

**Spring 2022 MMC 9206: Digital Qualitative Research Methods**  
CRN: 50065

3 Credit Hours (i.e. expect 6 hours out of class work each week)

Time: Thursday 5:30 pm to 8:00 pm

Location: Annenberg 1H

Professor: Adrienne Shaw

Email: [adrienne.shaw@temple.edu](mailto:adrienne.shaw@temple.edu)

Office Hours: Tuesdays/Thursdays 2:30-4:00pm and by appointment

Office hours will be held in my office (203a Annenberg Hall) or via Zoom

Zoom link: <https://temple.zoom.us/j/96384897338>

Email/Slack hours: 11:00am-1pm M-F

**COURSE DESCRIPTION**

This course is designed to introduce students to the specific theoretical, methodological, ethical, and technical aspects of conducting qualitative research both on and in digital realms. It will draw on humanistic and social science approaches to studying the internet broadly, virtual worlds, social media, digital media and cultures, digital distribution technologies, etc. We will consider the challenges posed by digital technologies to traditional forms of textual analysis, ethnography, interviewing, and historical analysis. The course will cover studies of digital texts/objects, audiences, and producers, as well as consider how new technologies blur these traditional media and communication boundaries. In addition, we will look at how digital tools can aid analysis of qualitative data and offer new forms of research dissemination and publication.

The learning objectives of this course include:

1. Become familiar with the challenges posed by digital technologies to traditional qualitative research methods
2. Understand specific and complex ethical concerns in digital qualitative research
3. Be able to summarize and situate existing research in a specific domain of digital qualitative research
4. Plan a small-scale research project, including collecting and analyzing pilot data either on a digital communication process or via digital data collection tools/methods
5. Identify, become familiar with, and use digital analysis tools
6. Become familiar with digital publication, presentation, and archiving tools

**Pre-requisites:** MMC 9102 or equivalent with instructor permission.

**Syllabus changes:** This syllabus, its assignments, and related course calendars are subject to reasonable change and adaptation with the understanding that the changes shall not be punitive in nature and do not significantly interfere with the successful completion of course objectives. Any update to the course syllabus will be announced in class and posted on Canvas and Slack.

## THINGS TO KNOW

**Course technologies:** As one of the goals of this course is to introduce you to disseminating and commenting on scholarship posted online, you will be required to **create and manage your own blog** (I recommend sites.temple.edu for a free WordPress site). In addition, as a class we will be using **Slack** to communicate. That is where I will make announcements about the course, post relevant links, and answer any of your **non-personal** questions about course materials, assignments, etc. Slack is private to this course so please use the name you wish to be called you as your username. All other course information, readings, policies are available on **Canvas** or through a shared **Dropbox** drive.

**Course meetings:** This is scheduled to be an in-person class. That said, we are three years into an on-going pandemic, and even if we weren't there are many reasons why you can't make it to class sometimes. My number one rule is: don't come to class sick. That goes for me as well. If I am sick but am well enough to teach, or if there is inclement weather, we may have class via Zoom (and I will notify you well in advance). I have outlined some options for you to engage in class if you can't attend, but if requested in advance I will be able to have a zoom meeting open on my laptop so you can listen in. Please note, my primary attention will be on everyone in the room. You can post in Slack to contribute to the conversation that way, but it is not possible to make this a fully hybrid experience. We will discuss other instances in which we may want to meet online, in the classroom, or elsewhere.

**Un-grading:** As this is an advanced graduate level course, I am utilizing a ungrading approach. What this means: All assignments will be assessed as Complete, Partial, or Incomplete in Canvas. Complete means you did what was asked of you in total. Partial (canvas will say incomplete but I'll put a comment if it is "partial") means you missed a significant portion of the assignment. Incomplete is you did not submit it on time or by an agreed upon extension, or you did an insubstantial amount of the required work. Regardless, you will get written feedback from me.

At the midpoint and end of the semester, you will review each of your assignments and self-assess the quality of your work. For the mid-point evaluation, you will just meet with me to reflect on what you have done, what you plan to do for the final project, what questions you have, and what grade you would give yourself on your work so far. At the end of the semester, you will produce a written self-assessment of the quality of work on your assignments, whether you felt you met the learning goals of the course, and a written justification of what you think your final grade should be, given [Temple's grade scale](#). I reserve the right to adjust this grade higher or lower if needed, but will schedule a meeting with you first to discuss it. For instance, if you only got partial and incompletes on every assignment but awarded yourself an "A," I would question whether that was in fact the level of grade you earned. Alternatively, if you completed every assignment and were active in the class, but gave yourself a "C", I would question the accuracy of your self-assessment. If I agree with your assessment, we will not need to meet.

**Extra credit:** There will be no extra credit offered in this course.

### **Assignment Groups:**

These are not assessed on the basis of points, and I will only record “complete/partial/incomplete” in Canvas. There is a **GANTT chart** at the end of this syllabus that shows what roughly, on weekly basis, you should plan to work on.

1. **In class engagement:** Active participation is crucial to your learning in this course. You earn your “engagement” grade by coming to class regularly, taking notes, respectfully contributing to class discussions (demonstrating that you completed the readings), asking questions, engaging in classroom activities, and offering responses to the course materials. See attendance policy for how to make up engagement if you need to be absent. Use the “rubric” on Canvas to see what counts as A vs B level engagement.
2. **Admin tasks:** Setting up your Slack account and blog (week 1). Completing or submitting renewed IRB CITI certification (week 2). Sharing with me your annotated bibliography spreadsheet (see below, week 3).
3. **Weekly writing activity:** Most weeks, I will give you reflection writing activities for the following week’s readings. The prompts will be posted to Slack after our Thursday class and your responses will be due by the start of our next class (5:30pm, post even if you will be absent). Post your responses to your blog, and then post a link on Slack as a “reply” to the posted prompt. We will all take 30 minutes or so to skim everyone’s posts before our regular class discussion (please have a device you can read blog posts from with you in class).
4. **Annotated Bibliography:** This should be submitted as a literature review prep table following the format of the excel file template created by librarian Liz Johns (available on Canvas). You should use this template to create a Google Spreadsheet, which you will share with me by **February 2**. The completed table is not due until **March 16**, but you should plan to work on it a little each week. The “study summary” and “source evaluation” tabs should be completed for at least 20-30 sources related to your primary research topic/area of interest. The “synthesis matrix” tab need not include every source you summarized and evaluated, only those that connect on identifiable themes.
5. **Pilot data collection and analysis:** In short, you are to come up with a plan to collect some data for a digital qualitative project, and collect it. Keep these small unless you plan on doing option 3 for the final project (see below). You must have gotten my approval for your plan no later than **March 2**. Submit a paragraph to me via email summarizing your plan, what data you will collect, and why as well as any ethical concerns. You CAN submit these early so you can revise if needed. You must have some data to bring to class with you on **March 23** for a workshop. A short write up of your analysis is due **April 6**.  
**Important note:** The data you collect can only be included in future publications if it does not entail human subjects research (and thus would need IRB approval). If you wish to do a project that entails human subjects research that you wish to later publish, you must tell me within the first few weeks of the semester so I can apply for IRB approval for classroom projects. No data collected before IRB approval is granted can be used in publications.

6. **Final project:** You have **three options** based the conceptual stage of your research project, progression towards your degree, and own circumstances/resources. Each option has been designed to allow for the possibility of publication, or a jumping off point for future work. You are deciding which project best suits your goals and should know that they are comparable in efforts in relation to the other work you are doing this semester. For instance, although book reviews are shorter in length it will require more "new" work from you than Options 1 or 3 which build directly from previous assignments (also writing a short, considered review, is much harder than it sounds). Regardless of which option you choose, you will also submit a **draft** in class on April 27th. **All Final Projects** will be due **May 4** on Canvas.
- a. **Option 1. Oxford Bibliography in Communication.** You can read more about these guides [here](#) and examples are available on Canvas. These are comprehensive annotated bibliographies that offer an overview of a field or area of study. They are particularly useful as you prepare for comprehensive exams, dissertation proposals, syllabi, etc. Usually they cover 50-150 sources, including key texts, journals, etc. and range from 5000-10,000 words. These have very specific guidelines that must be followed (details on Canvas). Should you identify a topic/area not already covered by an existing bibliography and do a particularly good job, the editor of the Oxford Bibliography in Communication has agreed to consider your bibliographies for review (this does not mean guaranteed publication!).
  - b. **Option 2. Book review:** If you choose this option, you must complete a publishable review on a manuscript released by a scholarly press in the last two years. **Clear your selection with me before you begin!** The book should be related to your primary research interests but clearly connect to the course content. Your review should also contextualize the books within topics discussed in the course and/or from your annotated bibliography. You are not required to submit the final review to an academic journal, but you will have to research what academic journals you *could* submit it to (minimum of 3) and what the process for that submission is (submit a description of these processes with the final review). If you think might submit the review to a specific journal, you should consider reaching out to them early on in the semester to request a review copy (if that is something they offer) or the press. Let me know if you have trouble finding a copy of a book.
  - c. **Option 3. Draft original research paper:** This should be a digital qualitative research project, and you should discuss your plans for this project with me early on if this is the assignment you choose. You should plan on using your annotated bibliography and pilot data/analysis, to draft a research paper. These should include an introduction, literature review, methods section, analysis/themes section, and conclusion. They should have a developing but identifiable argument. **If you are doing human subjects research, see the note** above in the description of the "pilot data and analysis" assignment.

**All assignments are due by 5:30pm Thursday (our class time).** You can request extensions for any of them **except** the weekly writing assignments, pilot data, and final project drafts.

## SCHEDULE

**Readings:** All readings are available as websites, on Canvas under files, a shared Dropbox, and/or via a free e-book copy through the Temple Library under “Course Reserves” on Canvas. Always check the syllabus to ensure you’ve read everything required.

### **Week 1, January 19: Introductions—Annenberg 1H**

#### **Due: Blog/Slack account set up and Weekly Writing Assignment #1**

- Markham, A. N. (2020). Qualitative inquiry in the digital age. Manuscript submitted for publication.
- kacrhisten. (2010, September 13). “How to gut a book,” digital cultures/digital divides. Retrieved from: <https://amst522.wordpress.com/2010/09/13/how-to-gut-a-book-or-the-best-advice-my-grad-school-advisor-ever-gave-me/>
- Skim:
  - Chapter 7 on Writing Book Reviews from Stevens, D.S, and Brookfield, S.D. (2018) Write more, publish more, stress less! Sterling VA: Stylus Publishing.
  - Chapter 7 on Analyzing Qualitative Research Literature from Galvan, J.L. and Galvan, M.C. Writing Literature Reviews: A guide for students of the social and behavioral sciences, 7th edition. New York: Routledge. In DROPBOX
  - Book reviews for 1/26 book options

### **Week 2, January 26: Classic Internet Research—Annenberg 1H**

#### **Due: CITI Certification and Weekly Writing Assignment #2**

- Skim the book reviews provided in week 1 and pick ONE book to SKIM using tips from “how to gut a book” (all are available as eBooks via Canvas Course Reserves or Dropbox\*):
  - Nancy Baym's *Tune In, Log On: Soaps, fandom, and online community* (1999)
  - \*John Edward Campbell's *Getting it On Online: Cyberspace, gay male sexuality, and embodied identity* (2004)
  - Jessie Daniel's *Cyber Racism: White supremacy online and the new attack on civil rights* (2009)
  - Lori Kendall's *Hanging Out in the Virtual Pub: Masculinities and relationships online* (2002)
  - Daniel Miller and Don Slater's *The Internet: An ethnographic approach* (2000)
  - Lisa Nakamura's *CyberTypes: Race Ethnicity, and Identity on the Internet* (2002)
  - \*Theresa M. Senft's *Camgirls: Celebrity and community in the age of social networks* (2009)
  - T.L. Taylor's *Play between Worlds: Exploring Online Game Culture* (2006)

### **Week 3, February 2: Ethics in Digital Contexts—Zoom (linked from Canvas home page)**

#### **Due: Link to Google Spreadsheet for Annotated Bibliography and Weekly Writing Assignment #3**

- Skim: [Association for Internet Researchers Ethical Guidelines \(focus on 2019, but skim all documents\)](#)
- Gajjala, R. (2002). An interrupted postcolonial/feminist cyberethnography: Complicity and resistance in the “cyberfield”. *Feminist Media Studies*, 2(2), 177-193.
- Antunes D, Dhoest A. We are people and so are they: Shared intimacies and the ethics of

digital ethnography in autism communities. *Research Ethics*. 2019;15(2):1-17.  
doi:10.1177/1747016118820498

- Suomela, T., Chee, F., Berendt, B., & Rockwell, G. (2019). Applying an Ethics of Care to Internet Research: Gamergate and Digital Humanities. *Digital Studies/le Champ Numérique*, 9(1), 4. DOI: <http://doi.org/10.16995/dscn.302>
- Klassen, S. & Fiesler, C. (2022). "This isn't your data, friend": Black Twitter as a case study on research ethics for public data. *Social Media+Society*: 1-11  
<https://doi.org/10.1177/2056305122114431>
- Reference links to IRB sites also available

**Week 4, February 9: Using digital tools in qualitative research-- Meeting in Scholar's Studio in Charles Library!**

**Due: Pilot Data Plan (if human subjects and publishing are planned) Weekly Writing Assignment #4**

**Guest: Dr. Alex Wermer-Colan from Temple's Loretta C. Duckworth Scholar's Studio**

- Mancosu, M., & Vegetti, F. (2020). What You Can Scrape and What Is Right to Scrape: A Proposal for a Tool to Collect Public Facebook Data. *Social Media + Society*.  
<https://doi.org/10.1177/2056305120940703>
- Brown, N.M., Mengenhall, R., Black, M.L., Van Moer, M., Zerai, A., and Flynn, K. (2016). Mechanized Margin to Digitized Center: Black Feminism's Contributions to Combatting Erasure Within the Digital Humanities. *International Journal of Humanities and Arts Computing* 10(1): 110-125.
- Foucault Welles, B. (2015). Big data, big problems, big opportunities: using internet log data to conduct social network analysis research. In Hargittai, E. and Sandvig, C. (eds.) *Digital Research Confidential: The secrets of studying behavior online* (p. 223-242). MIT Press: Cambridge, MA.
- Review these sites:
  - <https://melaniewalsh.org/intro-ca-jupyter-book/>
  - <https://melaniewalsh.github.io/Intro-Cultural-Analytics/welcome.html>

**Week 5, February 16: Working with the Digital as Text—Zoom (linked from Canvas home page)**

**Due: Weekly Writing Assignment #5**

- Selections from Nakamura, L. (2008). *Digitizing Race: Visual Cultures of the Internet*. University of Minnesota Press: Minneapolis.
- Light, B., Burgess, J., and Duguay, S. (2018). The walkthrough method: An approach to the study of apps. *New Media and Society*, 20(3): 881-900.
- Brock, A. (2018). Critical technocultural discourse analysis. *New Media and Society*, 20(3): 1012-1030
- Bivens, R. (2017). The gender binary will not be deprogrammed: Ten years of coding gender on Facebook. *New Media and Society*, 19(6): 880-898.
- Trillo, T., Hallinan, B., & Shifman, L. (2022). A typology of social media rituals. *Journal of Computer Mediated Communication* 27(4). <https://doi.org/10.1093/jcmc/zmac011>

**Week 6, February 23: Working with People in Digital Contexts-- TBD**

**Due: Weekly Writing Assignment #6**

- boyd, d. (2015). Making sense of teen life: strategies for capturing ethnographic data in a networked era. In Hargittai, E. and Sandvig, C. (eds.) *Digital Research Confidential: The secrets of studying behavior online* (p. 79-102). MIT Press: Cambridge, MA.
- Møller, K., & Robards, B. (2019). Walking through, going along and scrolling back: Ephemeral mobilities in digital ethnography. *Nordicom Review*, 40(s1), 95-109.
- Beaulieu, A. (2004). Mediating ethnography: objectivity and the making of ethnographies of the internet. *Social Epistemology*, 18(2-3), 139-163.
- Seitz, S. (2016). Pixilated partnerships, overcoming obstacles in qualitative interviews via Skype: a research note. *Qualitative Research* 16(2): 229-235.
- Lobe B. (2017). Best Practices for Synchronous Online Focus Groups. In: Barbour R., Morgan D. (eds) *A New Era in Focus Group Research*. Palgrave Macmillan, London.  
[https://doi.org/10.1057/978-1-137-58614-8\\_11](https://doi.org/10.1057/978-1-137-58614-8_11)

**Week 7, March 2: Digital Archives and Historical Internet Research-- Meeting in SCRC classroom in Charles' Library**

**Guest speaker: Margery Sly, Director, Temple's Special Collections Research Center**

**Due: Final Pilot Data Collection Deadline and Weekly Writing Assignment #7**

- Selections from Driscoll, K. (2022) *Modem world: A prehistory of social media*. Yale University Press. selection
- Ankerson, M.S. (2015). Read/write the digital archive: strategies for historical web research. In Hargittai, E. and Sandvig, C. (eds.) *Digital Research Confidential: The secrets of studying behavior online* (p. 29-54). MIT Press: Cambridge, MA. And review this website: <https://dotcomhistories.com/cool-links/>
- Jarlbrink, J. and Snickars, P. (2017). Cultural heritage as digital noise: Nineteenth century newspapers in the digital archive. *Journal of Documentation* 73(6): 1228-1243. DOI 10.1108/JD-09-2016-0106
- Kaltman, E. (2020) Attending to the process and data: A research alignment for historical videogame production artifacts and their archives. *Romchip: a journal of game histories* 2(2). Retrieved from: <https://romchip.org/index.php/romchip-journal/article/view/117>

**Week 8, March 9<sup>th</sup>: Spring Break, no class!**

**Week 9, March 16:**

**Due: Annotated Bibliography**

**Klein's Graduate Research Forum (GRF) is all day on Friday 3/17** so we will not have class today.

Please attend the GRF at least in part! In lieu of a class meeting, between March 13-March 21 schedule a one-on-one check in with me regarding your mid-term self-assessment/reflection, plans for the remainder of this course (in terms of assignments you plan to do), and to ask questions about your pilot data collection.

**Week 10, March 23: Data analysis workshop —Annenberg 1H**

**Due: Pilot data and Weekly Writing Assignment #8**

No readings



**Week 11, March 30: Building Platforms to test theory-- Zoom (linked from Canvas home page)**

**Due: Weekly Writing Assignment #9**

**Guest: Dr. Aymar Jean Christian, Northwestern University**

- Explore MADELab's website: <https://www.madelab.org/>
- Christian, A.J., & White, K.C. (2020). Organic Representation as Cultural Reparation. *JCMS: Journal of Cinema and Media Studies*, 60(1): 143-147.
- Christian, A. J., Day, F., Díaz, M., & Peterson-Salahuddin, C. (2020). Platforming Intersectionality: Networked Solidarity and the Limits of Corporate Social Media. *Social Media + Society*. <https://doi.org/10.1177/2056305120933301>
- Christian, A. J. (2019). Expanding production value: The culture and scale of television and new media. *Critical Studies in Television*, 14(2), 255–267. <https://doi.org/10.1177/1749602019838882>
- Christian, A. J. (2018). Open TV: The Development Process. In Johnson, D. (Ed.). (2018). *From Networks to Netflix: A Guide to Changing Channels* (1st ed.) (pp. 309-318). Routledge. <https://doi-org.libproxy.temple.edu/10.4324/9781315658643>

**Week 12, April 6: Documentary filmmaking as research practice Zoom (linked from Canvas home page)**

**Due: Pilot Data Analysis and Weekly Writing Assignment #10**

**Guest: Dr. Katherine Sender, Cornell University**

- Watch: Sender, K. [director] (2014). *Brand new you: Makeover television and the American dream* [digital copy]. Northampton, MA: Media Education Foundation.
- Sender, K. (2012) *The Makeover: Reality Television and Reflexive Audiences*. New York: NYU Press.

**Week 13, April 13: Digital Practices for the study of Cultural Heritage Zoom (linked from Canvas home page)**

**Due: Weekly Writing Assignment #11**

**Guest: Tauheedah Asad, Temple University**

- Read her blog posts here: <https://sites.temple.edu/tudsc/author/tue79279/>
- Review: A Philly Jawn: Curated Black Geographies <https://storymaps.arcgis.com/stories/358f53e26c8d4dd7a26f399b7128eea7>

**Week 14, April 20: Doing research online, online Zoom (linked from Canvas home page)**

**Due: Weekly Writing Assignment #12**

**Guest: Zoë Glatt LSE**

- Zoë Glatt's website: <https://zoeglatt.com/> and YouTube Channel: <https://www.youtube.com/channel/UCtB8ZoAVdC38HArm3YnMlpw>
- The following videos from her channel:
- Introducing my PhD!: <https://www.youtube.com/watch?v=GaupsKrxAw4>
- PhD Advice #4: Managing Stress and Productivity: <https://www.youtube.com/watch?v=Zrz5f5VmRrQ>
- Glatt, Z. ( 2022 ). 'Precarity, discrimination and ( in)visibility: An ethnography of "The Algorithm" in the YouTube influencer industry' in Costa, E., Lange, P., Haynes, N. and



Sinanan, J. (eds.) *Anthropology*. New York, USA: Routledge. The Routledge Companion to Media pp. 546-559.

- TBA selection from her dissertation

### **Week 15, April 27: Conclusions and draft reviews—Annenberg 1H**

#### **Due: Final Project Drafts**

- Pacheco-Vega, R. (2018, February 3) An improved version of the Drafts Review Matrix. <http://www.raulpacheco.org/2018/02/an-improved-version-of-the-drafts-review-matrix-responding-to-reviewers-and-editors-comments/>
- Shaw, A. (2018, April 10) Myths and Misconceptions about academic peer review. *Ideas on Fire Blog*. <https://ideasonfire.net/myths-misconceptions-peer-review/>
- Shaw, A. (2018, March 27). How to write a peer review report (without being a jerk). *Ideas on Fire Blog*. <https://ideasonfire.net/how-to-peer-review/>

#### **May 4:**

#### **Due: Final projects**

**Due: Self-grading assessment due 5:30pm (I will tell you by Monday May 8<sup>th</sup> if we need to meet to discuss)**

### **Course Policies**

There are more detailed descriptions of the late assignments, attendance, disabilities and accommodations, and inclusivity policy available on Canvas.

**Attendance/Engagement:** You are graded on engagement, not attendance. It is helpful but unnecessary to let me know if you will not make a given class. If you do attend, engage as best as you (as a rule of thumb there is an engagement rubric on Canvas). If you cannot make it to class on a given day, please be sure you still post your weekly writing response before the deadline and respond to at least four of your classmates' writing responses on Slack within 72-hours. Alternatively, if we are meeting in person and you cannot attend you may zoom into the session but contact me in advance to arrange this.

**Inclusivity Policy:** There is an inclusivity policy on Canvas. You will be asked to sign this at the start of the semester, committing yourself to promoting a safe and inclusive classroom for all students, guests, and instructors.

**Recording policy:** I will not be recording live discussions (unless required by DRS accommodations) except if the class decides it is necessary on a given day and everyone agrees to the recording. No one should be recorded without their expressed consent (including instructors), and no recordings should be shared beyond members of this class. As this is a discussion-based seminar there are no slides and no lectures.

**Extensions:** Due dates are in place to structure the course and to help all of us organize our time. Assignments are due when they are so that I can manage my various responsibilities and give you feedback in a reasonable amount of time. They are also spaced so that you can take lessons learned

from one assignment and apply them to future assignments as well as the pedagogical goal of ensuring you are adequately understanding course material as we go along.

In this course, there are some assignments for which deadlines are more important than others as there is also a time after which an assignment can no longer meet its pedagogical goals. For that reason, the following assignments cannot be accepted late (submit what you have at the deadline): weekly writing responses, pilot data, and draft final.

For the other assignments, I am willing to grant you a negotiable, no penalty extension if you contact me by the due date/time and let me know what date/time to plan on submitting the assignment. When you email me simply explain that you are unable to meet the deadline (I do not need to know why) and propose an alternative due date and time you can submit it. I reserve the right to tell you if your requested extension is unreasonably long, but we will discuss this on a case by case basis. Unless I tell you otherwise, assume the new deadline you've proposed is acceptable, and remember I only respond to emails during my posted email hours. Note, however, that if you do not submit the assignment by the scheduled deadline, I cannot guarantee you will get as detailed comments on your assignment. Given the flexibility I am offering you here, if you do not contact me and miss a deadline, I will not chase you down. I will just record the zero in Canvas. It is your responsibility to keep track of your deadlines and if you are confused by the structure of course due dates get in touch early on.

**Accommodations:** The need for accommodations should never get in the way of your access to education. I will do my best to work with any student who requires accommodations and to minimize the access barriers posed by course structures and materials. If you have any physical, cognitive, personal, or economic need for accommodations, email me at the start of the semester.

Different types of technology are differently accessible to people due to bodily, economic, and regional differences. Temple and Klein do have resources available for students who do not have access to computers at home, and you can start by contacting Temple's IT help folks to explore your options. I also recommend reaching out to your program's Graduate Office, if there are resources you need to complete your course work successfully that you are unsure of how to access. If a technology we are using is not accessible to you due to disability or access reasons, please let me know. I will work with you to remedy the situation and ensure that all students—with an array of embodiments and life circumstances—can participate fully in the course. Also, if you have a disability and will require accommodations—or if you aren't sure and think you might—you should also contact Disability Resources and Services at 215-204-1280 in 100 Ritter Annex.

In addition, however, there are many non-disability related reasons you may need accommodations. Maybe you have a chronic illness that means you will not always be able to join our live discussions. Perhaps you have children and the last-minute changes in childcare mean you would have to decide between engaging with class and watching your child. In these instances, you may want to request the hybrid options outlined in the attendance/engagement policy above.

Last but not least, any student who has difficulty affording groceries or accessing sufficient food to eat every day or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the CARE Team in the Dean of Students Office for

support. The CARE Team web address is [careteam.temple.edu](http://careteam.temple.edu). Furthermore, please notify me if you are comfortable in doing so. This will enable me to provide additional resources.

**Academic Honesty:** Plagiarism is the representation of someone else's ideas, quotations, or research as your own. It is a form of theft. Examples of plagiarism: buying a paper written by someone else, quoting or summarizing an author's argument without correctly citing them, using ideas found on websites for your assignments without correctly citing them, "borrowing" a classmate's ideas for your own, writing without attribution, and using your own papers for more than one class without explicit consent of all instructors. **PLAGIARISM IS NOT TOLERATED AND WILL CONSTITUTE AN IMMEDIATE FAILURE OF THE ASSIGNMENT AND POSSIBLY THE COURSE.** Instances of plagiarism and/or cheating will be reported to the University Disciplinary Committee at my discretion. **The penalty structure is listed on the policies section of the Canvas site.**

**Student and Faculty Academic Rights and Responsibilities Policy:** Freedom to teach and freedom to learn are 2 inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the following link: [http://policies.temple.edu/getdoc.asp?policy\\_no=03.70.02](http://policies.temple.edu/getdoc.asp?policy_no=03.70.02)

**Conduct Code:** Individuals enrolled in this course are expected to conduct themselves in a civil and respectful manner, both toward their instructor and fellow students. In accordance with Temple's Student Conduct Code (Policy Number: 03.70.12), acts of misconduct for which students are subject to discipline include, but are not limited to, intentional interference with or disruption of class as well as behavior or conduct which poses a threat to the mental, emotional, or physical well-being of self or others. Non-compliance, interference or resistance to this code is considered actionable when a student fails to comply with a reasonable verbal or written instruction or direction given by a University employee (e.g. instructor, teaching assistant or staff member). In such cases of violation, it is the University employee's right and responsibly to seek out the appropriate sanctions (e.g. suspension, separation, probation, enrollment restrictions, or expulsion from the University) pursuant to the conduct code policies.

[illegible]