores and analyzes a theme from the course from multiple angles and pairs original scholarship with interactive primary source material. *****Note: During the 2nd module of our class, we will meet on Mondays only! However, I encourage you to meet with your groups during this time since it's already set aside.***

Course Schedule

This class is responsive to student needs and class interests, which means that some of the readings and themes listed below may change. Plan to complete the assigned readings, complete tutorials, and watch any recorded lectures before our class meeting. For the most up-to-date reading and assignment schedule, refer to this syllabus.

Module 1: Defining LA

Week 1 (3/31): Welcome & Introductions; LA Geography; Encounter and Conquest; The Commodification of a City

Monday: Introductions & Course Overview
In class
- Course expectations and scope
- Initial conversation: "What is LA?" – dissecting myths, early history, boosterism

Wednesday: Encounter and Conquest; The Commodification of a City
In class
- Indigenous LA, Spanish/Mexican origins, and early colonial encounters
- Real estate boosters and the shaping of LA's image as a "promised land"
- Mapping Space & Place
Watch
- "Borderlands," *Lost LA*, Season 2, Episode 1. KCET.

Read

- Zimmerman, Tom. *Paradise Promoted: The Booster Campaign that Created Los Angeles 1870-1930*. "Introduction," pp. 20-27. *(PDF on BruinLearn)*.
- Hackel, Steven W. "Digging up the Remains of Early Los Angeles: The Plaza Church Cemetery." *Southern California Quarterly,* 94.1 (Spring 2012), pp. 1-16.
- Pulido, Laura, et al. "Introduction," A People's Guide to Los Angeles, 2012 (**VPN required**) – read the introduction and two geographic areas of interest (i.e., chapters) from the book.

Digital Resources & Digital Projects

- Digital Atlas of California Native Americans
- Early California Population Project (ECPP), The Huntington Library
- Gabrielino/Tongva Indian Tribe; Gabrielino (Tongva) Band of Mission Indians; Gabrielino-Tongva Nation
- Hispanic History and Culture, The Huntington Library
- Invasion of America: How the United States Took Over an Eighth of the World. Prof. Claudio Saunt.
- Mapping L.A. Neighborhoods, "Los Angeles Times"
- Mapping Indigenous LA, UCLA
- Neighborhood Data for Social Change, USC
- Native Land Digital
- Researching Los Angeles, Katherine Kapsidelis, UCLA Library Guide (*see "data sources" tab*)

Additional Texts

- Davis, Mike. *City of Quartz : Excavating the Future in Los Angeles*. Verso, 2014. EBSCOhost, https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=729897&site=ehost-live.
- Starr, Kevin. *Inventing the Dream : California through the Progressive Era*. Oxford University Press, 1985. (available through UCLA libraries).
- "How Native American Kids Were Forced To Become Whiter." "How Did we Get Here?" *The Amber Ruffin Show*. November 11, 2022.
- Hoffman, Abraham, and Teena Stern. " The Zanjas and the Pioneer Water Systems for Los Angeles." *Southern California Quarterly,* 89.1 (Spring 2007), pp. 1-22.

Due

- 3-2-1 Self Reflection (by Thursday at 11:59 pm)
- Perspectives & Practices Checkpoint (by Sunday at 11:59pm)

Week 2 (4/7): Constructing Los Angeles: Building the Eastside

(Downtown LA: El Pueblo de Los Ángeles, Olvera Street, Union Station, Boyle Heights; The Historic Core; South LA)

Monday: Lab 1: Thick Mapping the City of Angels:

In class

- Lab 1 workshop: Thick Mapping the City of Angels: An Introduction to ArcGIS Online

Watch

- Recorded Lecture: Constructing Los Angeles (*asynchronous - on BruinLearn*)
- "Building the Metropolis." Lost LA, Season 2, Episode 4. PBS.
- "Before the Dodgers." *Lost LA,* Season 1, Episode 2. PBS. (watch from 10:07-end).

Read
- Estrada, William D. "Los Angeles' Old Plaza and Olvera Street: Imagined and Contested Space." *Western Folklore*, 58.2 (1999), pp. 107–29. https://doi.org/10.2307/1500162.
- López, César." Lost in Translation: From Calle de los Negros to Nigger Alley to North Los Angeles Street to Place Erasure, Los Angeles 1855–1951," *Southern California Quarterly*, 94.1 (2012), pp. 25–90. doi: https://doi.org/10.1525/scq.2012.94.1.25.
- Sonksen, Mike. "The History of South Central Los Angeles and Its Struggle with Gentrification." KCET. September 13, 2017.
- "Introduction." "Mapping Inequality: Redlining in New Deal America." Robert K. Nelson, et al., University of Richmond.

Prep
- Validate UCLA ArcGIS Online account.

Wednesday: Visualizing LA Through Postcards—Special Collections Archival Visit

In class
- ***Class will take place in Special Collections in YRL. We'll meet in our classroom for a short introduction and walk over together.***
- Exploring the California Postcards Collection (Collection 1351) at UCLA Library Special Collections
- Understanding how postcards function as both tourist ephemera and historical artifacts, reflecting romanticized or idealized views of Los Angeles
- Considering archival constraints (folder organization, access regulations) and how they affect our research
- Reflecting on who decides what images represent a city and how those snapshots evolve over time

Read
- Drucker, Johanna. 2021. "Metadata, markup, and data description," *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*. (*PDF on BruinLearn*)
- [Optional] National Information Standards Organization, "What is Metadata?" (Bethesda, MD: NISO Press, 2004).
- Review California Postcards Collection finding aid
- Los Angeles History and Culture in Library Special Collections LibGuide (explore sections of interest listed in the tabs on the left)

Digital Resources & Digital Projects
- "A Brief History of Central Avenue." Central Ave Collaborative.
- "Mapping Inequality: Redlining in New Deal America." Robert K. Nelson, et al., University of Richmond.
- "Mapping the Gay Guides." Amanda Regan and Eric Gonzaba, Clemson University and Cal State Fullerton. (Data for the project published on GitHub)
- "Greetings From Los Angeles: Vintage Postcard Views of Los Angeles County." Los Angeles Almanac.
- The Invasion of America: How the US Took Over an Eight of the World
- Million Dollar Hoods website
- Digital Atlas of California Native Americans
- Anti-Eviction Mapping Project

Additional Texts
- Harris, Trevor M. "Deep Geography—Deep Mapping: Spatial Storytelling and a Sense of Place." *Deep Maps and Spatial Narratives*, 2015, pp. 28-51

- Jacobs, Jane. "The Uses of Sidewalks: Contact." *The Death and Life of Great American Cities*. 1961. pp. 55-73 *(PDF on BruinLearn)*.
- Monkkonon, Eric H. "Homicide in Los Angeles, 1827-2002." The Journal of Interdisciplinary History, vol. 36, no. 2, 2005, pp. 167–83. JSTOR, http://www.jstor.org/stable/3656155.
- Moore, Shirley Ann Wilson. "'We Feel the Want of Protection': The Politics of Law and Race in California, 1848-1878." California History, 81.3/4 (2003), pp. 96–125. https://doi.org/10.2307/25161701.
- Kurashige, Scott. "Crenshaw and the Rise of Multiethnic Los Angeles." *Afro-Hispanic Review*, vol. 27, no. 1, 2008, pp. 41–58. *JSTOR*, http://www.jstor.org/stable/23055222.
- "From Little Tokyo to Crenshaw." *Lost LA*, Season 5, Episode 5. KCET.
- Mumford, Lewis. "What is a City?" *Architectural Record*. 1937. *(PDF on BruinLearn)*.
- Sánchez, George J.. Boyle Heights: How a Los Angeles Neighborhood Became the Future of American Democracy, Berkeley: University of California Press, 2021. https://doi.org/10.1525/9780520382374.
- Zesch, Scott. "Chinese Los Angeles in 1870-1871: The Makings of a Massacre." Southern California Quarterly, vol. 90, no. 2, 2008, pp. 109–58. JSTOR, https://doi.org/10.2307/41172418.
- "UCLA/Getty Program's Distinguished Speaker Series feat. Judith Baca: The Great Wall of Los Angeles."

Due
- 3-2-1 Self Reflection (by Thursday at 11:59 pm)
- Perspectives & Practices Checkpoint (by Sunday at 11:59 pm)
- Preliminary questionnaire (Google Form - by Sunday at 11:59 pm)
- Lab 1: Thick Mapping the City of Angeles (by Sunday at 11:59 pm)

Week 3 (4/14): Crafting Stories & Curating (Digital) Exhibits

Monday: Indigenous Ecologies for a Changing LA: Lessons from the Fowler Museums "Fire Kinship"
In class
- Field trip and guided tour of the Fowler Museum Special Exhibit: "Fire Kinship: Southern California Native Ecology and Art." ***We'll meet in the classroom at the normal time and walk over together.***
- Exploring Tongva/Gabrielino and other Southern California tribes' relationships to land, fire, and ecological stewardship.
- Connecting indigenous knowledge to contemporary LA challenges (wildfire management, sustainability, community resilience) to focus on the living legacies of those communities.
Watch
- Recorded Lecture: Collections as Data; Ontologies; Metadata (*asynchronous - on BruinLearn*)
Read
- Read exhibit Information
- Duarte, Marisa Elena, and Miranda Belarde-Lewis. "Imagining: Creating Spaces for Indigenous Ontologies." *Cataloging & Classification Quarterly* 53, no. 5–6 (July 4, 2015): 677–702. ***Read the following pages: bottom of 677-678 (Abstract and Introduction sections), 683-690 (starting with "Vanishing Indians of North America"***

Wednesday: Lab 2—Crafting Digital Stories and Building Exhibits
In class
- Lab 2: Crafting Digital Stories and Building Exhibits

- Transferring insights from Special Collections and the Fowler's physical curation into an online space.
- Image Annotation (close reading vs distant reading)
- Considering how to represent Indigenous voices and cultural contexts when creating digital collections, metadata, and narratives.
- Considering the affordances and limitations of digital vs physical collections

Prep
- Create a Scalar account
- Watch the Introduction to Scalar recording (*asynchronous - on BruinLearn*) & set up your Scalar book.

Due
- 3-2-1 Self Reflection (by Thursday at 11:59 pm)
- Perspectives & Practices Checkpoint (by Sunday at 11:59 pm)
- Lab 2: Crafting Digital Stories and Building Exhibits (by Sunday at 11:59 pm)

Week 4 (4/21): Creating Culture & Concrete: The Artful Infrastructure of the New Deal in LA

Monday: Lab #3: Network Analysis and the New Deal in LA
In Class
- ***Class is online today as I am traveling for a conference***
- Lab 3 workshop: The Social Network of the New Deal

Watch
- Recorded Lecture: The New Deal in LA (*asynchronous - on BruinLearn*)
- Recorded Lecture: Intro to Network Analysis (*asynchronous - on BruinLearn*) **optional: watch this for a

Readings
- Review: Living New Deal website (check out the map for LA)
  - Read the following sections: "What Was The New Deal," "Racism & Beyond," "New Deal Successes," scroll through "New Deal Programs,"
- Weingart, Scott. "Demystifying Networks, Parts I & II." Journal of Digital Humanities, 1(1), 2011.
- Professor Miriam Posner's network analysis glossary will help establish basic vocabulary.

Prep
- Download and install Cytoscape.
- Review The Living New Deal dataset and come ready to discuss data wrangling and standardization.

Digital Resources & Digital Projects
- Moviegalaxies by J. Kaminski, et al.
- Linked Jazz by Semantic Lab. Pratt Institute School of Library and Information Science.
- Star Wars Social Networks: The Force Awakens by Dr. Evelina Gabašová
- Six Degrees of Francis Bacon, Carnegie Mellon University
- Kindred Britain by Nicholas Jenkins, Elijah Meeks and Scott Murray (Stanford Center for Spatial and Textual Analysis)
- Open Syllabus Explorer by Dr. Joe Karaganis, et al.
- Mapping the Republic of Letters by a team at Stanford's CESTA

Wednesday: Librarian Visit—UCLA Digital Collections as Data

In class
- Exploring UCLA Library's digital resources for images, text, and structured data sets relevant to LA
- Strategies for research: data curation, licensing/copyright, integrating archival images
- Brainstorming for final projects

Prep
- Come ready with questions for our guest about finding sources relevant to your projects.
- Review UCLA digital collections about LA & potential datasets.

Due
- 3-2-1 Self Reflection (by Thursday at 11:59 pm)
- Perspectives & Practices Checkpoint (by Sunday at 11:59 pm)
- Milestone 1: Team Project Charter (by Sunday at 11:59 pm)
- Lab 3: The Social Network of the New Deal in LA (by Sunday at 11:59 pm)

Week 5 (4/28): European Immigrants & Émigrés in Los Angeles & California Modernism; XR for Cultural Heritage Preservation

Monday: European Immigrants & Émigrés in Los Angeles & California Modernism; XR for Cultural Heritage Preservation

In class
- Introduction to XR's role in preserving modern architectural heritage, e.g., J.R. Davidson's designs
- European modernism's influence on LA (Neutra, Schindler, Davidson)
- Capturing the Murphy Sculpture Garden in 360

Watch (on BruinLearn):
- Recorded Lecture: European Immigrants & Émigrés in Los Angeles (*asynchronous - on BruinLearn*)

Readings (on BruinLearn):

Exiles in LA
- Ross, Alex, "The Haunted California Idyll of German Writers in Exile" in *The New Yorker* March 2, 2020. (*note: there is an option to listen to the article.*)
https://www.newyorker.com/magazine/2020/03/09/the-haunted-california-idyll-of-german-writers-in-exile.
- Horak, Jan-Christopher, *The Palm Trees Were Gently Swaying: German Refugees from Hitler in Hollywood,* 1980.

The Architecture of Los Angeles: International Style and California Modernism
- Jeanneret, Charles-Édouard (Le Corbusier), "Five Points of Architecture," in *Toward a New Architecture,* Getty Research Institute, 2007. Fig. 1. First published in Jeanneret, Charles-Édouard, "Vers une architecture," 1923.
- Barr Jr., Alfred, "Foreword," Johnson, Philip, "Historical Notes," Hitchcock Jr., Henry-Russel, "Richard J. Neutra" in *Modern Architecture: International Exhibition, New York, Feb. 10 to March 23, 1932,* Exhibition Catalogue, Museum of Modern Art, New York, 1932, pp. 12-18, pp. 18-21 & pp. 157-159.
- Bahr, Ehrhard, "California Modernism as Immigrant Modernism: Architects Richard Neutra and Rudolph M. Schindler," in *Weimar on the Pacific: German Exile Culture in Los Angeles and the Crisis of Modernism*, University of California Press, 2007, pp. 148-171.

XR Readings

-   "[Preserving the Past](#)," Google Arts & Culture

Wednesday: Lab 4: XR for Cultural Heritage Preservation
-   Hands-on exploration of VR or 360 environments
-   Potential uses of XR in final projects (virtual tours, interactive exhibits, immersive storytelling)

Digital Resources & Digital Projects
XR
-   [360° video](#), Google Arts & Culture
-   [Museum of Other Realities](#) (view on a mobile device to experience VR)
-   [Open Heritage 3D](#) (download photogrammetry models)
-   [Preserving our Past](#), Google Arts & Culture
-   [Open Heritage: Explore iconic locations in 3D, discover the tools of digital preservation, and download the collection](#), Google Arts & Culture

Exiles in LA
-   [Mann's LA](#) by the Thomas Mann House.
-   [Thomas Mann Archives](#), Swiss Federal Institute of Technology Zurich (ETH Zurich)
-   [E-Pics](#), Thomas Mann Archives, ETH Zurich
-   [USC Libraries Special Collection: Lion Feuchtwanger and the German-speaking Exiles](#). [Research Guide](#)
-   [Yale University Beinecke Rarebook & Manuscript Library](#) - [Digital Collection](#)
-   [Arts in Exile Online Archive](#)
-   [Deutsches Literaturarchiv Marbach](#) (German Literature Archive Marbach), available in English.

Additional Texts
-   Horrowitz, Joseph, *Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts*, Harper Collins, 2008.
-   Pfaff, Lilian, *J.R. Davidson – A European Contribution to California Modernism*, Birkhäuser Verlag, 2019.
-   Alofsin, Anthony, *Frank Lloyd Wright – Europe and Beyond*, University of California Press, 1999.

Due
-   3-2-1 Self Reflection (by Thursday at 11:59 pm)
-   Perspectives & Practices Checkpoint (by Sunday at 11:59 pm)
-   Milestone 2: Computational Method Details & Critique (by Sunday at 11:59 pm)
-   Lab 4: XR for Cultural Heritage Preservation (by Sunday at 11:59 pm)

Module 2: Reframing LA Computationally

Final Project: Collaborative Class Exhibit
Note: During the 2nd module of our class, we will meet on Mondays only. However, I encourage you to meet with your groups during this time since it's already set aside.

The remainder of the quarter will be spent working in groups to develop a collaborative class exhibit. Instead of each group building an entirely separate project, our entire class will co-create a single, collective digital exhibit that explores how Los Angeles has been built through its diverse cultures, communities, and environments. Each group will develop one "section," "room," or "chapter" within this broader exhibit, focusing on an LA-related topic of their choice. By combining our efforts, we'll produce a cohesive,

multi-faceted look at the city's history, culture, and ongoing transformations—showcasing various digital humanities tools such as mapping, XR, network analysis, text analysis, or exhibit building.

The linked document contains a timeline, milestones, and a detailed rubric for the final project.

Student and Instructor Expectations

<u>**Readings and Lectures**</u>

No book purchase is necessary. Our readings will mostly be from online, open-source documents. Links to these will be posted on the syllabus. If no link is provided on the syllabus, the readings will be posted on the course website; feel free to read them online, download them to your computer or print them off so you can annotate them.

It is important to keep up with course reading and video material, as you will be discussing them with your classmates each week. They will provide a valuable theoretical and practical framework as you begin to work with the tools and methodologies.

<u>**What are student hours (or office hours)?**</u>

Student hours are times each week I've scheduled to meet with you to discuss anything related to our course. Too often, we're hesitant to ask questions for fear of "looking stupid" or embarrassing ourselves in front of others- particularly our instructors. We need to confront this stigma around clarifying things we don't understand and asking for assistance. This is how learning occurs! Please be assured that I would rather spend some time re-explaining something or helping you get back on track than having to assign you a low score when we could have worked together to turn in quality work.

That being said, if you plan to come to student (office) hours, please try to email me in advance and let me know when you're coming and what you'd like to work on. While drop-ins are welcome, this will help me better prepare for your questions.

Finally, I really enjoy working with you, but please know that (like you) I also have a family and other commitments. I ask that you give me 48 hours to reply to your message and understand that I can't respond to messages on evenings and weekends (because I'm cooking dinner/chasing kids/folding laundry/being a fully realized human).

<u>**Other expectations**</u>

Creativity: There's a lot of room for curiosity and creativity in the digital humanities, and there is no one "right" answer. This course is a place to explore connections between content and technology.

Failure: You will be working with disciplinary content and technology that may be unfamiliar to you, and at times you may struggle with tools or your research material. Often the most valuable learning happens during this time! The key to success with the technical components of this course (both learning-wise and grade-wise) is to make mistakes and fail as frequently as possible. If you're not, then you're simply not trying to push beyond your own limitations. Once you fail at something, we'll get you unstuck and moving forward again. Repeating this often will make the course more rewarding and you'll get a high grade for your effort. I will score your work in this course primarily on process rather than on the final product. Showing us something that doesn't work quite like you want/expect, and explaining your steps and what your goal is, indicates a level of engagement and curiosity we are all striving towards. You must be able to have fun while totally frustrated, even when everything takes way longer than it should.

Respect: You'll be interacting with your classmates in person and in an online environment. The expectation is that interactions will be respectful, kind, and constructive at all times.

Academic Integrity: As a student and member of the University community, you are expected to demonstrate integrity in all of your academic endeavors. You are evaluated on your own merits. Be proud of

your accomplishments and protect academic integrity at UCLA. As specified by University policy, violations or attempted violations of academic dishonesty include, but are limited to: cheating, fabrication, plagiarism, multiple submissions, or facilitating academic dishonesty (See *University of California Policies Applying to Campus Activities, Organizations, and Students, 102.01).* Violations of the academic integrity policy are not acceptable and will not be tolerated. For more information, please visit the Office of the Dean of Students.

University Resources

Precarity

Your highest priority should be your well-being and the well-being of your loved ones. We're living in difficult times, and students, staff, and faculty are encountering unprecedented levels of financial hardship, illness, death, housing insecurity, caregiving responsibilities, and so on. Any student facing housing, food, or health challenges that they believe will affect their performance in this course is urged to contact me or CAPS for support and accommodation. We operate best only when our basic needs are first met. If you are struggling with food or housing insecurity, please visit the UCLA Basic Needs services page for resources. I am more than happy to connect you with these resources if you need support!

One of the best strategies you can have is to tackle issues before they become a crisis: it's OK to ask for assistance! **If you can't make a meeting or can't get your work done, do your best to let me know as soon as you can so we can make adjustments**.

Mental Health: Counseling and Psychological Services (CAPS)

We all face times when life is particularly challenging, and we need someone to talk to or additional support to cope with stress, grief, and other issues that crop up. Counseling and Psychological Services (CAPS) is here to support your mental health needs as you pursue your academic goals. In addition, Counseling and Psychological Services (CAPS) provides confidential counseling to all students and can be reached 24/7 at (310) 825-0768.

Meditation and mindfulness resources may also be helpful, available here in a number of languages. Take a break when you're feeling stressed, and try a meditation exercise.

If you are concerned about a friend, classmate, or other members of the UCLA community, please let a professional know. You may do so anonymously.

Accommodations

To help me better foster your success, please contact the Center for Accessible Education (CAE) if you need—or suspect you may need— accommodations as soon as possible. Regardless of whether you are registered with the CAE, please let me know if you have ideas for cultivating a learning environment more conducive to your success.

Accessibility

I value diversity in learning modalities and approaches. To help me better foster your success, please let me know if you have ideas for cultivating a learning environment more conducive to your success. If any resources are inaccessible, please let me know and I will provide alternative formats (for example, reading materials can be converted to mp3 file**s**).

I strive to post grades and feedback quickly; extensions and makeups delay this for everyone. Thus, I will work with you to complete your exams and assignments **on time** (if necessary, with adjustments), so your

early communication with me around accessibility is crucial. Contact the [Center for Accessible Education](#) (CAE) if you need—or suspect you may need—additional adjustments as soon as possible. The CAE is located on the A-level of Murphy Hall in room A-255. Please call (310) 825-1501, TTY/TTD: (310) 206-6083, or visit the CAE [website contact form.](#) [Here is an accessibility map](#) of campus.

Title IX

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the CARE Advocacy Office for Sexual and Gender-Based Violence, 1st Floor Wooden Center West, *CAREadvocate@careprogram.ucla.edu*, (310) 206-2465. You can also report sexual violence or sexual harassment directly to the University's Title IX Coordinator, 2241 Murphy Hall, *titleix@conet.ucla.edu*, (310) 206-3417. Reports to law enforcement can be made to UCPD at (310) 825-1491.