HIST 207: Digital Documentary Publishing
Fall 2025 (Full Semester, In-Person); MWF 2-2:50 1065 Lincoln Hall, 3 cr.
Instructor: Prof. John Randolph, Dept. of History (jwr@illinois.edu), 105 Coble Hall
Website: canvas.illinois.edu
Office Hours (See Below for More Details)

Course Description

In the past three decades, ubiquitous computing and social media have transformed how people access the sources of information they use to investigate the past. What's new—and what's old—in this digital revolution, for historians? In a world where everyone is an archivist and publisher, how can we become better builders of tomorrow's historical record?

This course introduces students to the history, theory, and practice of documentary publishing in a digital age. The course has two parts, one historical and one practical. Part One reviews debates about how historians think about the sources of their knowledge—and then asks how and where information technology is challenging these practices. Part Two (the longer part of the course) gets us working on digital publishing projects in response to the needs of real-life clients (teachers, researchers, and public historians). Along the way, we'll learn how to create a stable, sustainable web-based presentation of a source, an edition which may be eligible (if the team is interested) for publication as part our Department's *SourceLab* series.

Course Learning Outcomes:

- Foundations of Historical Thinking: Students will acquire a deeper understanding of the central philosophical question raised by history: how do we know what we know about the past?

- Foundations of Historical Editing: Students will learn how to research and publish historical documents, developing skills in digital archiving, digital documentation, and web development.

- Contextualization Skills: Students will learn how to think contextually about historical artifacts. They will develop the ability to determine what kind of context different kinds of audiences need to work with sources.

- Information Science and Web Development Skills: Students will be exposed to a number of simple but powerful documentation technologies, including GitHub Pages, Jekyll themes, Markdown, Save (by Open Archive), Tropy, and professional-grade metadata schemes (Dublin Core and IPTC).

- Editorial Skills: Students will learn how to create a well-formatted digital documentary edition.

Required and Recommended Readings, Workload

All course readings will be made available online, through our Canvas site (canvas.illinois.edu).[1] Please see below for more about how to read our materials and prepare for class. If you are thinking of a career that involves lots of writing or researching, I would highly recommend this book, which will also be useful for the course:

Booth, Wayne C., Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. FitzGerald. *The Craft of Research*. 4th Ed. Chicago: University of Chicago Press, 2016.

The Craft of Research is an amazingly useful guide to conceiving, conducting, and finishing a research project. It also includes guidelines on style and scholarly citation, adapted from the *Chicago Manual of Style*.

Although workload will vary some from week to week, in general, it is expected you will need two hours outside of class to prepare for each hour of class time, for a total of 9 hours a week (including in-class and out of class time).

Required Technologies (and Technological Hazards)

This course requires the use of a laptop or desktop computer with Internet access, though almost any contemporary model will do. If you do not have access to a reliable computer, contact the instructor about options.

Please bring your devices to class as necessary, whether to work on them or to use them to access course materials. That said, remember that screens can also be a harmful distraction. Please do not degrade our common time by engaging in non-course related activities (social media, texting, gaming, etc.) on any electronic devices you use during class.

Note on Readings

Electronic distribution generally makes documents cheaper and more accessible, but not necessarily easier or more memorable to read. (A huge issue, incidentally, for electronic publishing!) I expect you to read documents available electronically as carefully as you would documents that you have in front of you in print. Take good notes. You may find it useful to print some of our readings to read them well (I do!).

Course Requirements
- Faithful attendance, reading, and constant participation in class discussions. Unexcused absences will be penalized in the attendance and participation grade.
- Independent work outside of class, and beyond the specific items listed in the syllabus, toward our common objectives.

- Commitment to uphold your responsibilities as part of a team, which in particular means attending class regularly and whenever group work time is allotted.

Course Assignments
Across the term, we will have a number of assignments, listed below with their weight within your overall grade. Separate instructions will be distributed for these assignments, as noted in the Course Schedule (below).

Individual Assignments (Mostly in Part One) : 60% of Overall Grade

- Attendance and Participation (See Below for More Details): **20%**

- First Short Writing Assignment (~750 words; Due 9/8): **5%**

- Second Short Writing Assignment (~750 words; Due 9/26): **10%**

- Short Research Paper Assignment (~1000 words plus bibliography; Due 11/12): **20%**

- Transcription Assignment (Due 11/5): **5%**

Group Assignments (Mostly in Part Two) : 40% of Overall Grade

Final Project (Due as Specified in Final Project Guidelines, distributed 9/22): **40%**
- *NB: Your Final Project will be to develop a prototype digital documentary source edition, based on collaboration with one of our clients. This assignment will be the main focus of Part Two of the course. Although the final deadline for the Project is Tuesday, December 16, you will be completing portions of this assignment (including the collection of metadata, the preparation of media files, transcription, copy writing, and other tasks) in preparation for this submission. Deadlines for these smaller assignments (identified below with a #) will be within the larger Guidelines (and are also listed below). Instructions for these assignments will be distributed separately.*

Calculation of Grades
Based on coursework and assignments (weighted as above), final grades will be scored and calculated on the following, common scale:

A+ (97-100)	C (73-76)
A (93-96)	C- (70-72)
A- (90-92)	D+ (67-69)
B+ (87-89)	D (63-66)
B (83-86)	D- (60-62)
B- (80-82)	F (0-59)
C+ (77-79)	

Office Hours
To help you with your work this term, I'll be having two kinds of office hours.

- For Tech Support or other questions having to do with digital publishing process, I recommend you come to our drop-in digital editing workshop, SourceLab Mondays. As the name suggests, SourceLab Mondays happens each **Monday throughout the semester, 3-5 p.m. in Lincoln Hall's [LAS Lisnek Hub](it's on the first floor).**

- For other kinds of questions, or just for a different time slot, I will also be holding office hours **Tuesdays and Thursdays 2-4 p.m. (105 Coble Hall**). I recommend you make an appointment with me for these times.

Guidelines for Attendance and Participation:
Active participation in our discussions and all our group work is an important part of the grade for this course, since one major course goal is to improve your ability to master critical concepts and develop them in conversation with others. This does not mean, however, that the people who talk the most are the best participants! Instead, try to participate at least one time each week in one of the following fashions:
- *Ask* a question, preferably one that clarifies or deepens the discussion.
- *Respond* to what someone else has said (almost any response makes the discussion better, so feel free to say things like "Hunh?" "What?" and "So are you saying that …")
- *Offer an observation* about course material that tries to advance the discussion.
- *Volunteer* to take on group tasks, but also seek to equitably *define* and *share* group work.

Your participation grade will be determined by how well you balance these roles, and the degree to which your work helps everyone work better. I will provide a mid-course evaluation of your participation, to give you some feedback and also to give you a sense of how you are doing in this respect. Please see me should you have any concerns about your participation grade.

Guidelines for Written Work
Specific instructions for each writing assignment will be passed out separately. Unless otherwise noted all writing assignments should meet the following guidelines. Assignments that do not meet these standards may be rejected.

Format:
- All written work should be typed (word-processed), double-spaced, 12 pt. font. Please put your name at the top, and number all pages.

- *References to sources of interpretation, fact, and evidence should always be duly noted, with footnotes.* (See also below, on Plagiarism and Academic Integrity.)
- Footnotes for your short writing assignments and research paper assignments should be prepared following the Chicago Manual of Style (Notes and Bibliography Style). A link to this style guideline is available on our Canvas site (see Course Resources). If you provide full footnotes, you do not need a bibliography unless one is requested by that assignment.
- Footnotes for your Final Projects will be formatted using a short title and bibliography style (based on Chicago), as explained in the Final Project Guidelines.

Deadlines and Late Assignment Policy
- All assignments are to be turned in <u>in paper at the beginning of class on the date specified</u> in the syllabus unless otherwise noted.
- No late work will be accepted without the instructor's approval. Please contact the instructor should you have any difficulties.

For a fuller discussion of academic policies on a range of questions, see Appendix.

Course Schedule
NB: All readings are described below using short titles, with full references given in the Course Bibliography (posted on our Canvas Site). Unless otherwise specified, you should read the whole item and be prepared to discuss it on the day given.

All readings (marked below with *, as well as links to electronic resources) will be distributed electronically via our Course Moodle.

Part One: History, its Sources, and the Digital World
- *NB: On Canvas, readings for these weeks are organized by date.*

M 8/25 Mutual Introductions
- Syllabus distributed; Canvas site opened.

W 8/27 The Problem and the Course
- Read: * Syllabus; * Randolph, "SourceLab: An Idea"
- Examine: * Marcotte and Villanueva, "Red Cross Works on Mutilés (1918)."

F 8/29 History and Sources: Classical Concepts
- Read: * Becker, "Everyman His Own Historian"; * Howell and Prevenier, *From Reliable Sources* (excerpt).
- *Discussion Questions*: How does Becker define history? Do you agree? How do historians define and categorize 'sources,' and what role do they play in making history?

M 9/1 Labor Day No Class

W 9/3 Case Study: The Day the Music Burned
- * Rosen, "The Day the Music Burned"
- *Discussion Questions*: What happened to the history of music in the US on 'the day the music burned?' What was lost, and what wasn't? Why?
- First Short Paper Assignment Distributed.

F 9/5 History, its Sources, and Power: A Modern Critique
- * Trouillot, *Silencing the Past* (excerpts).
- *Discussion Question:* We all understand that power is involved in the production of history's records (as in the simple-minded slogan "history is written by the victors"). But just where, and how, and whose power comes into play? Read Trouillot's analysis of this while considering your own. Rethink the "Day the Music Burned" (and also your understanding of Becker) from this perspective.

M 9/8 Writing Workshop: Revising and Documenting Your Work
- **First Short Paper Assignment Due in Class.**
- Review: * Booth, et.al., *The Craft of Research*, Chap. 17 (excerpts); Chicago Manual of Style (Shorts Notes and Bibliography)

W 9/10 The Internet as Archive: Opportunities and Challenges Faced by the First Generation
- Read: *On historians and the Internet, pre-Social Media*: * Rosenzweig, "Scarcity or Abundance" (a classic statement about the digital age and historians pre-social media); *On the Internet as a place for recovery of lost heritage*: * Earhart, "An Editorial Turn."
- *Discussion Questions*: Which of the dilemmas that Rosenzweig said historians faced in 2003 still seem relevant today? How does Earhart describe the importance of digital media for the recovery of Black literature? What does she identify as the potential hazards of this process, and what role does editing play in rectifying them?

F 9/12 Social Media as Archive: The Case of Twitter
- Read: * McLemee, "It Seemed Like a Good Idea"; * Tufecki, "What Happens to #Ferguson Affects Ferguson"; Peet, "Documenting the Now"; Summers, "Looking Forwards" [womp, womp].
- *Examine*: * Documenting the Now Website (focus: description of the tools they developed).[2]
- *Discussion Questions*: What can we learn from the various attempts to archive Twitter or use Twitter itself as an archive?

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[2] Please note that—as is explained in Summers' essay—these tools no longer work.

M 9/15 Everyone Their Own Photo Documentarian and Archivist
- Read: * Madrigal, "The Way We Write History Has Changed"; * Open Archive, "Guide to Preserving Mobile Media"; Recommended: * Milligan, "Becoming a Desktop Historian"
- Examine: The Internet Archive (About Page; click on a few items to check it out; consider getting an account, esp. if you want to play with *Save* [below]).
- *Consider trying one or both of these Apps (on your computer or phone)*: * *Save* (for archiving your media, from Open Archive); * *Tropy* (for organizing research photos).

W 9/17 Between Archives and Readers, Part 1: Scholarly Editing in Print
- Read: * Oxford English Dictionary, "edition, n."; * Stark-Gendrano, "Scholarly Edition"; * Burg and Stevens, "Introduction"
- Second Short Paper Assignment Distributed.
- Copies of print editions shared.

F 9/19 Between Archives and Readers, Part 2: Scholarly Editing Online
- Read: * Association for Documentary Editing, "Minimum Standards for Electronic Editions"
- Examine: On Canvas, you will find links to several digital documentary editions of historical sources. Please examine these resources and consider their strengths and weaknesses as documentary editions. See Second Paper Assignment for more details.

Part Two: Publishing the Past in the Digital Age: A Practicum
NB: On Canvas, you'll find the readings for what follows organized into Modules. This is to keep distinct topics together in one place. Please complete the readings for each date as specified below. Starting with this unit of class, it will be very useful to make sure that at least one member of your group has a laptop computer with them (if possible, bring one).

Module 1: Introducing the Final Project

M 9/22 Introduction to the Final Project
- Final Project Guidelines Distributed (in class, by instructor).
- Final Project Options Introduced (in class, by instructor).
- Work on your Second Writing Assignment!

W 9/24 Discussing the Projects and Creating Groups
- * Final Project Descriptions.
- Please register for a (free) account for yourself at https://elaboratories.org/ . This website, supported by the National Historical Publications and Records Commission, provides a number of useful short courses on various practical editing skills. I will be asking you to use these materials (although, as we will

discuss in class, I won't be grading the assignments within these courses: you will have other graded assignments).

By Tuesday evening, send me a ranked list of your top three choices for the final project (which do you most want to work on?), via e-mail (jwr@illinois.edu).

F 9/26 Getting to Know Your Group and Beginning to Identify Your Project's Goals

- Read: * Project Proposal for Your Edition; * Sample Correspondence with Client
- Study: Hajo, "What Will Your Edition Look Like?," Lesson 1 (from eLaboratories).
- Come prepared to write an e-mail to your client, scheduling a client meeting with them (see below).
- Come prepared to discuss possible Team Roles within Final Project (see Final Project Guidelines for more detail).
- # Project Slide Template Assignment Distributed
- **Second Writing Assignment Due (in class)**

Module 2: Getting to Know Your Sources (and Establishing Questions for Research)

M 9/29 What Kind of Documents Are They? What Are Their Histories?

- Read: * Gosden and Marshall, "Cultural Biography of Objects"
- Study: * Sutherland, "Analyzing Your Documents," Lesson 1, Topics 1 and 2 (eLaboratories)
- Come prepared to begin to analyze the formal properties of the sources you are publishing (see Sutherland) as well as to begin to think about their life-histories or biographies (see Gosden and Marshall)
- Work on draft of Document Analysis Slide (in class, see Final Project Guidelines for more information).

W 10/1 What Sort of Testimony (Content) Do They Have?

- Study: Your project's documents, as many as you have. Read or view them closely.
- Work on draft of Testimony Slide (in class, see Final Project Guidelines for more information).

F 10/3 Whose Permission Would You Need to Publish Them?

- Read: * Smith, "Owning and Using Copyright"; Christen, "Relationships, Not Records"
- Watch: * Sarah Benson, "Fair Use"
- Reference: Agrawal, "Securing Permissions"(this eLaboratories class goes into detail on many topics that may be relevant to your copyright and permissions search. We'll refer to it later).
- Work on draft of Permissions Slide (in class, see Final Project Guidelines for more information).
- **Final Draft of Your Lightning Session Slide Deck (composed of the three slides we have been drafting this week using the Project Slide Template) is**

due no later than <u>12 noon on Monday (10/6)</u>. At Monday's class, your group will be doing a Lightning Presentation on your project using this deck. See Final Project Guidelines for more information.

M 10/6 Lightning Session: Project Snapshots
- Groups will present their analysis of their documents (so far), based on last week's work. You will have 5 minutes to present your Slide Deck. See Project Slide Template Assignment for instructions.

Module 3: Studying Our Publishing Platform

W 10/8 'Minimal' Computing and Publishing: Theory and Practice
- Read: * Risam and Gil, "Introduction: The Question of Minimal Computing"; * Visconti, "Dynamic Websites, Static Websites, & Jekyll" (excerpt from "Building a Static Website"; * GitHub, "About GitHub"
- Examine: * MinDoc Repository; * MinDoc Sample Site
- **Register for a GitHub account (see * "Creating an Account on GitHub" if you don't already have one)**

F 10/10 An Easy Coding Language: Markdown
- Read: * "Getting Started in Markdown"
- Do: * "Markdown Tutorial"
- Recommended: Download and install * Visual Studio Code. It's a code editor you can use to draft and text Markdown files. You can also do Markdown in any document editor that will produce a plain text (.txt) file.[3]
- In class we will be practicing Markdown by marking up a document. Please bring a laptop to class if you have one, and make sure at least one member of your group has one (if possible)

M 10/13 GitHub Pages (and Generating Your Site)
- Read: * "About GitHub Pages and Jekyll"; * MinDoc Documentation.
- Recommended (for people with a little more tolerance for tech): * Visconti, "Building a Static Website"
- We will be copying the MinDoc repository to make a new repository where you build your site. So please make sure that at least one member of your group has registered for GitHub.

Module 4: The Client Interviews

W 10/15 Preparing for Your Client Interviews
- * Final Project Guidelines.

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[3] Microsoft word or Google Docs will work, but make sure to download (save) your file as plain text (.txt) or Markdown (.md). Otherwise, Microsoft or Google will put formatting code in there you don't want!

- During this session, we will be creating interview plans for your Client Interviews, which will begin this Friday. Please make sure to be in class on time and ready to work: there's a lot to do.

F 10/17 Session Reserved for Client Interviews
- * Final Project Guidelines.
- During this session, we will be creating interview plans for your Client Interviews, which will begin this Friday. Please make sure to be in class on time and ready to work: there's a lot to do.
- # Research Method Worksheet Assignment (Distributed)

M 10/20 Session Reserved for Client Interviews
- See Final Project Guidelines.
- Note: The SourceLab Mondays (3-5 p.m.) timeslot is also available, if that works for your group.

Module 5: Researching Your Source

W 10/22 Creating Historical Context: Biographical and Historiographical Approaches
- Re(Read): * Gosden and Marshall, "Cultural Biography of Things"; * Becker, "Everyman"; * Trouillot, "Silencing" (all from earlier in the course).

F 10/24 Annotating Your Source
- Read: * Stevens and Burg, "Principles of Annotation"
- Recommended: * Ohge, "Why Annotate" (eLaboratories).
- Short Research Assignment Distributed
- **# Research Method Worksheet Assignment (Due)**
- **# Client Interview Write-Up (Due)**

M 10/27 Library Research Day.
- Guest presentation on using the Library's research resources by Prof. Chris Prom. Meet in Room 106 Main Library.

Module 6: Digitizing Your Source

W 10/29 Photographic Reproduction (and Image Standards)
- Study: * Agrawal, "Publishing Images of Documents," Lessons 1 and 2 (eLaboratories).
- # Editorial Version Assignment Distributed.

F 10/31 Textual Transcription
- Read: * Stevens and Burg, "General Principles of Transcription."
- Study: * Hajo, "Transcribing Documents"

- Transcription Assignment Distributed.

M 11/3 Transcribing Naval History: A Guest Presentation
- We will be joined in class today by Dr. Christopher F. Minty, Research Editor at the Center for Digital Editing and Managing Editor for the Naval Documents of the American Revolution (NDAR) project.
- Read: * A sample of NDAR's work: https://navydocs.org/node/33704 (letter by Charles Inglis to Myles Cooper [1778])

Module 7: Describing Your Edition

W 11/5 Capturing Data Around / About Your Source: Metadata Description
- * Pomerantz, Metadata (Introduction); * Dwyer and McComas, "Metadata Guidelines for SourceLab"
- # Metadata Worksheet Distributed
- **Transcription Assignment Due**

F 11/7 Describing Your Editorial Principles
- Read: * "About this Edition," in Final Project Guidelines.
- # Editorial Principles Worksheet Distributed.

M 11/10 Research Day. No Class.
- If your group has not yet created a MinDoc repository (and Page) for your edition on GitHub (see 10/13) please be sure to do so by today. See Instructor (for instance, in SourceLab Monday office hours today) for help as needed.

Module 8: Writing Your Edition

W 11/12 Comparing Research Notes
- **Short Research Assignment Due in Class**
- We will be sorting through what you have discovered and determining what is most important to put into your edition, so please come ready to prioritize.

F 11/14 Writing "About this Source" and "About this Edition"
- Read: * Final Project Guidelines ("About this Source" and "About this Edition")

Module 9: Building Your Site

M 11/ 17 Uploading Your Media and Metadata
- **# Editorial Version Due (see Final Project Guidelines).**

W 11/19 Drafting Your Text in Markdown and Uploading it to Your Site
- **# Draft Text of "About this Source" and "About this Edition" due (see Final Project Guidelines).**

- # Markdown Draft Assignment Distributed

F 11/21 No Class. Drop in Tech Support on Site Construction.
- Drop-in help with site construction will be provided by Richard Young (Manager, SourceLab Mondays), in the Lisnek LAS Hub (first floor, Lincoln Hall).

Fall Break 11/22-11/30

M 12/1 Documenting Your Work: Footnotes
- **# Draft Bibliography Due (see Final Project Guidelines)**
- Read: * Footnote Style Guide for Final Project

Module 10: Prototype Presentations and Final Discussion

W 12/3 Final Project Prototype Presentations
- Two groups will present (25 minutes each), see Final Project Guidelines for more information.
- We will invite Clients to attend.
- **# Markdown Draft of Final Project Due for Presenting Groups.**

F 12/5 Final Project Prototype Presentations
- Two groups will present (25 minutes each), see Final Project Guidelines for more information.
- We will invite Clients to attend.
- **# Markdown Draft of Final Project Due for Presenting Groups.**

M 12/8 Final Project Prototype Presentations
- Two groups will present (25 minutes each), see Final Project Guidelines for more information.
- We will invite Clients to attend.
- **# Markdown Draft of Final Project Due for Presenting Groups.**

W 12/10 Last Prototype Presentation / Final Discussion
- One group will present (25 minutes each), see Final Project Guidelines for more information.
- We will invite Clients to attend.
- **# Markdown Draft of Final Project Due for Presenting Group.**

Revised Final Project Due December 16, 2025 (See Final Project Guidelines for Details)

For Course Bibliography, see our Canvas Site.

Appendix: Academic Policies

Academic Integrity
The University of Illinois Urbana-Champaign Student Code should also be considered as a part of the syllabus. Students should pay particular attention to Article 1, Part 4: Academic Integrity. Read the Code at the following URL: http://studentcode.illinois.edu/.
Academic dishonesty may result in a failing grade. Every student is expected to review and abide by the Academic Integrity Policy: https://studentcode.illinois.edu/article1/part4/1-401/.
Ignorance is not an excuse for any academic dishonesty. It is your responsibility to read this policy to avoid any misunderstanding. Do not hesitate to ask the instructor(s) if you are ever in doubt about what constitutes plagiarism, cheating, or any other breach of academic integrity.

Family Educational Rights and Privacy Act (FERPA)
Any student who has suppressed their directory information pursuant to Family Educational Rights and Privacy Act (FERPA) should self-identify to the instructor to ensure protection of the privacy of their attendance in this course. See http://registrar.illinois.edu/ferpa for more information on FERPA.

Mental Health
Significant stress, mood changes, excessive worry, substance/alcohol misuse or interferences in eating or sleep can have an impact on academic performance, social development, and emotional wellbeing. The University of Illinois offers a variety of confidential services including individual and group counseling, crisis intervention, psychiatric services, and specialized screenings which are covered through the Student Health Fee. If you or someone you know experiences any of the above mental health concerns, it is strongly encouraged to contact or visit any of the University's resources provided below. Getting help is a smart and courageous thing to do for yourself and for those who care about you.
- Counseling Center (217) 333-3704
- McKinley Health Center (217) 333-2700
- National Suicide Prevention Lifeline (800) 273-8255
- Rosecrance Crisis Line (217) 359-4141 (available 24/7, 365 days a year) If you are in immediate danger, call 911.

Community of Care
As members of the Illinois community, we each have a responsibility to express care and concern for one another. If you come across a classmate whose behavior concerns you, whether in regards to their well-being or yours, we encourage you to refer this behavior to the Student Assistance Center (217-333-0050 or http://odos.illinois.edu/community-of-care/referral/). Based on your report, the staff in the Student Assistance Center reaches out to students to make sure they have the support they need to be healthy and safe.

Further, as a Community of Care, we want to support you in your overall wellness. We know that students sometimes face challenges that can impact academic performance (examples include mental health concerns, food insecurity, homelessness, personal emergencies). Should you find that you are managing such a challenge and that it is interfering with your coursework, you are encouraged to contact the Student Assistance Center (SAC) in the Office of the Dean of Students for support and referrals to campus and/or community resources.

Students with Disabilities
To obtain disability-related academic adjustments and/or auxiliary aids, students with disabilities must contact the course instructor as soon as possible and provide the instructor with a Letter of Academic Accommodations from Disability Resources and Educational Services (DRES). To ensure that disability-related concerns are properly addressed from the beginning, students with disabilities who require assistance to participate in this class should apply for services with DRES and see the instructor as soon as possible. If you need accommodations for any sort of disability, please speak to me after class, or make an appointment to see me or see me during my office hours. DRES provides students with academic accommodations, access, and support services. To contact DRES, you may visit 1207 S. Oak St., Champaign, call 217-333-1970, e- mail disability@illinois.edu or visit the DRES website at https://dres.illinois.edu/. Here is the link for information to apply for services at DRES, https://dres.illinois.edu/information-before- you-apply/application-process/

Disruptive Behavior
Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office for Student Conflict Resolution (https://conflictresolution.illinois.edu; conflictresolution@illinois.edu; 333-3680) for disciplinary action.

Emergency Response Recommendations
Emergency response recommendations and campus building floor plans can be found at the following website: https://police.illinois.edu/em/run-hide-fight/. I encourage you to review this website within the first 10 days of class.

Religious Observances
Illinois law requires the University to reasonably accommodate its students' religious beliefs, observances, and practices in regard to admissions, class attendance, and the scheduling of examinations and work requirements. Students should complete the Request for Accommodation for Religious Observances form should any instructors require an absence letter in order to manage the absence. In order to best facilitate planning and communication between students and faculty, students should make

requests for absence letters as early as possible in the semester in which the request applies.

Sexual Misconduct Reporting Obligation

The University of Illinois is committed to combating sexual misconduct. Faculty and staff members are required to report any instances of sexual misconduct to the University's Title IX Office. In turn, an individual with the Title IX Office will provide information about rights and options, including accommodations, support services, the campus disciplinary process, and law enforcement options.

A list of the designated University employees who, as counselors, confidential advisors, and medical professionals, do not have this reporting responsibility and can maintain confidentiality, can be found here: wecare.illinois.edu/resources/students/#confidential. Other information about resources and reporting is available here: wecare.illinois.edu.