

Struggles for Freedom: African-American History

University of Western Ontario

History 2135A: Fall 2015

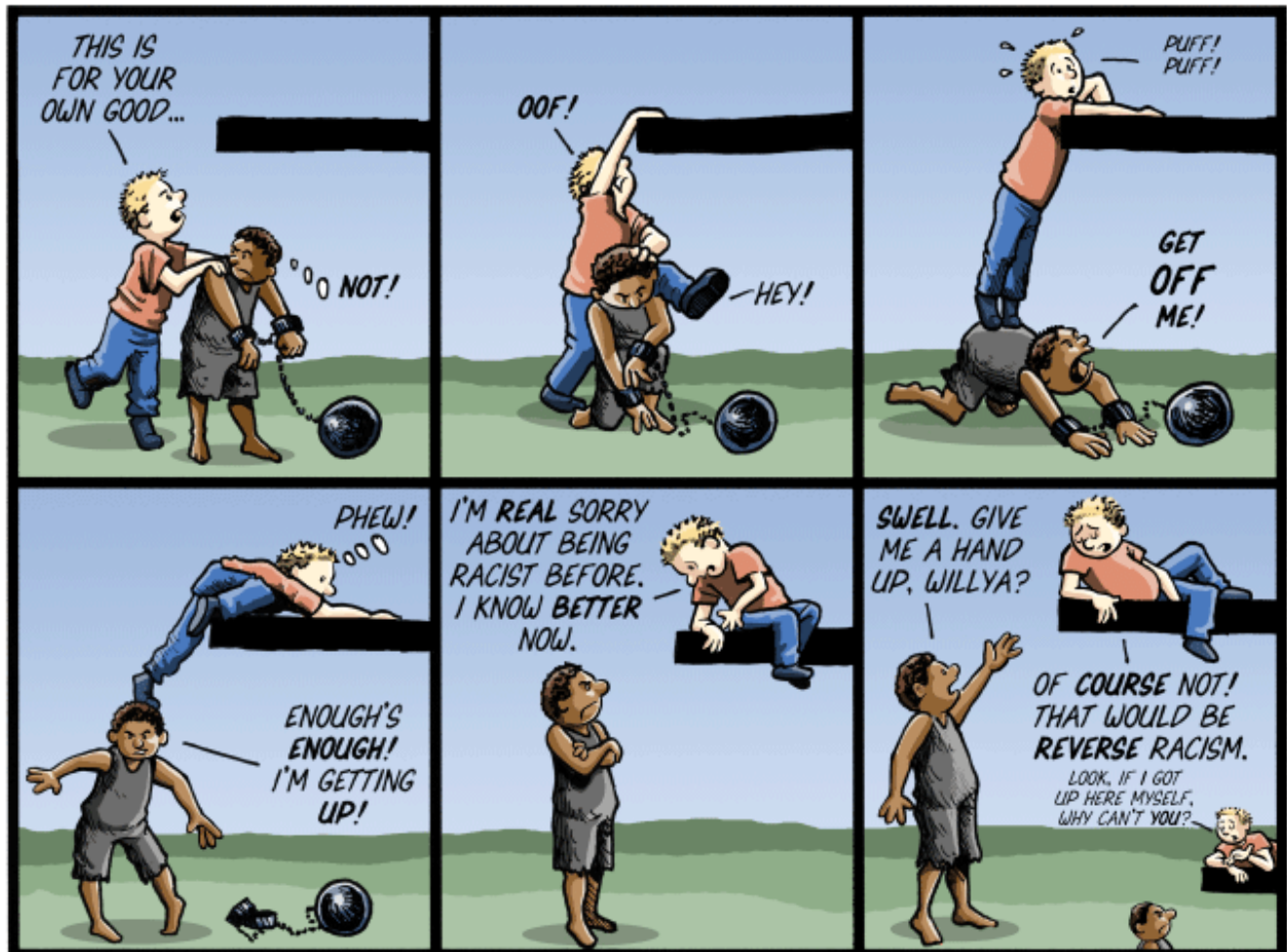
Wednesdays, 10:30am-12:30pm in UCC 60

Prof. Laurel Clark Shire

Office Hours: Mondays 10:30am-12noon

& by appointment, 2226 Lawson Hall

lshire@uwo.ca



A CONCISE HISTORY OF BLACK-WHITE RELATIONS IN THE U.S.A.

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In this course we will explore African American history from the late eighteenth century to today. We will trace the diverse experiences of African-heritage people in America through slavery and the struggle to end it, the segregated Jim Crow period, so-called “hip-hop culture” and “post-racial” America, and the violence of its racist, carceral culture today. Throughout we will track the long history of black protest and the long movement that historians’ call the Black Freedom Struggle. We will spend 2-3 weeks on each period, examining it from as many perspectives as time allows, including how African Americans of different genders, socio-economic classes, regions, and ages experienced it. We will also be concerned with understanding how race was socially

constructed in each of these periods: how did ideas about black identity and blackness (and, therefore, whiteness) survive, change and reformulate in each period? We will also continually confront the idea of “progress” in this course, and will be forced to grapple with the question of whether life got better or worse for African Americans (and for *which* African Americans) in each period. In reading both primary and secondary accounts of these historical moments, we will seek to understand what the major political and cultural debates were in each. Thus, rather than searching for the correct answers, we will try to ask the right questions.

COURSE OBJECTIVES

- Master the themes and chronology of the major periods of African American history, the diversity of Black life and experience, and the changing meaning of race in the U.S.
- Become proficient at reading strategically for the argument, content, and ideas that interest you the most so that you will retain this information beyond one class meeting.
- Practice analyzing and writing about primary historical sources

COURSE MATERIALS

Texts:

Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*. New York: New Press, 2010.

**Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845) (available full text online)

**James O. Horton & Lois E. Horton, *In Hope of Liberty: Culture, Community, and Protest Among Northern Free Blacks, 1700-1860* (Oxford, 1998). *This book is available electronically from Weldon Library, or you may choose to purchase it online (I have not ordered copies for the bookstore).*

**Solomon Northup, *12 Years a Slave*. (1853) (available full text online)

Deborah Gray White, *Ar’n’t I a Woman?: Female Slaves in the Plantation South, Second Edition* (New York, NY: W.W. Norton & Company, 1999).

**Selections from Kai Wright, Editor, *The African American Archive: The History of Black Experience through Documents* (Black Dog & Leventhal, 2001). (posted on OWL)

*Other readings available on OWL/Sakai, via Summon, or on the internet

Films, view on reserve at Weldon Library or on your own time:

12 Years a Slave, Dir. Steve McQueen, Regency Enterprises, River Road Entertainment, 2013

Chisholm ’72: Unbought and Unbossed, Dir. Shola Lynch, REALside Productions, 2004

Fruitvale Station, Dir. Ryan Coogler, Forest Whitaker’s Significant Productions, 2013

Glory, Dir. Edward Zwick, Perf. Matthew Broderick, Denzel Washington, and Cary Elwes, TriStar Pictures, Freddie Fields Productions, 1989

Selma, Dir., Ava DuVernay, Cloud Eight Films, 2014

| Grade Calculation Summary | |
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| Participation in discussion: | 12% |
| Primary Source Assignments (see weeks 4, 11 and 12): | 3% |
| 4 reactions (3 with discussion questions): | 20% |
| 2 Primary Source Analyses: | 30% |
| 1 Exam: | 35% |

Participation: If you want to succeed in this course you must complete all reading, viewing, listening, and writing assignments each week, and come to class prepared to discuss them. Please bring all readings (print and electronic) and assignments with you to class on the due dates – failing to bring them to class will lower your participation grade. In class, be prepared for pop quizzes, free writes, group work, or any other assessment I might feel moved to give you. In-class assessments will be included in your Participation grade. Respect for me, your colleagues, and yourself also means that you will come to class prepared to **take the risk to participate openly and frequently** in our meetings together. Be brave! Together with you I will work hard to make this class a space in which we can all raise difficult questions and learn from each other. I take attendance only for reference, but obviously if you aren't present, you aren't participating.

Comportment: Feel free to snack in class so long as you are not disrupting lecture or discussion. Since this class is only 1:50 long, there will not be regular breaks, so if you need a bathroom break, quietly get up and go. Since you are an adult, it is up to you how you choose to use class time, but please keep in mind that spending time off-task during class (texting, checking email/facebook, etc) will not result in better marks for you or for the people around you who are also distracted. Some research studies suggest that those kinds of distractions can lower your final course grade (and theirs) up to 20%. If you choose to use class time in that way, please sit in the back or on the perimeter of the room, and do not come to my office hours and ask for help or extra credit.

Absences: If you must miss class, please e-mail me to let me know. I consider family emergencies, religious holidays, games (for athletes) and illness excusable absences. It is up to you to provide explanations and supporting documentation, I will not remind you to provide them. Unexplained absences (or excessive tardiness) will hurt your participation grade. If you are ill, DO NOT COME TO CLASS. If you get sick, you are still expected to read, write and complete assignments. If you require an extension, you must email me and request one as soon as you get sick.

Weekly Assignments: These include reading, watching films, listening to songs, writing short reactions or free writes, and other assignments. Unless otherwise specified, please turn in all assignments electronically to lshire@uwo.ca by the due date and time listed below. I will accept assignments in MS Word or PDF formats *only*.

Short Reaction Papers with Discussion Questions: Four times during the semester, you will be required to write a one page (300-350 word, informal, double-spaced, 1 inch margins) **reaction** to the reading. Your reaction can be in any form – an informal reaction essay, a letter, a journal entry, song lyrics, even a full-page cartoon or image that you draw. After the second week, each of these will end with **three discussion questions** (not included in word count) that you have developed for the reading we will discuss in class. ALL reactions should be double-spaced with 2.54cm margins in 12-pt font (if text based) and should conform to the page requirements. The reaction paper is individual work; the group just indicates who is required to write a reaction paper before that class meeting. Your objectives for this assignment are to write questions that stimulate a thoughtful discussion that helps your classmates identify the important points and ideas from readings, and that encourage them to make comparisons with readings and ideas from other class discussions. I will grade your discussion questions based on their connection to each week's readings, their relation to overall course themes, and their usefulness, thoughtfulness and

creativity. Plan ahead and write good questions - this is a great opportunity to raise your final course grade.

***Due dates and times: The first one (no discussion questions) is due on 23 September anytime before class that day to lshire@uwo.ca.

***The rest of these responses to the readings and the 3 discussion questions are due by email to lshire@uwo.ca the night before class by 5pm. This allows me to incorporate them into our class discussions the next day.

| Group | G1 | G2 | G3 |
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| Individual reaction paper with discussion questions due on: | 10/14 | 9/30 | 10/7 |
| | 11/4 | 11/11 | 10/28 |
| | 11/25 | 12/2 | 12/9 |

Primary Source Analyses: Twice during the semester (for 23 October and 20 November) you will each write a Primary Source Analysis. This is an analytical assignment in which you will use what you have learned to analyze a primary historical source. Use the “7 questions” to help get your analysis off to a strong start and help you organize your thoughts. DO NOT, however, simply turn in answers to those questions – formulate an argument about the source and the significance of this document in African American history. Write a 3-4 page essay (double-spaced, 1 inch margins, 12 pt font) that supports your thesis argument with evidence drawn from course materials and discussions. You are discouraged from using outside sources, as this assignment is designed to measure your ability to analyze sources yourself. If you simply copy someone else’s analysis, you will lose points. If you plagiarize someone else’s analysis (copy it without giving them credit) you will fail this assignment and the course.

Exam: There will be one final exam in this course. It is likely to include identifications, ordering, primary source analysis, and essays.

SCHEDULE OF WEEKLY READINGS AND ASSIGNMENTS

READINGS ARE DUE ON THAT DATE, BEFORE CLASS

I reserve the right to add or cancel assignments at any time.

*Readings available on OWL **Sources available on-line, links posted on OWL

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| Class 1 9/16 | <p>Introductions and Expectations: What is African-American History?</p> <p>**President Obama’s eulogy for Charleston shooting victim Rev. Clementa Pinckney https://www.whitehouse.gov/the-press-office/2015/06/26/remarks-president-eulogy-honorable-reverend-clementa-pinckney https://www.youtube.com/watch?v=x9IGyidtfGI</p> <p>** #SOBU blacklivesmatter.com</p> |
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| <p>Class 2 9/23</p> | <p>What is race? How did slavery and colonialism help create it? Read: *Audrey Smedley and Brian D. Smedley, "Race as Biology is Fiction, Racism as Social Problem is Real: Anthropological and Historical Perspectives on the Social Construction of Race," <i>American Psychologist</i> Vol. 60, No. 1 (January 2005): 16-26 **Ta-Nehisi Coates, "The Case for Reparations," <i>The Atlantic</i>, May 21, 2014; http://www.theatlantic.com/features/archive/2014/05/the-case-for-reparations/361631 Optional: If you find social constructionism an especially difficult concept, you may wish to watch this lecture online: Stuart Hall, "Race: the Floating Signifier," available in 7 parts on Youtube. Due before class from ALL STUDENTS: 1 page (300-350 words) response paper – what does it mean to say that race is a social construction? Why is this an important concept for the study of history?</p> |
| <p>Class 3 9/30</p> <p><i>This is a very intense and violently explicit set of texts.</i></p> | <p>Life and Times of Antebellum Slaves Read: Deborah Gray White, <i>Ar'n't I A Woman?: Female Slaves in the Plantation South</i>, pp. 13-90, 142-160 (this book is available at the bookstore and in the library). Primary sources: *Frederick Douglass, <i>Narrative of the Life of Frederick Douglass</i> (1845), chapters 1, 7 and 11. You can find it on-line here: http://utc.iath.virginia.edu/abolitn/dougnarrhp.html *selections from Northrup, Solomon. <i>12 Years A Slave</i> (1853), Chapters 1, 3 and beginning of 4 (Eliza's story), 6, 12, 18, 22. Find the full text online for free here: http://www.gutenberg.org/files/45631/45631-h/45631-h.htm Watch: <i>12 Years a Slave</i> (2013), 134 minutes Due by 5pm Tuesday: GROUP 2 reaction and discussion questions</p> |
| <p>Class 4 10/7</p> | <p>Free People of Color and the Abolition Movement Read: James O. Horton & Lois E. Horton, <i>In Hope of Liberty: Culture, Community, and Protest Among Northern Free Blacks, 1700-1860</i> (Oxford, 1998), pp. ix-xii, 125-236 <i>This book is available electronically from Weldon Library, or you may choose to purchase it.</i> Primary sources: *David Walker's "Appeal to the Colored Citizens of the World," *Maria Stewart, "'There Are No Chains So Galling as the Chains of Ignorance'" **student's choice: transcribe a page at http://coloredconventions.org/transcribe-minutes. Bring your transcription into class for discussion. Due by 5pm Tuesday: GROUP 3 reaction and discussion questions</p> |

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| <p>Class 5 10/14</p> | <p>Slavery Ends, but Racism Survives: The Civil War and Reconstruction</p> <p>Read:</p> <p>*Manisha Sinha, "Architects of Their Own Liberation: African Americans, Emancipation, and the Civil War," <i>OAH Magazine of History</i>, Vol. 27, No. 2, (April 2013), pp. 5-10.</p> <p>*David Blight, "The Burdens of African-American History: Memory, Justice, and a Usable Past," in Thomas Holt and Elsa Barkley Brown, <i>Major Problems in African American History, Vol. II</i> (2000), pp. 15-24,</p> <p>*David Roediger, "How Race Survived Jubilee," from <i>How Race Survived U.S. History</i> (2008), 99-135.</p> <p>Watch: <i>Glory</i>, Dir. Edward Zwick, Perf. Matthew Broderick, Denzel Washington, and Cary Elwes, TriStar Pictures, Freddie Fields Productions, 1989.</p> <p>Primary sources: (these are all in the same pdf on OWL)</p> <p>*"We Are Left in a More Unpleasant Condition than Our Former"</p> <p>*"Black Codes"</p> <p>*"Georgia Labor Contract"</p> <p>Due by 5pm Tuesday: GROUP 1 reaction and discussion questions</p> |
| <p>Class 6 10/21</p> <p><i>This is a very intense and violently explicit set of readings and images.</i></p> | <p>Compromise, Resist, or Leave?: How to Cope with Jim Crow</p> <p>Read:</p> <p>Skim *Pfeifer, Michael J. "The Northern United States and the Genesis of Racial Lynching: The Lynching of African Americans in the Civil War Era." <i>Journal Of American History</i> 97, no. 3 (December 2010): 621-635.</p> <p>Skim *Michael Ayers Trotti, "What Counts: Trends in Racial Violence in the Postbellum South," <i>Journal Of American History</i> 100 (September 2013): 375-400.</p> <p>Focus on: *Grace Elizabeth Hale, "Deadly Amusements: Spectacle Lynchings and the Contradictions of Segregation as Culture," in her <i>Making Whiteness: The Culture of Segregation in the South, 1890-1940</i> (New York: Vintage, 1998), 199-239.</p> <p>View some of the images at ** http://withoutsanctuary.org/main.html</p> <p>Primary sources:</p> <p>*Booker T. Washington, "The Atlanta Compromise,"</p> <p>**W.E.B. Du Bois, <i>The Souls of Black Folk</i> (1903) (http://www.bartleby.com/114/): read the Forethought and chapters I, III, and VI</p> <p>*Marcus Garvey, "Africa for the Africans"</p> <p>*Ida B. Wells-Barnett, "The Lynch Mob's 'Thread-Bare Lie'" and "A Negroe's Life is a Very Cheap Thing in Georgia"</p> <p>Due by FRIDAY 23 October 11:59pm to Ishire@uwo.ca: Primary Source Analysis Paper.</p> <p>Type a formal, 3-4 page analysis (double-spaced, 1 inch margins, fully referenced with a works cited) of Washington, DuBois, Garvey, or Wells-Barnett. How does this document reflect the Black Freedom Struggle of the 1890s-1930s? Analyze it as a primary document, using the 7 questions to get started, but develop a thesis argument about it that moves beyond answering those questions to formulate an argument about the source and its significance in African American history.</p> |

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| <p>Class 7 10/28</p> | <p>African American Art and Artists in the Age of Segregation</p> <p>Read: *George Hutchinson, <i>Cambridge Companion to the Harlem Renaissance</i> (2007), 1-9. *Harvey Cohen, "Duke Ellington and Black, Brown, and Beige: The Composer as Historian at Carnegie Hall," <i>American Quarterly</i>, Volume 56, Number 4, December 2004, pp. 1003-1034.</p> <p>Primary sources: *Alain Locke, "The New Negro" *Langston Hughes, "The Negro Artist and the Racial Mountain" * Zora Neale Hurston, "Sweat" (1926)</p> <p>Due by 5pm Tuesday: GROUP 3 reaction and discussion questions</p> |
| <p>Class 8 11/4</p> | <p>The "Civil Rights Movement," or, the Moment When White People Finally Start Paying Attention to the Black Freedom Struggle</p> <p>Read: *Barbara Ransby, "Behind-the-Scenes View of a Behind-the-Scenes Organizer: The Roots of Ella Baker's Political Passions," in <i>Sisters in the Struggle</i>, 42-57. *Clayborne Carson, "A Leader Who Stood Out in a Forest of Tall Trees," and *Charles M. Payne, "Cultural Traditions and the Politicization of Communities," both from Thomas Holt and Elsa Barkley Brown, <i>Major Problems in African American History, Vol. II</i> (2000), pp. 296-305. *Danielle McGuire, <i>At the Dark End of the Street</i>, excerpts</p> <p>Primary source: *Fannie Lou Hamer, "And I Said..."</p> <p>Watch: "Selma" (2014), 128 minutes</p> <p>Due by 5pm Tuesday: GROUP 1 reaction and discussion questions</p> |
| <p>Class 9 11/11</p> | <p>The Black Freedom Movement in the Context of the Cold War</p> <p>Read: *John D'Emilio, "Remembering Bayard Rustin," <i>OAH Magazine of History</i>, 2006, 12-14. *Mary L. Dudziak "Brown as a Cold War Case," <i>The Journal of American History</i> 91, (June, 2004), pp. 32-42.</p> <p>Primary sources: *Martin Luther King, "Vietnam: 'A Time Comes When Silence is Betrayal'" *Bayard Rustin, "Nonviolence v. Jim Crow," and "'Through Non-Violence, Courage Displaces Fear,' the Student Sit-Ins of 1960-61"</p> <p>Due by 5pm Tuesday: GROUP 2 reaction and discussion questions</p> |

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| <p>Class 10 11/18</p> | <p>Say It Loud: Black Power</p> <p>Read:</p> <ul style="list-style-type: none"> *Peniel E. Joseph, "Historians and the Black Power Movement," <i>OAH Magazine of History</i>, Vol. 22, No. 3, Black Power (July 2008), 8-15. *Yohuru Williams, "Some Abstract Thing Called Freedom": Civil Rights, Black Power, and the Legacy of the Black Panther Party," 16-21. * Rhonda Y. Williams, "Black Women and Black Power," 22-26. *Tracye Matthews, "'No One Ever Asks What A Man's Role in the Revolution Is': Gender Politics and Leadership in the Black Panther Party, 1966-71," 230-256. <p>Watch: <i>Chisholm '72: Unbought and Unbossed</i>, 2004</p> <p>Primary Sources:</p> <ul style="list-style-type: none"> *James Baldwin, "My Dungeon Shook: Letter to My Nephew on the One Hundredth Anniversary of Emancipation," from <i>The Fire Next Time</i> (Vintage, 1962), 1-10 *Listen and read: *Nina Simone, "Mississippi Goddam," 1964 <ul style="list-style-type: none"> ** https://www.youtube.com/watch?v=fVQjGGJVSXc *Malcolm X, "The Ballot or the Bullet" *Black Panther Party, "We Believe This Racist Government has Robbed Us," the BPP Platform and Program *Michelle Wallace, "Black Macho and the Myth of the Superwoman" (this is appended to Matthews' article in the pdf on OWL) <p>DUE on Friday 20 November by 11:59pm: Primary Source Analysis Paper. Type a formal, 3-4 page analysis (double-spaced, 1 inch margins, fully referenced with a works cited) on one of the following primary sources assigned for this unit: Baldwin, Malcolm X, BPP, or Wallace. How does this document reflect the Black Freedom Struggle of the 1960s-1970s? Analyze it as a primary document, using the 7 questions only as a starting point to develop your thesis.</p> |
| <p>Class 11 11/25</p> | <p>The New Jim Crow & Hip-Hop as Protest</p> <p>Read:</p> <p>Michelle Alexander, <i>The New Jim Crow: Mass Incarceration in the Age of Colorblindness</i>. (New York: New Press, 2010), pp. 1-19, 58-94.</p> <p>Primary sources:</p> <ul style="list-style-type: none"> *Cornel West "Learning to Talk of Race" *Questlove, "How Hip Hop Failed Black America," a series of six essays, <i>Vulture.com</i>, April-June 2014. <p>Due from ALL STUDENTS by 5pm MONDAY: What's your favorite rap, hip hop, or pop music track from 1990-2010? Send me your musical selections with a 1/2 page description about how they relate to the reading – you choose the song. Email me a YouTube link and lyrics so we can discuss some musical examples in class.</p> <p>Due by 5pm Tuesday: GROUP 1 reaction and discussion questions</p> |

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| <p>Class 12 12/2</p> | <p>THIS is Post-Racial America? Read: *Steve Martinot, "On the epidemic of police killings," <i>Social Justice</i> 39.4 (2012): 52-75. Michelle Alexander, <i>The New Jim Crow: Mass Incarceration in the Age of Colorblindness</i>. (New York: New Press, 2010), pp. 173-208. Review: ** Ta-Nehisi Coates, "The Case for Reparations" Watch: "Fruitvale Station," dir. Ryan Coogler, perf. Michael B. Jordan, Forest Whitaker's Significant Productions, 2013 Due by 5pm Tuesday: GROUP 2 reaction and discussion questions Assignment for ALL STUDENTS: find one news article, video segment, meme or other piece of social media on a recent police killing and bring it to class (preferably in hard copy so we can share them)</p> |
| <p>Class 13 12/9</p> | <p>Race and Racism Today: Public Space, Comedy and Resistance Read: *Mel Watkins, <i>On the Real Side</i>, selections **Desmond Cole, "The Skin I'm In" <i>Toronto Life</i>, May 2015 **Eternity Martis, "London, Ontario Was a Racist Asshole to Me" <i>Vice.com</i>, 7 May 2015 **and the follow up: Eternity Martis, "This Is How London, Ontario Responded After I Called It a Racist Asshole," June 29, 2015 **Watch (links to all these are on OWL):</p> <ul style="list-style-type: none"> • Dave Chapelle, "The Black White Supremacist" • Wanda Sykes, various • Desiree Burch, various • Key & Peele "Obama's Anger Translator;" "Black Republicans," "Hoodie," "White-Sounding Black Dudes," "Magician Cop" <p>Due by 5pm Tuesday: GROUP 3 reaction and discussion questions</p> |
| <p>TBA</p> | <p>Final Exam</p> |

ADDITIONAL STATEMENTS

Prerequisites and Antirequisites:

Unless you have either the requisites for this course, as described in the Academic Calendar description of the course, or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites. The Academic Calendar description of each course also indicates which classes are considered antirequisites, i.e., to cover such similar material that students are not permitted to receive academic credit for both courses.

Academic Offences:

Scholastic Offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitute a Scholastic Offence, at the following Web site:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offense (see Scholastic Offence Policy in the Western Academic Calendar).

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).

The following rules pertain to the acknowledgements necessary in academic papers.

A. In using another writer's words, you must both place the words in quotation marks and acknowledge that the words are those of another writer.

You are plagiarizing if you use a sequence of words, a sentence or a paragraph taken from other writers without acknowledging them to be theirs. Acknowledgement is indicated either by (1) mentioning the author and work from which the words are borrowed in the text of your paper; or by (2) placing a footnote number at the end of the quotation in your text, and including a correspondingly numbered footnote at the bottom of the page (or in a separate reference section at the end of your essay). This footnote should indicate author, title of the work, place and date of Publication and page number. Method (2) given above is usually preferable for academic essays because it provides the reader with more information about your sources and leaves your text uncluttered with parenthetical and tangential references. In either case words taken from another author must be enclosed in quotation marks or set off from your text by single spacing and

indentation in such a way that they cannot be mistaken for your own words. Note that you cannot avoid indicating quotation simply by changing a word or phrase in a sentence or paragraph which is not your own.

B. In adopting other writer's ideas, you must acknowledge that they are theirs.

You are plagiarizing if you adopt, summarize, or paraphrase other writers' trains of argument, ideas or sequences of ideas without acknowledging their authorship according to the method of acknowledgement given in 'A' above. Since the words are your own, they need not be enclosed in quotation marks. Be certain, however, that the words you use are entirely your own; where you must use words or phrases from your source; these should be enclosed in quotation marks, as in 'A' above.

Clearly, it is possible for you to formulate arguments or ideas independently of another writer who has expounded the same ideas, and whom you have not read. Where you got your ideas is the important consideration here. Do not be afraid to present an argument or idea without acknowledgement to another writer, if you have arrived at it entirely independently. Acknowledge it if you have derived it from a source outside your own thinking on the subject.

In short, use of acknowledgements and, when necessary, quotation marks is necessary to distinguish clearly between what is yours and what is not. Since the rules have been explained to you, if you fail to make this distinction, your instructor very likely will do so for you, and they will be forced to regard your omission as intentional literary theft. Plagiarism is a serious offence which may result in a student's receiving an 'F' in a course or, in extreme cases, in their suspension from the University.

Medical Issues:

The University recognizes that a student's ability to meet his/her academic responsibilities may, on occasion, be impaired by medical illness. Please go to https://studentservices.uwo.ca/secure/medical_accommodations_link_for_OOR.pdf to read about the University's policy on medical accommodation. This site provides links to the necessary forms. In the event of illness, you should contact Academic Counselling as soon as possible. The Academic Counsellors will determine, in consultation with the student, whether or not accommodation should be requested. They will subsequently contact the instructors in the relevant courses about the accommodation. Once the instructor has made a decision about whether to grant an accommodation, the student should contact his/her instructors to determine a new due date for tests, assignments, and exams.

SUPPORT SERVICES:

Students who are in emotional/mental distress should refer to [Mental Health@Western](mailto:MentalHealth@Western), <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Please contact the course instructor if you require material in an alternate format or if you require any other arrangements to make this course more accessible to you. You may also wish to contact Services for Students with Disabilities (SSD) at 661-2111 x 82147 for any specific question regarding an accommodation.

If you have any further questions or concerns please contact, Morgan Sheriff, Undergraduate Program Advisor, Department of History, 519-661-2111 x84999 or msherif5@uwo.ca