

LIS 7505 - Introduction to Digital Curation

2021 Fall 2

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Introduction

Digital curation involves an entire process of management and care for data and other digital content in various digital formats. Ensuring long-term preservation, access, sharing, and reuse of data is also a major concern. In this introductory course, we will explore various aspects of digital curation including its definition, data lifecycle model, relevant technologies, data repositories, Web data archiving, preservation, and so on.

Course Description

This course introduces archiving digital materials, including the technological, ethical, and legal issues they routinely present to the archivist. We will discuss the characteristics of “good” digital materials and the role of metadata in creating and maintaining them, as well as the configuration of a trustworthy digital archival repository, and the tools and policies needed to create and maintain one.

Office Hours:

via [zoom](#) — Meeting ID: 991 3489 7433 — Passcode: 762037

- Tuesdays 1pm–2pm CST
- Wednesdays 1pm–2pm CST

Assistance and Communication

Requests for support should be directed to the appropriate resources depending on the nature of the support requested. Please review the options below when requesting support while taking your course.

1. *Content or general course questions.* If you have questions about course content or about the course in general, use the following resources in the top section of the course:
 - the office hours listed under "Ask Your Instructor"
 - the Q & A Forum at the bottom of the sectionRead the instructions in each activity before contributing.
2. *Personal progress questions.* If you have questions regarding your course progress, grades, or other issues of a personal nature, you should send an email to your course instructor.
3. *Technical questions or issues.* If you have any technical problems or questions, email the ITS Help Desk at servicedesk@lsu.edu or call them at (225) 578-3375. Be sure to include your name, course number, and section in your contact.
4. *Email responses.* Any course-related emails to the instructor will receive a response within 48 hours. Please use the instructor's LSU email address as the preferred contact method.

Course Outcomes and Module Learning Objectives

This course covers the following specific measurable outcomes and learning objectives. All assessments are aligned to these outcomes and objectives.

Course Outcomes

When you complete this course, you will be able to:

1. Define digital curation and its challenges

2. Apply the data curation lifecycle model to practical tasks
3. Apply technologies and software tools for digital curation
4. Analyze major issues in digital archives

Module Topics and Learning Objectives

The following is a breakdown of module topics and their associated learning objectives.

Module 1: Digital Curation and Data

1. Define digital curation (CO1)
2. Identify different types of data used in digital curation (CO1)
3. Discuss challenges with digital curation (CO1)

Module 2: Digital Curation Lifecycles

1. Identify data lifecycle models and their associated parts (CO2)
2. Compare and contrast different lifecycle models (CO2)
3. Propose the creation and curation of a digital collection (CO4)

Module 3: Data Creation & Management

1. Design a file structure to organize collected data (CO2)
2. Apply best practices for data creation (CO2)
3. Create a data management plan using DMP (CO2, CO3)

Module 4: Digitization and File Formats

1. Identify the different stages for digitization of images and text (CO2, CO4)
2. Identify appropriate file formats for digitization (CO2, CO4)
3. Select and apply appropriate digitization and file format strategies (CO2, CO4)

Module 5: Metadata

1. Analyze issues in digital curation. (CO4)
2. Identify the different types of metadata and their uses in digital curation (CO2)

Module 6: Digital Archives

1. Use an Omeka "About" page to discuss how digital curation concepts are executed in practice (CO1)
2. Apply digital curation and archiving techniques within Omeka (CO3)

Module 7: Ethical and Legal Issues in Digital Curation

1. Identify legal and ethical issues related to digital curation (CO2)
2. Evaluate digital curation approaches based on ethical and legal issues. (CO2)

Materials and Resources

Required Materials

There is no required textbook for this course. Rather, we will be using resources that are available electronically through LSU Libraries or online. The book in each module will include a list of the required articles for each module.

The following articles are required for this course:

- Abbott, D. (2008). [What is digital curation?](#)
- Akmon, D., Zimmerman, A., Daniels, M., & Hedstrom, M. (2011). The application of archival concepts to a data-intensive environment: working with scientists to understand data management and preservation needs. *Archival Science*, 11(3/4), 329–348.
- Amaral, M. (2010). [File Formats and Preservation](#). Digital Preservation for Beginners.
- Anderson, D. (2015). The Digital Dark Age. *Communications of the ACM*, 58(12), 20–23.

- Calhoun, S. P., Akin, D., Zimmerman, B., & Neeman, H. (2019). Large scale research data archiving: Training for an inconvenient technology. *Journal of Computational Science*, 36.
- Day, M. (2005). [Metadata](#). *Curation Reference Manual*.
- de Klerk, T. (2018). [Ethics in archives: Decisions in digital archiving](#). NC State University Libraries.
- Dickson, M. (2010) Due Diligence, Futile Effort: Copyright and the Digitization of the Thomas E. Watson Papers. *The American Archivist*. Fall/Winter 2010, Vol. 73, No. 2, pp. 626-636.
- Dietrich, D., Adamus, T., Miner, A., & Steinhart, G. (2012). De-mystifying the data management requirements of research funders. *Issues in Science and Technology Librarianship*, 70
- Digital Curation Centre. (n.d.). [Disciplinary Metadata](#).
- Digital Preservation Coalition. (n.d.). [File formats and standards. Digital Preservation Handbook](#).
- Digital Preservation Coalition (DPC). (2016). [Visualizing OAIS](#).
- Digital Preservation Coalition (DPC). (2015). [OAIS Functional Model](#).
- Digital Preservation Coalition. (2015). File formats and standards. From [Digital Preservation Handbook](#).
- Digital Preservation Coalition (2015). Legal Compliance in [Digital Preservation Handbook](#).
- Digital Preservation at Oxford and Cambridge (2018). [The Ethics of Working in Digital Preservation](#).
- Dolan-Mescal, A., Farwell, M., Howard, S., Rozler, J., & Smith, M. (2014). A digital file inventory of the Queens College
- Special Collections and Archives : Findings, analysis and recommendations for long-term preservation. *OCLC Systems & Services: International Digital Library Perspectives*, (2), 78.
- Donahue, T. (2018). [Introduction to DSpace](#).
- Dublin Core Metadata Initiative. (2019). [Metadata Basics](#).
- Faundeen, J. L., Burley, T. E., Carlino, J. A., Govoni, D. L., Henkel, H. S., Holl, S. L., ... & Tessler, S (2014). [The United States geological survey science data lifecycle model \(No. 2013-1265\)](#). US Geological Survey.
- Feng, Y. & Richards, L. (2018). A review of digital curation professional competencies: theory and current practices. *Records Management Journal*, (1), 62.
- Gilliland, A. J. (2008). Setting the stage. In M. Baca (Ed.), [Introduction to metadata](#).
- Gorzalski, M. J. (2018). Digital preservation practices among midwestern four-year public colleges and universities. *Archival Issues*, 39(1).
- Han, Y. (2015). Cloud storage for digital preservation: Optimal uses of Amazon S3 and glacier. *Library Hi Tech*, 33(2), 261-271
- Hankinson, A., Brower, D., Jefferies, N., Metz, R., Morley, J., Warner, S. & Woods, A. (2019). The Oxford Common File Layout: A Common Approach to Digital Preservation. *Publications*, (2), 39.
- Higgins, S. (2018). Digital curation: the development of a discipline within information science. *Journal of Documentation*, (6), 1318.
- Higgins, S. (2008). The DCC curation lifecycle model. *International journal of digital curation*, 3(1).
- Hino, A., & Fahey, R. A. (2019). Representing the Twittersphere: Archiving a representative sample of Twitter data under resource constraints. *International Journal of Information Management*, 48, 175–184.
- Inter-university Consortium for Political and Social Research (ICPSR). (2012). [Guide to Social Science Data Preparation and Archiving: Best Practice Throughout the Data Life Cycle](#) (5th ed.). Ann Arbor, MI.
- Library of Congress (2019). [Library of Congress recommended format statements 2019-2020](#).
- Matusiak, K. K., Tyler, A., Newton, C., & Polepeddi, P. (2017). Finding access and digital preservation solutions for a digitized oral history project: A case study. *Digital Library Perspectives*, 33(2), 88-99.
- Mills, A. (2015). User Impact on Selection, Digitization, and the Development of Digital Special Collections. *New Review of Academic Librarianship*, 21(2), 160–169.
- Mordell, D. (2019). Critical Questions for Archives as (Big) Data. *Archivaria* 87, 140-161

- Moulaison, S. H., & Corrado, E. M. (2018). Bringing content into the picture: Proposing a tripartite model for digital preservation. *Journal of Library Administration*, 58(1), 1-17.
- Ó Cleircín, G., Eacháin, C. M., & Bale, A. (2015). Managing the Digitization and Online Publication of Sensitive Heritage Material in the Dúchas Project. *New Review of Information Networking*, 20(1/2), 194–199.
- Parham, S. W., Carlson, J., Hswe, P., Westra, B., & Whitmire, A. (2016). Using data management plans to explore variability in research data management practices across domains. *International Journal of Digital Curation*, 11(1).
- Park, Eun G. & Oh, Sam. (2012). Examining Attributes of Open Standard File Formats for Long-term Preservation and Open Access. *Information Technology and Libraries*, (4), 46.
- Piwowar, H. A. (2011). Who shares? Who doesn't? Factors associated with openly archiving raw research data. *PloS one*, 6(7), e18657.
- Rafferty, E., & Pad, B. (2017). Better Together: A Holistic Approach to Creating a Digital Preservation Policy in an Art Museum. *Art Documentation: Journal of the Art Libraries Society of North America*, 36(1), 149-162.
- Rimkus, K., Padilla, T., Popp, T., & Martin, G. (2014). Digital preservation file format policies of ARL member libraries: An analysis. *D-Lib Magazine*, 20(3/4).
- Rolando, L., Carlson, J., Hswe, P., Parham, S. W., Westra, B., & Whitmire, A. L. (2015). Data Management Plans as a Research Tool. *Bulletin of the Association for Information Science & Technology*, 41(5), 43.
- Sabharwal, A. (2015). Chapter 1. *Digital curation in the digital humanities : preserving and promoting archival and special collections*. Chandos Publishing is an imprint of Elsevier.
- Sims, N. (2017). Rights, ethics, accuracy, and open licenses in online collections: What's "ours" isn't really ours. *College & Research Libraries News* 78(2). Retrieved from <http://crln.acrl.org/index.php/crlnews/article/view/9620/11028>.
- Smithsonian Institution Archives. (n.d.). [Recommended Preservation Formats for Electronic Records.](#)
- Yakel Elizabeth. (2007). Digital curation. *OCLC Systems & Services: International Digital Library Perspectives*, (4), 335.
- Zhao, F. (2011). On choosing the digital document's file format for long-term preservation. *2011 IEEE 3rd International Conference on Communication Software and Networks, Communication Software and Networks (ICCSN), 2011 IEEE 3rd International Conference On*, 370.

Technical Information

Moodle runs on Windows, Linux, iOS, Android, or any device with a web browser. For information on browsers, please visit the LSU [ITS Web Browser Recommendation](#) page.

Google Chrome and Firefox are the recommended browsers for Moodle 3 at LSU. We also recommend that you have Adobe Flash installed and enabled, and that Javascript is enabled.

Hardware Recommendations

The following are helpful for completing your coursework.

- A headset with microphone
- A webcam

Printing Your Course Material

Use one of the following methods to print module content:

- See [printing options using Firefox](#)
- Use the print commands in Moodle to print full books.
- Embedded PDFs contain printing functionality.
- Select Ctrl + P from your computer's keyboard.

- If you have added a print icon shortcut on your browser's toolbar, click the icon to print content.

Grading Scale and Course Work

Your grade in this course will be determined by the specific activities and assessments described in this syllabus. In the following subchapters you will find details about each type of activity and assessment, as well as the grade breakdown and grading scale. Specific expectations for each graded item are included within these subchapters. Make sure you read all of the instructions! Please note that all due dates and times are in Central Standard Time (CST).

Each module requires a minimum of approximately twelve to thirteen hours of in-class work (viewing and completing activities in Moodle) and approximately six to seven hours of out-of-class work (readings, research, study time). This means you will complete approximately nineteen hours of total work per module. Because modules last 5 days in the summer, you are expected to put in about 25 hours of work per week.

Special note:

Federal Financial Aid regulations require the confirmation of attendance in order to students to receive financial aid. In this course, this is achieved by documenting student completion of an academic activity by the last day to add courses for credit or change sections, which is usually the fifth day of class. This activity is designated "AEA" in Module 1. Failure to complete this activity within this time period may result in a delay in the disbursement of financial aid funds.

Grading Scale and Course Work

Grade Breakdown and Grading Scale

GRADING POLICIES

There are 4 components to your course grade.

- Lessons and Quizzes
- Discussion Forums
- Exercises
- Final Project

The grade breaks down as follows:

Grade Breakdown	
Lessons & Quizzes (2 total)	5%
Discussion Forums (3 total)	20%
Exercises (5 total)	35%
Final Project	40%
Total	100%

GRADING SCALE

The following grading scale applies:

- 99%–100% = A+
- 94%–98% = A
- 90%–93% = A-
- 87%–89% = B+
- 84%–86% = B

80%–83% = B-
77%–79% = C+
74%–76% = C
70%–73% = C-
67%–69% = D+
64%–66% = D
60%–63% = D-
0%–59% = F

Grading Scale and Course Work

Lessons

Description

In some modules, you will complete adaptive lesson activities that test your knowledge of the basic concepts presented in the module lecture videos and readings. These may follow a linear progression or a branched scenario. Some lessons have practice exercises to help you apply what you have learned in each module.

You may complete lessons as many times as you like, and they are only graded based on your completion of the lesson.

Directions

In modules with lessons, click on the lesson title to begin. You will be directed to a series of pages containing either content or questions. On question pages, you will be required to make a choice or answer a question. Your answers/choices will determine the pages you see next. If you answer a question incorrectly, you will have the opportunity to review the relevant content pages and answer again. If you answer correctly, you will proceed to the next question or content page.

List of Lessons

Module 1 Lesson: What is Data?

Quizzes

Content

Module 5 contains a short quiz that will test your knowledge of the information covered in the module resources. Click on the quiz title in the module, read the instructions, and begin your attempt.

Timing and Takes

You can take each quiz only 1 time, and you will be given 20 minutes. Each quiz is worth 10 points.

Grading and Review

Each quiz will be automatically graded, and you will see your score after you submit. You will be able to review your answers when you are finished.

Description

In some modules, you will participate in a discussion forum where you will be required to start a discussion and then respond to at least **2** of your classmates' **original posts**. Click on the forum title in each module, where you will find a prompt asking you to demonstrate critical thinking about the concepts presented in the module. Each discussion forum activity (original post plus responses) is worth a **maximum of 10** points.

Submission Guidelines

Your contributions should be thoughtful, concise, and address the prompt fully. Your original post should be at 300-600 words long and is worth 3-5 points. Responses to other students' original posts should not exceed 600 words and are worth 1-3 points. There is no set minimum word count for such responses. If you reply to someone within your own post, you can get up to 1 point. The maximum for the forum is 10 points.

A simple "I agree" or "Yes" or "LOL" will not count. Please think about the questions and your peers' responses and reply thoughtfully and courteously, according to netiquette rules. Use good English grammar, correct punctuation, and complete sentences. While the posts will mostly be judged by their thoughtfulness and completeness, I reserve the right to take off points for grammatical errors, especially if they interfere with the clarity of the post.

Your original post is due on the second day of the module. Your two responses to other students' posts are due on the final day of the module.

Exercises

Concept Map Assignment (Module 1)

Purpose of the Assignment

This assignment addresses course outcome 1 and module learning objective 1.

Directions

For this assignment, you will create a concept map on the topic of Digital Curation.

We will use an open-source concept mapping tool:

- **CmapTools: designed by The Florida Institute for Human & Machine Cognition**
- You can download Cmap software to your computer or sign up for the web-based service
- **Cmap tutorials are available**

Your Cmap should show your understanding of the important concepts of digital curation. Concepts may include important topics that you find in the assigned readings. Relationships may represent hierarchies among those concepts (e.g., has, includes, a part of, etc.), or they may simply be cause and effect relationships. Create at least 10 concepts. Try not to create more than 30 concepts in your map. Both the breadth and depth of the concepts and relationships in your Cmap will be evaluated.

Example Procedures for Drawing a Concept Map

1. Identify (and make note of) main concepts in digital curation from the reading material
2. Identify concept hierarchies (if exists)
3. Create concept boxes
4. Connect concept boxes based on their relationships
5. Assign a relationship text to the connecting line between the two concept boxes
6. Add colors to concept boxes and/or relationships for better organization of knowledge and aesthetic appeal

Submission Guidelines

After completing your concept map using CmapTools, export it as a PDF file by going to 'File' -> 'Export Cmap As' -> 'PDF' and then upload your PDF file to the Moodle

submission folder. If your version of CmapTools does not allow you to save your map as a pdf, you can save it as a jpeg.

Comparative Review of Lifecycle Models (Module 2)

Purpose of the Assignment

This assignment addresses course outcome 2 and module learning objective 2.

Directions

Several conceptual lifecycle models for digital curation were introduced this week. Choose two models and study them in-depth. Write a comparative review describing what those models are for, their differences, and their similarities.

Assignment Requirements:

- The total word count is at least 500 words.
- The review of the two lifecycle models shows a clear understanding of each model and how they compare to each other.
- The review includes serious analysis of the functions of the chosen life cycle models.
- The complete citation information is provided (APA style is recommended).
- Writing is concise and purposeful.
- File Structure Proposal (Module 3)

Purpose of the Assignment

This assignment addresses course outcome 2 and module learning objectives 2 and 3.

Directions

Consider being tasked with organizing and managing all the project documents and data created in relation to a research project. In this exercise you will propose, design and present a file structure to organize data collected for this project. You will also provide file names and paths of example objects in this collection of documents and data.

We created a hypothetical scenario based on a real research project carried out at the University of North Texas. The title of this research project is "Testing a Food Choice Innovation for Middle School Cafeterias."

For more information, download the File Structure Proposal Directions .

Submission Guidelines

Complete the exercise by providing your responses in the appropriate areas of this document. Amend the heading and header sections to include your name and date. Save the document as a Word file (.docx).

DMP Assignment (Module 3)

Purpose of the Assignment

This assignment addresses course outcomes 2 & 3 and module learning objective 3.

Directions

The goal of this assignment to get familiar with **DMP tool** which is a service of the University of California Curation Center of the California Digital Library.

The purpose of the DMP tool is to 1) Help a researcher create a data management plan that meets funder requirements; 2) Help a researcher identify local information and resources that add value to the plan. A short video demo of the **DMP Tool is available here**. A collection of resources on using the **DMP Tool is also available here**.

Follow these instructions to complete the assignment:

1. Go to the DMP Tool.

2. Click "Get Started."
3. Choose Option 1 and type "Louisiana State University" as your institution.
4. Enter your EUID and password to login
5. Click "Create a new plan"
6. To browse the tool, you need to create your test data management plan. Give your plan name for this (e.g., Test_Roeschley). Then go through the plan.
7. Make sure to check the box for "mock project"
8. Choose NSF as your funding institution.
9. Choose a template based on your preference.
10. Assess the DMP tool. Your assessment should answer the following questions:
 - What is your personal assessment?
 - How does using the tool live up to your expectations based on the Module's readings?
 - What are the interesting/helpful features or functionalities of the tool?
 - What are the areas that you feel that the tool needs to improve?

Assignment requirements:

Write your assessment directly into the assignment as online text here.
 Make sure that your assignment is at least 400 word long.
 Make sure to cite at least one reading from this module.

Submission Guidelines

Submit as either a Word document (.docx) or PDF file.
 Exploring Optical Character Recognition Exercise (Module 4)
 Purpose of the Assignment

This assignment addresses course outcomes 2 and 4, and module learning objectives 1 and 2.

Directions

Digitization of a book may take several steps. Once the pages are scanned, corresponding digital images are generated. Humans can easily recognize words when computers having trouble recognizing letters from digitized texts especially when the text has distortions, lighting differences, etc. This is also a basis for the idea of reCAPTCHA, which checks whether you are a human or a bot online.

For this assignment, you will read about how OCR works, and have a quick hands-on experience. After exploring OCR using an online tool, you will write a reflection on your experiences. Complete the following steps

1. Read about how OCR works: Optical Character Recognition (OCR) - How it works
2. Read about the binarization step in OCR, as well as the Tesseract OCR engine. You don't have to go into the very details of the algorithm, but you need to understand the overall process of Tesseract OCR and the importance of binarization in OCR.
3. Download the attached four image files. Answer the following question: What do you notice in each of these image files? Describe the distinct features of each file.
4. Go to Free Online OCR Tool site
5. Click the 'Select file' button, upload an image file, choose 'Text Plain (txt)' as the output format, and then click the 'Convert' button to extract texts out of your image file.
6. Process all four image files using the tool above. Make sure to copy and paste the OCR result text for each image from the text box in the tool's interface into your summary. After uploading a file, it takes about 1-5 seconds to see the results.
7. Answer the following questions: When you examine the ORC result for each image file, what do you notice? Which ones have errors? What do you think are

- the possible reasons for these errors (compare the OCR results with the uploaded image files)?
8. Submit your summary document.

Final Project

For this course, you will be working on a term project which is worth 40% of your total course grade. The project includes a project proposal (10% of final project grade) and the final project itself (90% of the final project grade). The final project proposal (due in Module 2) will require you to describe your project topic. The final project is due in Module 6.

Purpose of the Assignment

The final project will apply the concepts and theories learned in the course to the creation of a digital archive in Omeka. The final project consists of a [project proposal](#) which is due during Module 2 and the [final project itself](#) which is due at the end of Module 6.

Directions

You will use the Omeka platform to develop your digital curation final project. Omeka allows users to create and maintain digital collections and online exhibits of digital materials (such as digital images, audio, and video). No previous experience in any of these domains will be assumed, and students are encouraged to develop competencies in areas new to them.

1. Sign up for a free-trial Omeka account and set up your Omeka site.
2. Build at least one collection that contains at least 20 items; if you want, you can add more items to your collection or build more than one collection. Your items can be photographs, manuscripts, maps, newspapers, sound recordings, motion pictures, etc.
3. Describe each item using at least 10 metadata elements. You will employ the following metadata guidelines or best practices to guide your metadata records creation process:
 - o [CARLI Guidelines for the Creation of Digital Collections \(Links to an external site.\)](#)
4. Create at least one exhibit, which is a guided tour through your items, complete with descriptive text and customized layouts, using the items you added to the collection.
5. Using a simple page plugin, create an "About" page, which includes:
 - o Description of your collection(s): what they are about, items included, copyright status of items, etc.
 - o Description of your exhibit(s): what they are about and what kind of content they contain
6. Optional: you can embed visualizations from other tools (e.g., TimelineJS, StoryMapJS, Carto) in your exhibit and/or about page.
7. Submit the url of your Omeka site in the submission field in the [final project assignment page](#).

Course Policies

The following policies apply throughout your enrollment in this course. For specific questions about these policies, please contact either your instructor or the appropriate office listed in the subchapters.

Engagement and Participation

Please check into your Moodle course frequently to keep track of your work. You are expected to contribute and collaborate according to the requirements of the specific activities and assessments described in this syllabus. The accelerated nature of this course carries an expectation of 25 hours of work per week for each student.

Timely communication is an e-learning best practice. Check your LSU email and the News and Announcements Forum on the course front page daily to make sure you do not miss any communications from your instructor or classmates. Contact the instructor in advance if you are going to miss an assignment or turn in work late. This will give the instructor sufficient time to allow for discussing an alternative schedule.

LATE SUBMISSIONS

Unless students gain prior permission from the instructor for late submissions, late assignments will be penalized. Individual assignments turned in in the first three days after the due date will be penalized 5% for each day turned in late. Similarly, work submitted more than three days past the deadline will not be accepted unless previously agreed with the instructor.

Academic Integrity

Students in LSU Online courses must comply with the LSU Code of Student Conduct. *Academic misconduct* includes but is not limited to cheating, plagiarism, collusion, falsifying academic records, and/or any act designed to give unfair academic advantage to the student. Preventing academic misconduct requires learners to take ownership of their individual work for individual assignments and assessments. Learners who violate the LSU Code of Student Conduct will be referred to Student Advocacy & Accountability. For undergraduate students, a first academic violation could result in a zero grade on the assignment or failing the class and disciplinary probation until graduation. For a second academic violation, the result could be suspension from LSU. For graduate students, suspension is the appropriate outcome for the first offense.

To read more, please visit the [LSU Code of Student Conduct page](#).

Plagiarism and Citation Method

It is your responsibility to refrain from plagiarizing the academic property of another and to utilize appropriate citation method for all coursework. In this class, you must use either APA or Chicago citations. Ignorance of the citation method is not an excuse for academic misconduct. Remember, there is a difference between paraphrasing and quoting and how to properly cite each respectively. One tool available to assist you in correct citations is the "References" function in Microsoft Word. This program automatically formats the information you input according to the citation method you select for the document. This program also has the ability to generate a reference or works cited page for your document. A demonstration of how to use this tool is available online at the [LSU Student Advocacy & Accountability page](#).

Unauthorized Assistance

All work must be completed without assistance unless explicit permission for group or partner work is given by the faculty member. This is critical so that the professor can assess your performance on each assignment. Read the syllabus and assignment directions carefully. When in doubt, e-mail your instructors or ask in a discussion forum. Seeking clarification is your responsibility as a student. Assuming group or partner work is okay without permission constitutes a violation of the LSU Code of Student Conduct.

Accessibility

A learner with a disability is entitled by law to equal access to university programs. Two federal laws protect persons with disabilities in post-secondary education: the Rehabilitation Act of 1973 (Pub. L. No. 93-112, as amended), the 1990 Americans with Disabilities Act (Pub. L. No. 101-336) and the ADA Amendments Act (Pub. L. No.110-325). LSU A&M is committed to ensuring that its websites, online courses, and all online materials are accessible to people with disabilities.

If you have accessibility needs that we can help with, visit the [LSU Disability Services page](#) and register for accommodations before you begin your course work.

If you notice that your course contains material that is not accessible, please contact your instructor directly to discuss accommodations.

Netiquette

Communication in the online classroom comes across differently than the communication we are accustomed to through academic writing and face-to-face classroom discussion. Use online etiquette guidelines like the ones listed in the document below to craft your communication.

You can also read [The Core Rules of Netiquette](#) by Virginia Shea (1994) to understand the human aspect of online communication.

Diversity Statement

Diversity is fundamental to LSU's mission and the University is committed to creating and maintaining a living and learning environment that embraces individual difference. Cultural inclusion is of highest priority. LSU recognizes that achieving national prominence depends on the human spirit, participation, and dedicated work of the entire university community. Through its Commitment to Community, LSU strives to create an inclusive, respectful, intellectually challenging climate that embraces individual difference in race, ethnicity, national origin, gender, sexual orientation, gender identity/expression, age, spirituality, socioeconomic status, disability, family status, experiences, opinions, and ideas. LSU proactively cultivates and sustains a campus environment that values open dialogue, cooperation, shared responsibility, mutual respect, and cultural competence—the driving forces that enrich and enhance cutting-edge research, first-rate teaching, and engaging community outreach activities.