

# Women's Public History

Spring 2025

## Instructor Information

### Instructor

Cady Hammer

### Email

cahammer@uh.edu

### Class Time

Tuesdays and Thursdays, 1:00-2:30 pm

### Office Hours

Tuesdays and Thursdays, 2:30-4 pm; by appointment

## General Information

### Description

Even in the 21<sup>st</sup> century, women's history is still being left out of the 'mainstream' historical narrative. Although research in the subfield has been growing since the mid-20<sup>th</sup> century, it is still light-years behind other historical areas. This course will introduce you to how women's stories are being communicated through public history practices. We will explore examples of women's public history through various categories of public historical interpretation and discuss the challenges of conducting women's history research and creating projects related to those topics. By the end of the course, you will have the opportunity to make your own contribution to the field through the creation of a physical or digital exhibit plan of your own.

### Learning Outcomes

By the end of this course, you will:

- Evaluate a wide range of women's public history projects to identify the various manners in which they engage with the public and to what degree of success.
- Understand the challenges of engaging in women's public history and how various historians are combatting those issues.
- Produce an exhibit plan of your own that illuminates women's history at an existing institution of your choosing.

## Course Materials

### Required Texts

The only books that I will require you to have on hand are the following:

Huyck, Heather. *Doing Women's History in Public: A Handbook for Interpretation at Museums and Historic Sites*. Lanham: Rowman & Littlefield, 2020.

Summers, John. *Creating Exhibits That Engage: A Manual for Museums and Historical Organizations*. Lanham: Rowman & Littlefield Publishers, 2018.

Everything else I will provide to you via Canvas.

## Course Requirements and Grade Breakdown

### Course Requirements

**Reading Summaries, Reflections, and Evaluations:** The bulk of your grade in this class will be based on your week-to-week coursework and your responses to it. Every week, you will be responsible for producing two reading summaries for each class day's reading assignments. I don't want to tie you down to a specific word count for these summaries because of the varying lengths of different readings, but I do expect to see approximately a five- to seven-sentence paragraph per reading for works that are over ten pages and at three- to five-sentence summaries for works under ten pages. Additionally, every Friday, you will submit a reflection page of at least 300 words that will share your thoughts on the week's readings as well as discussions that were held in class. For additional participation points, you can submit a longer reflection (see Participation and Attendance section for more information). For certain weeks, you will also be tasked with searching for and evaluating women's public history examples from different categories. Those will be due by Thursday's class time and should be at least 500 words.

**Participation and Attendance:** Attendance and participation are important components of any undergraduate course. I want you to be present in class and engaging with the material as much as possible. That being said, I do understand that undergraduate life can be very difficult and may require you to miss class, whether due to other coursework and project deadlines, physical illnesses, or requiring a mental health day to get you through the next several weeks. Therefore, you can have **three** absences in this class for any reason, no questions asked. All that I ask is that you give me a heads up as best as you can or get back to me shortly after in extenuating circumstances. Please also refer to the Excused Absence Policy listed later in the syllabus. If you do miss two classes in the same week, I do require that you schedule a meeting with me once you return to speak about the coursework that you missed.

For in-class participation, I am also relatively flexible. I do want every student to make an effort to speak during class discussions and offer answers to my questions during lectures. I also expect every student to speak multiple times throughout the semester. However, for those of you who don't always feel comfortable volunteering answers in class, I want to offer alternative opportunities for you to receive full participation points. Because of this, I will take into count reflection submissions that are 500 words or more. Remember: this does not negate speaking up in class, but I hope that it will relieve some anxiety surrounding participation grades.

**Midterm Essay:** You will write a 4-5-page essay that offers an evaluation of three successful women's history projects or exhibits. These examples can fall under any category of public history that you choose (for example, museum exhibit, digital history project, archival collection, oral history collection, etc.). This essay will be due on **Friday, March 20<sup>th</sup> by 5 pm**. (Times New Roman, size 12 font, double-spaced) More details to come later in the semester.

**Final Project:** Your final project in this course will be to create a physical or digital exhibit that captures women's history at an existing museum that you feel lacks women's history content or could use additional programming. You can choose any museum that you want as long as they have ties to a person, location, or event that you will be able to conduct extensive research into. This will be a no-holds-barred, no budget needed project (though you will need to stay within objects and resources that currently exist and are known). You will create an exhibit overview, an exhibit narrative, and a list of at least ten objects or images and four primary source documents that your exhibit will feature, with accompanying label text for each that presents details for each item and places it in context with the rest of the exhibit. You will also submit a visual component, whether that is a brief sketch of the

exhibit’s layout or a digital model or representation. More details to come later in the semester. Your final project will be due on **Friday, May 2<sup>nd</sup> by 5 pm.**

**Final Presentation:** Your final presentation will be a substantial preview of your exhibit for the class to observe and offer constructive feedback on before the final project deadline. This should involve a PowerPoint presentation and will be approximately 7-8 minutes per student. Presentations will be held on **April 22<sup>nd</sup> and April 24<sup>th</sup>.**

### Grade Breakdown

- Reading Summaries, Reflections, and Evaluations: 30%
- Participation and Attendance: 15%
- Midterm Essay: 20%
- Final Project: 25%
- Final Presentation: 10%

### Course Schedule

Week	Topic	Reading	Exercises
<b>Week 1</b>			
January 14 <sup>th</sup>	Introduction to the Course	Read over syllabus.	Write a brief introduction of yourself to me and the class. Answer the following questions: <ul style="list-style-type: none"> <li>- Name</li> <li>- Year</li> <li>- What are you studying?</li> <li>- Favorite example of public history (museum/ historic site/archive, etc.)</li> <li>- Why did you decide to take this class? (There are</li> </ul>
January 16 <sup>th</sup>	Introduction to Women’s Public History	“About The Field.” National Council on Public History, June 28, 2022. <a href="https://ncph.org/what-is-public-history/about-the-field/">https://ncph.org/what-is-public-history/about-the-field/</a> .  White, Anna. “What Schools Teach About Women’s History Leaves a Lot to Be Desired.” <i>Smithsonian Magazine</i> , March 2019. <a href="https://www.smithsonianmag.com/history/what-schools-teach-womens-history-180971447/">https://www.smithsonianmag.com/history/what-schools-teach-womens-history-180971447/</a> .	

Week	Topic	Reading	Exercises
		<p>Mayo, Edith P. "Women's History and Public History: The Museum Connection." <i>The Public Historian</i> 5, no. 2 (1983): 63-73. <a href="https://doi.org/10.2307/3377251">https://doi.org/10.2307/3377251</a></p> <p>Barbara Melosh, "Speaking of Women: Museums' Representation of Women's History," <i>History Museums in the United States: A Critical Assessment</i>, Edited by Warren Leon and Roy Rosenzweig, (Urbana: University of Illinois Press), 1989, 183-214.</p> <p>Chapter 1 from <i>Doing Women's History in Public</i>: "Why Women's History Matters"</p>	<p>no wrong answers!)</p> <p>No reading summary or reflection due this week!</p>
<b>Week 2</b>	Researching Women's History		
January 21 <sup>st</sup>		<p>Chapter 2 from <i>Doing Women's History in Public</i>: "Researching Women's History"</p> <p>Chapter 3 from <i>Doing Women's History in Public</i>: "Written Sources: Read All About Her."</p>	Reading Summary
January 23 <sup>rd</sup>		<p>Choose two articles to read from the <i>Journal of Women's History</i>. <a href="https://muse.jhu.edu/journal/100">https://muse.jhu.edu/journal/100</a>.</p>	<p>Reading Summary</p> <p>Reflection</p>
<b>Week 3</b>	Oral History, Collective Memory, and Writing Women's History		
January 28 <sup>th</sup>		<p>Chapter 4 from <i>Doing Women's History in Public</i>: "Oral Sources: Listening and Recording"</p>	Reading Summary

Week	Topic	Reading	Exercises
January 30 <sup>th</sup>		Chapter 9 from <i>Doing Women's History in Public</i> : "Preservation: From Great-Grandmothers to Great-Granddaughters"	
		Shopes, Linda. "When Women Interview Women - And Then Publish It: Reflections on Oral History, Women's History, and Public History." <i>Journal of Women's History</i> 6, no. 1 (1994): 98-108. <a href="https://doi.org/10.1353/jowh.2010.0242">https://doi.org/10.1353/jowh.2010.0242</a> .	
		Lang, Luciana, Laura Fenton, and Penny Tinkler. "Living with Other Women's Lives: 'Research Resonance' in the Context of Life History Interviewing." <i>Women's History Review</i> , (2023), 1-16. doi:10.1080/09612025.2023.2288304.	
		Bowden, Caroline. "Collecting the Lives of Early Modern Women Religious: Obituary Writing and the Development of Collective Memory and Corporate Identity." <i>Women's History Review</i> 19, no. 1 (2010): 7-20. doi:10.1080/09612020903444619.	Reading Summary
	Watts, Ruth. "Collecting Women's Lives in 'National' History: Opportunities and Challenges in Writing for the ODNB." <i>Women's History Review</i> 19, no. 1 (2010): 109-24. doi:10.1080/09612020903444700.	Evaluation: Find one oral history project that focuses on women's history and evaluate its goals and current successes. Then find one additional article on writing women's history or a book review for a women's history topic and summarize it. Be prepared to share these in class.	
	"Writing Women's Histories" section of <i>Women's History</i> , Spring 2021 edition. <a href="https://womenshistorynetwork.org/product/womens-history-spring-2021/">https://womenshistorynetwork.org/product/womens-history-spring-2021/</a> .	Reflection	

Week	Topic	Reading	Exercises
Week 4	Women's History Collections		
February 4 <sup>th</sup>		Chapter 5 from <i>Doing Women's History in Public</i> : "Visual Sources: Pictures, Maps, and Photos"	Reading Summary
		Chapter 8 from <i>Doing Women's History in Public</i> : "Objects: Who Packed This Lunch Bucket?"	
February 6 <sup>th</sup>		Luckins, Tanja. "Collecting Women's Memories: The Australian War Memorial, the next of Kin and Great War Soldiers' Diaries and Letters as Objects of Memory in the 1920s and 1930s." <i>Women's History Review</i> 19, no. 1 (2010): 21-37. doi:10.1080/09612020903444635.	Reading Summary
		Brandon, Laura. "Looking for the 'Total' Woman in Wartime: A Museological Work in Progress." In <i>Gender, Sexuality, and Museums: A Routledge Reader</i> , edited by Amy K. Levin. London: Routledge, 2010.	Evaluation: Explore museum exhibits and collections online and find two objects that relate to women's history. How are museums currently using these objects in their exhibits? If they aren't using them, how would you use them? What items should these museums be collecting to capture women's stories in their collections under their chosen missions?
			Reflection
Week 5	Public History Applications Week 1: Research Projects, Historic Preservation, and Historic Sites		

Week	Topic	Reading	Exercises
February 11 <sup>th</sup>		<p>Chapter 6 from <i>Doing Women's History in Public</i>: "Landscapes: Fields and Gardens"</p> <p>Chapter 7 from <i>Doing Women's History in Public</i>: "Architecture: The Built Environment"</p>	Reading Summary
February 13 <sup>th</sup>		<p>Miller, Page Putnam. "Women's History Landmark Project: Policy and Research." <i>The Public Historian</i> 15, no. 4 (1993): 82-88. <a href="https://doi.org/10.2307/3378641">https://doi.org/10.2307/3378641</a>.</p> <p>Chhaya, Priya. "Interpreting Women's History at Historic Sites: An Introduction." National Trust for Historic Preservation, September 13, 2017. <a href="https://savingplaces.org/stories/interpreting-womens-history-at-historic-sites-an-introduction">https://savingplaces.org/stories/interpreting-womens-history-at-historic-sites-an-introduction</a>.</p> <p>West, Patricia. "Uncovering and Interpreting Women's History At Historic House Museums." In <i>Restoring Women's History Through Historic Preservation</i>, edited by Gail Lee Dubrow and Jennifer B. Goodman. Baltimore: Johns Hopkins University Press, 2003.</p> <p>Goodman, Jennifer B. "Best Practices For Saving Women's Heritage Sites: Nonprofit Case Studies." In <i>Restoring Women's History Through Historic Preservation</i>, edited by Gail Lee Dubrow and Jennifer B. Goodman. Baltimore: Johns Hopkins University Press, 2003.</p>	<p>Reading Summary</p> <p>Evaluation: Find two women's history research projects (these can be digital history projects, articles, etc.) or women's history content at historic sites. Summarize them and evaluate their effectiveness. What do you think they accomplish well? What would you add to the project/content or do differently?</p> <p>Reflection</p>

Week	Topic	Reading	Exercises
	Curation, Archives, and Digital History	<p>Chapter 10 from <i>Doing Women's History in Public</i>: "Interpretation: Sharing Women's History with Visitors"</p>	Reading Summary
February 18 <sup>th</sup>		<p>Bonnie Hurd Smith, "Women's Voices: Reinterpreting Historic House Museums," in <i>Her Past Around Us: Interpreting Sites for Women's History</i> (Malabar, Fla: Krieger Pub Co, 2003), 87-101.</p> <p>Mayo, Edith. "Putting Women In Their Place: Methods and Sources For Including Women's History In Museums and Historic Sites." In <i>Restoring Women's History Through Historic Preservation</i>, edited by Gail Lee Dubrow and Jennifer B. Goodman. Baltimore: Johns Hopkins University Press, 2003.</p>	
February 20 <sup>th</sup>		<p>Freeland, Jane, and Christina von Hodenberg. "Archiving, Exhibiting, and Curating the History of Feminisms in the Global Twentieth Century: An Introduction." <i>Women's History Review</i> 33, no. 1 (2024): 1-6. doi:10.1080/09612025.2023.2208401.</p> <p>Mackie, Vera, and Sharon Crozier-De Rosa. "Rallying Women: Activism, Archives and Affect." <i>Women's History Review</i> 31, no. 6 (2022): 975-1001. doi:10.1080/09612025.2022.2090711.</p>	<p>Reading Summary</p> <p>Evaluation: Find one exhibit that focuses on women's history. Evaluate its goals, what items and primary sources it uses, and its overall narrative story and that</p>



Week	Topic	Reading	Exercises
		<p>Hamilton, Paula, and Mary Spongberg. "Twenty Years On: Feminist Histories and Digital Media." <i>Women's History Review</i> 26, no. 5 (2017): 671-77. doi:10.1080/09612025.2016.1167399.</p> <p>Bishop, Catherine. "The Serendipity of Connectivity: Piecing Together Women's Lives in the Digital Archive." <i>Women's History Review</i> 26, no. 5 (2017): 766-80. doi:10.1080/09612025.2016.1166883.</p>	<p>narrative's effectiveness.</p>
Week 7	Other Forms of Public Engagement	<p>February 25<sup>th</sup></p> <p>"Public Engagement" section of <i>Women's History</i>, Spring 2021 edition.  <a href="https://womenshistorynetwork.org/product/womens-history-spring-2021/">https://womenshistorynetwork.org/product/womens-history-spring-2021/</a>.</p> <p>Logan, Anne. "Participatory Historical Research with a Women's Club." <i>Women's History</i> (Spring 2021), 33-36.  <a href="https://womenshistorynetwork.org/womens-history-today-spring-2023-issue/">https://womenshistorynetwork.org/womens-history-today-spring-2023-issue/</a>.</p> <p>Coughlin, Mimi. "Women and History: Outside the Academy." <i>The History Teacher</i> 40, no. 4 (2007): 471-79.  <a href="http://www.jstor.org/stable/30037044">http://www.jstor.org/stable/30037044</a>.</p>	<p>Reading Summary</p>
February 27 <sup>th</sup>		<p>Dubrow, Gail Lee. "Claiming Public Space for Women's History"</p>	

Week	Topic	Reading	Exercises
		<p>in Boston: A Proposal for Preservation, Public Art, and Public Historical Interpretation.” <i>Frontiers: A Journal of Women Studies</i> 13, no. 1 (1992): 111-48. <a href="https://doi.org/10.2307/3346948">https://doi.org/10.2307/3346948</a></p> <p>Lockyer, Bridget, and Abigail Tazzymant. “‘Victims of History’: Challenging Students’ Perceptions of Women in History.” <i>Teaching History</i>, no. 165 (2016): 8–15. <a href="http://www.jstor.org/stable/26384214">http://www.jstor.org/stable/26384214</a>.</p> <p>Nittle, Nadra. “U.S. History Classes Are Mostly about Men. Two Teachers Are Looking to Change That.” <i>The 19th News</i>, September 25, 2023. <a href="https://19thnews.org/2023/09/ap-us-womens-history-course/">https://19thnews.org/2023/09/ap-us-womens-history-course/</a>.</p>	<p>Reading Summary</p> <p>Evaluation: Find one additional article that discusses how women’s historians and women’s public historians engage with the public during their research and creation processes. Summarize the article. Then discuss how you would engage the public on these types of projects.</p>
<b>Week 8</b>	Case Studies	<p>Sharing Stories:</p> <ul style="list-style-type: none"> <li>Explore Website and read at least four biographies from different states: <a href="https://sharingstories1977.uh.edu/">https://sharingstories1977.uh.edu/</a></li> <li>Read: Jones, Caitlyn. “Four Days In Houston: Why The NWC Matters.” University of Houston. <i>Sharing Stories from 1977: Putting the National Women’s Conference on the Map</i>, November 21, 2021. <a href="https://sharingstories1977.uh.edu/essay/1">https://sharingstories1977.uh.edu/essay/1</a>.</li> </ul> <p>Smithsonian American Women’s History Museum</p> <ul style="list-style-type: none"> <li>Explore Website and read at least three blog posts:</li> </ul>	Reading Summary

Week	Topic	Reading	Exercises
March 6 <sup>th</sup>		<p data-bbox="906 159 1252 222"><a href="https://womenshistory.si.edu/">https://womenshistory.si.edu/</a></p> <ul data-bbox="857 233 1252 327" style="list-style-type: none"> <li data-bbox="857 233 1252 327">• Explore Digital Exhibition: <a href="https://www.becomingvisible.si.edu/">https://www.becomingvisible.si.edu/</a></li> </ul> <p data-bbox="808 432 971 464">Girl Museum</p> <ul data-bbox="857 474 1252 852" style="list-style-type: none"> <li data-bbox="857 474 1252 569">• Explore website: <a href="https://www.girlmuseum.org/">https://www.girlmuseum.org/</a></li> <li data-bbox="857 579 1252 716">• Go through at least one full digital exhibition: <a href="https://www.girlmuseum.org/view/exhibitions/">https://www.girlmuseum.org/view/exhibitions/</a></li> <li data-bbox="857 726 1252 852">• Read at least two blog posts: <a href="https://www.girlmuseum.org/blog/">https://www.girlmuseum.org/blog/</a></li> </ul>	Reading Summary
		<p data-bbox="808 957 1214 989">Women’s Museum of California</p> <ul data-bbox="857 999 1252 1304" style="list-style-type: none"> <li data-bbox="857 999 1252 1157">• Explore the museum’s website, physical exhibits, and digital collections: <a href="https://womensmuseumca.org/#">https://womensmuseumca.org/#</a></li> <li data-bbox="857 1167 1252 1304">• Read at least two blog posts: <a href="https://womensmuseumca.org/our-blogs/">https://womensmuseumca.org/our-blogs/</a></li> </ul>	Reflection
Week 9		SPRING BREAK	SPRING BREAK
Week 10	Creating Physical Exhibits	<p data-bbox="808 1566 1243 1692">Sections from: <i>Creating Exhibits That Engage: A Manual for Museums and Historical Organizations</i>.</p> <ul data-bbox="857 1703 1243 1913" style="list-style-type: none"> <li data-bbox="857 1703 1243 1776">- Chapter 1: The Nature of Exhibits, pgs 3-12</li> <li data-bbox="857 1776 1243 1850">- Chapter 2: Audience, pgs 13-19</li> <li data-bbox="857 1850 1243 1913">- Chapter 4: The Big Idea, pgs 31-35</li> </ul>	Reading Summary
March 18 <sup>th</sup>			

Week	Topic	Reading	Exercises
March 20 <sup>th</sup>		Sections from: <i>Creating Exhibits That Engage: A Manual for Museums and Historical Organizations</i> . <ul style="list-style-type: none"> <li>- Chapter 7: Interpretative Planning, pgs 54-61</li> <li>- Chapter 8: Text, pgs 62-76</li> <li>- Chapter 10: Design, pgs 89-115</li> <li>- Chapter 11: Curatorship, pgs 116-124</li> </ul>	Reading Summary  Reflection  Midterm Essay due by 5 pm on Friday, March 21 <sup>st</sup>
<b>Week 11</b>	Creating Digital Exhibit		Reading Summary
March 25 <sup>th</sup>		Lambert, Joe. Digital Storytelling Cookbook. Digital Diner Pres, 2010. <a href="https://wrd.as.uky.edu/sites/default/files/cookbook.pdf">https://wrd.as.uky.edu/sites/default/files/cookbook.pdf</a> .	
March 27 <sup>th</sup>		Barber, John F. "Digital Storytelling: New Opportunities for Humanities Scholarship and Pedagogy." Cogent Arts & Humanities 3, no. 1 (2016). <a href="https://doi.org/10.1080/23311983.2016.1181037">https://doi.org/10.1080/23311983.2016.1181037</a> .	Reading Summary  Evaluation: Find one digital exhibit of any type that you think is a strong example of good digital history practices. Summarize its goals, its components, and its potential audiences. What do you think they do successfully, and what would you add or change about the project?
			Reflection

Week	Topic	Reading	Exercises
<b>Week 12</b>	Library Research Days	This week, we will be meeting in the library to start researching for your final projects.	Work on developing your final project. Be prepared to meet with me individually next week to go over your ideas with me for approval.
April 1 <sup>st</sup>			
April 3 <sup>rd</sup>			
<b>Week 13</b>	Project Meetings	This week, I will be scheduling individual project meetings during class time with each of you. Otherwise, this is a free research week.	Work on developing your final project.
April 8 <sup>th</sup>			
April 10 <sup>th</sup>			
<b>Week 14</b>			Prepare to share the status of your research project in small groups in class on April 17 <sup>th</sup> .
April 15 <sup>th</sup>	NO CLASS - FREE RESEARCH DAY		
April 17 <sup>th</sup>	Collaborative Feedback		
<b>Week 15</b>	Final Presentations		Final Presentations due
April 22 <sup>nd</sup>			
April 24 <sup>th</sup>			

**Final Project due by 5 pm on Friday, May 2<sup>nd</sup>**

## Additional information and resources

### Mental Health and Wellness Resources

The University of Houston has a number of resources to support students' mental health and overall wellness, including [CoogsCARE](#) and the [UH Go App](#). [UH Counseling and Psychological Services \(CAPS\)](#) offers 24/7 mental health support for all students, addressing various concerns like stress, college adjustment and sadness. CAPS provides individual and couples counseling, group therapy, workshops and connections to other support services on and off campus. For assistance visit [uh.edu/caps](http://uh.edu/caps), call 713-743-5454, or visit a [Let's Talk](#) location in-person or virtually. [Let's Talk](#) are daily, informal confidential consultations with CAPS therapists where no appointment or paperwork is needed.

The [Student Health Center](#) offers a Psychiatry Clinic for enrolled UH students. Call 713-743-5149 during clinic hours, Monday through Friday 8 a.m. - 4:30 p.m. to schedule an appointment.

The [A.D. Bruce Religion Center](#) offers spiritual support and a variety of programs centered on well-being.

**Need Support Now? If you or someone you know is struggling or in crisis, help is available. Call CAPS crisis support 24/7 at 713-743-5454, or the National Suicide and Crisis Lifeline: call or text [988](tel:988), or chat [988lifeline.org](https://988lifeline.org).**

### Academic Honesty Policy

High ethical standards are critical to the integrity of any institution, and bear directly on the ultimate value of conferred degrees. All UH community members are expected to contribute to an atmosphere of the highest possible ethical standards. Maintaining such an atmosphere requires that any instances of academic dishonesty be recognized and addressed. The [UH Academic Honesty Policy](#) is designed to handle those instances with fairness to all parties involved: the students, the instructors, and the University itself. All students and faculty of the University of Houston are responsible for being familiar with this policy.

### Title IX/Sexual Misconduct

Per the UHS Sexual Misconduct Policy, your instructor is a “responsible employee” for reporting purposes under Title IX regulations and state law and must report incidents of sexual misconduct (sexual harassment, non-consensual sexual contact, sexual assault, sexual exploitation, sexual intimidation, intimate partner violence, or stalking) about which they become aware to the Title IX office. Please know there are places on campus where you can make a report in confidence. You can find more information about resources on the Title IX website at <https://uh.edu/equal-opportunity/title-ix-sexualmisconduct/resources/>.

### Reasonable Academic Adjustments/Auxiliary Aids

The University of Houston is committed to providing an academic environment and educational programs that are accessible for its students. Any student with a disability who is experiencing barriers to learning, assessment or participation is encouraged to contact the Justin Dart, Jr. Student Accessibility Center (Dart Center) to learn more about academic accommodations and support that may be available to them. Students seeking academic accommodations will need to register with the Dart Center as soon as possible to ensure timely implementation of approved accommodations. Please

contact the Dart Center by visiting the website: <https://uh.edu/accessibility/>, calling (713) 743-5400, or emailing [jdcenter@Central.UH.EDU](mailto:jdcenter@Central.UH.EDU).

### Excused Absence Policy

Regular class attendance, participation, and engagement in coursework are important contributors to student success. Absences may be excused as provided in the University of Houston [Undergraduate Excused Absence Policy](#) and [Graduate Excused Absence Policy](#) for reasons including: medical illness of student or close relative, death of a close family member, legal or government proceeding that a student is obligated to attend, recognized professional and educational activities where the student is presenting, and University-sponsored activity or athletic competition. Under these policies, students with excused absences will be provided with an opportunity to make up any quiz, exam or other work that contributes to the course grade or a satisfactory alternative. Please read the full policy for details regarding reasons for excused absences, the approval process, and extended absences. Additional policies address absences related to [military service](#), [religious holy days](#), [pregnancy and related conditions](#), and [disability](#).

### Recording of Class

Students may not record all or part of class, livestream all or part of class, or make/distribute screen captures, without advanced written consent of the instructor. If you have or think you may have a disability such that you need to record class-related activities, please contact the [Justin Dart, Jr. Student Accessibility Center](#). If you have an accommodation to record class-related activities, those recordings may not be shared with any other student, whether in this course or not, or with any other person or on any other platform. Classes may be recorded by the instructor. Students may use instructor's recordings for their own studying and notetaking. Instructor's recordings are not authorized to be shared with anyone without the prior written approval of the instructor. Failure to comply with requirements regarding recordings will result in a disciplinary referral to the Dean of Students Office and may result in disciplinary action.

### Security Escorts and Cougar Ride

UHPD continually works with the University community to make the campus a safe place to learn, work, and live. The security escort service is designed for the community members who have safety concerns and would like to have a Security Officer walk with them, for their safety, as they make their way across campus. Based on availability either a UHPD Security Officer or Police Officer will escort students, faculty, and staff to locations beginning and ending on campus. If you feel that you need a Security Officer to walk with you for your safety, please call [713-743-3333](tel:713-743-3333). Arrangements may be made for special needs.

Parking and Transportation Services also offers a late-night, on-demand shuttle service called "Cougar Ride" that provides rides to and from all on-campus shuttle stops, as well as the MD Anderson Library, Cougar Village/Moody Towers and the UH Technology Bridge. Rides can be requested through the UH Go app. Days and hours of operation can be found at <https://uh.edu/afuniversity-services/parking/cougar-ride/>.

### Syllabus Changes

Please note that the instructor may need to make modifications to the course syllabus. Notice of such changes will be announced as quickly as possible through email and Canvas announcements.