

**Struggles for Freedom: African-American History**

University of Western Ontario

History 2135A: Fall 2016

Mondays, 9:30am-11:30am, Wednesdays 9:30-10:30am

Thames Hall room 3101

Prof. Laurel Clark Shire

Office Hours: Th 9:30-11:30am,

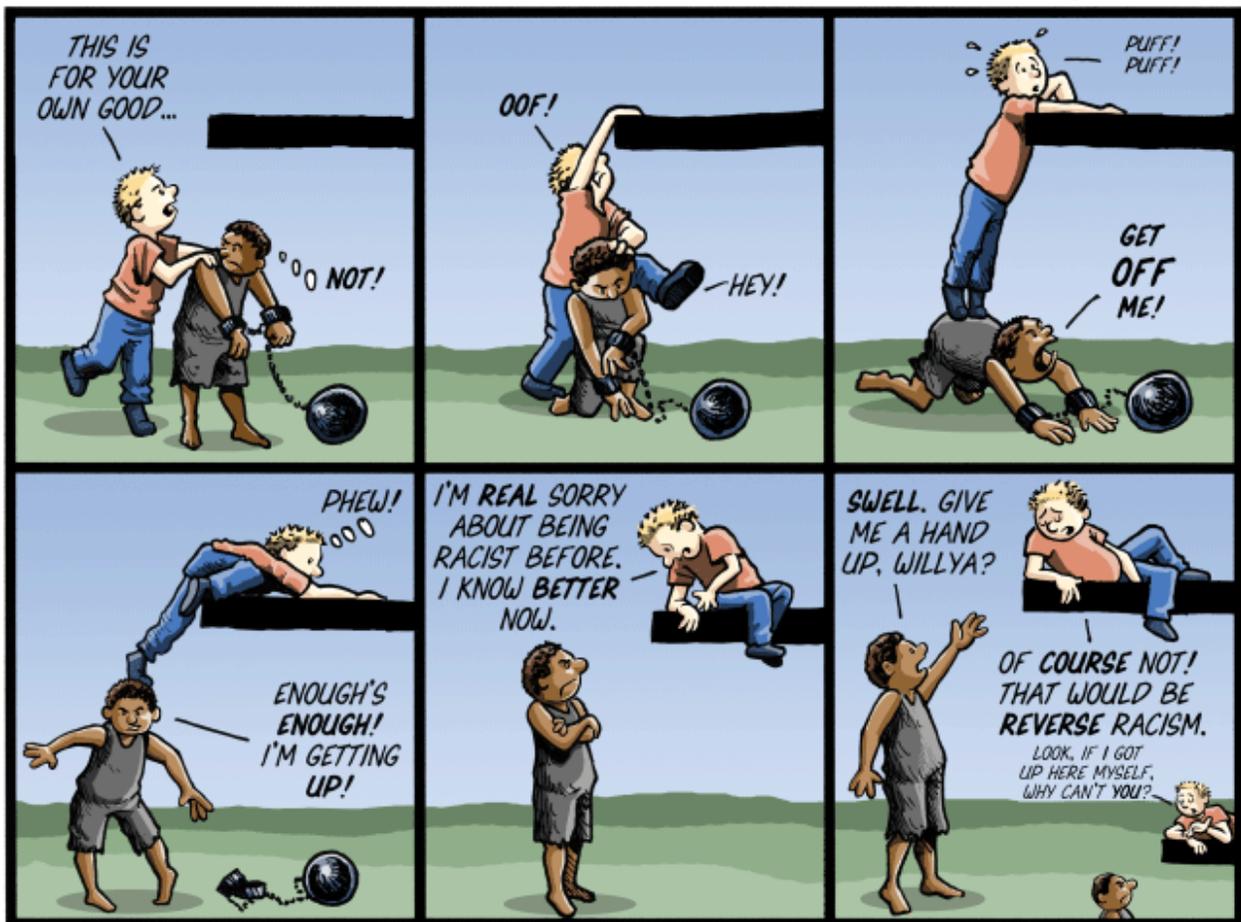
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**A CONCISE HISTORY OF BLACK-WHITE RELATIONS IN THE U.S.A.**

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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.
- Describe 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 at the Bookstore:**

Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*. New York: New Press, 2010. 978-1595586438

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). 978-0393314816

#### **Texts freely available 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)

\*\*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	
Participation in discussion:	12% (~0.5% in each class meeting)
Small Group Discussion Leadership x2:	8% (4% each)
Reaction papers x4:	20% (5% each)
Primary Source Analysis:	20%
Final Exam:	40%

*The Dean has exempted this course from Senate regulation (2016 04) which reads: "At least one week prior to the deadline for withdrawal from a course without academic penalty, students will receive assessment of work accounting at least 15% of their final grade. For 3000- or 4000-level courses in which such a graded assessment is impracticable, the instructor(s) must obtain an exemption from this policy from the Dean and this exemption must be noted on the corresponding course syllabus." See the full text at:*

[http://www.uwo.ca/univsec/pdf/academic\\_policies/exam/evaluation\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/exam/evaluation_undergrad.pdf)

*In other words, the instructor of this course is NOT required to provide an assessment of work accounting for at least 15% of the final grade one week prior to the deadline for withdrawal from the course.*

**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](mailto:lshire@uwo.ca) by the due date and time listed below. I will accept assignments in MS Word or PDF formats *only*.

### **Class discussion leadership**

Twice during the semester, your small group will be responsible for leading discussion for the first 20-30 minutes of class on *Wednesday*. Your objectives for this assignment are to facilitate class discussion, help your colleagues identify the important points and ideas from readings, analyze the primary sources assigned that week, and encourage comparisons with readings and ideas from other weeks of the course. You should collaborate and bring discussion questions or plan small group activities for the class to do. Your classmates will grade your group's performance in meeting the objectives, as will I, and your mark will reflect both assessments. Creativity will be rewarded. Plan ahead and write good questions - this is a great opportunity to raise your final course grade.

### **Group Discussion leadership dates**

Group 1: 12 Oct, 7 Dec

Group 2: 19 Oct, 30 Nov

Group 3: 26 Oct, 23 Nov

Group 4: 21 Sep, 16 Nov

Group 5: 28 Sep, 9 Nov

Group 6: 5 Oct, 2 Nov

**Short Reaction Papers:** 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. 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.

\*\*\*Due dates and times: reactions are due by email to lshire@uwo.ca before class begins on the date they are assigned. These cannot and will not be accepted late. If you need to switch dates, ask beforehand.

	G1	G2	G3	G4	G5	G6
<b>Individual reaction papers due on:</b>	14 Sep	14 Sep	14 Sep	14 Sep	14 Sep	14 Sep
	12 Oct	26 Sept	3 Oct	21 Sep	28 Sep	5 Oct
	7 Nov	31 Oct	26 Oct	16 Nov	9 Nov	2 Nov
	7 Dec	30 Nov	23 Nov	5 Dec	21 Nov	14 Nov

**Primary Source Analysis:** Once during the semester (21 October) 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 (excerpts from Rosengarten’s *All God’s Dangers*). 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 strongly 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 comprehensive final exam in this course. It is likely to include identifications, ordering, primary source analysis, and essays.

**Extra Credit:** If you attend one of the Goodman Lectures (MTW Sep. 26, 27, 28 2:30-4pm Great Hall) I will apply 2 extra points to your overall participation mark. Please see me at the lecture and be sure I note your attendance.

**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

<p><b>Week 1</b> <b>M 12 Sept</b></p>	<p><b>Introductions and Expectations: What is African-American History?</b></p>
<p><b>W 14 Sept</b></p> <p><b>Due before class from ALL STUDENTS: 1 page response paper</b></p>	<p><b>What is race? How did slavery and colonialism help create it?</b></p> <p>*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</p> <p>&gt;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.</p> <p><b>Due before class from ALL STUDENTS: 1 page (300-350 words) response paper</b> – 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><b>Week 2</b> <b>M 19 Sept</b></p> <p><i>This is a very intense and violently explicit set of texts.</i></p>	<p><b>Life and Times of Antebellum Slaves</b></p> <p>&gt;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).</p> <p>*Mia Bay, <i>The White Image in the Black Mind</i>, Ch. 4, "Race and Humanity in Black Folk Thought"</p>
<p><b>W 21 Sept</b></p> <p>G4 leads discussion &amp; reaction due</p>	<p>Primary source:</p> <p>*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: <a href="http://www.gutenberg.org/files/45631/45631-h/45631-h.htm">http://www.gutenberg.org/files/45631/45631-h/45631-h.htm</a></p> <p>Watch: <i>12 Years a Slave</i> (2013), 134 minutes</p>
<p><b>Week 3</b> <b>M 26 Sept</b></p> <p>G2 reaction due GOODMAN LECTURES</p>	<p><b>Free People of Color and the Abolition Movement</b></p> <p>**James O. Horton &amp; Lois E. Horton, <i>In Hope of Liberty</i>, pp. ix-xii, 125-236</p> <p><i>This book is available electronically from Weldon Library, or you may choose to purchase it</i></p> <p>*Mia Bay, <i>The White Image in the Black Mind</i>, Ch. 1, "African-Americans Respond to the Rise of Ideological Racism"</p>
<p><b>W 28 Sep</b></p> <p>G5 leads discussion &amp; reaction due</p>	<p>Primary sources:</p> <p>*David Walker's "Appeal to the Colored Citizens of the World"</p> <p>*Maria Stewart, "'There Are No Chains So Galling as the Chains of Ignorance'"</p>
<p><b>Week 4</b> <b>M 3 Oct</b></p> <p>G3 reaction due</p>	<p><b>The Civil War&amp; Reconstruction</b></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>*Drew Gilpin Faust, <i>Republic of Suffering</i>, Ch. 2, "Killing: The Harder Courage"</p> <p>*Stephanie McCurry, <i>Confederate Reckoning</i>, Ch.6, "Amor Patriae"</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><b>W 5 Oct</b> G6 leads discussion &amp; reaction due</p>	<p>*"We Are Left in a More Unpleasant Condition than Our Former"</p> <p>*"Black Codes"</p> <p>*"Georgia Labor Contract"</p>
<p><b>Week 5</b> <b>M 10 Oct</b></p>	<p><b>Happy Thanksgiving</b></p>
<p><b>W 12 Oct</b> G1 leads discussion &amp; reaction due</p>	<p><b>Slavery Ends, but Racism Survives: the End of Reconstruction and the Lost Cause</b></p> <p>*Eric Foner, <i>Reconstruction</i>, "The Meaning of Freedom," parts of his chapter on "The Challenge of Enforcement"</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</i>, Vol. II (2000), pp. 15-24</p> <p>*Grace Hale on the Lost Cause, <i>OAH Magazine of History</i>, Vol. 27, No. 1, pp. 13-17</p>
<p><b>Week 6</b> <b>M 17 Oct</b></p>	<p>Primary Source:</p> <p>*Theodore Rosengarten, <i>All God's Dangers: The Life of Nate Shaw</i>, New York: Alfred A. Knopf, 1975, excerpts</p> <p>Primary Source: Google the meaning of the Confederate Flag</p> <p><b>Primary Source Analysis essay on excerpts from Rosengarten's book due Friday 21 October</b></p>
<p><b>W 19 Oct</b> <i>This is a very intense and violently explicit set of readings and images.</i> G2 leads discussion <b>Primary Source Analysis essay due Friday 21 October</b></p>	<p><b>Lynching</b></p> <p>*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>*Jennifer Ritterhouse, <i>Growing up Jim Crow</i>, excerpts</p> <p>Primary sources:</p> <p>*Ida B. Wells-Barnett, "The Lynch Mob's 'Thread-Bare Lie'" and "A Negro's Life is a Very Cheap Thing in Georgia"</p> <p>**View some of the images at ** <a href="http://withoutsanctuary.org/main.html">http://withoutsanctuary.org/main.html</a></p>
<p><b>Week 7</b></p>	<p><b>Life under Jim Crow</b></p>

<p><b>M 24 Oct</b>  <i>Makeup date for reaction papers</i></p>	<p>*Glenda Gilmore, <i>Gender and Jim Crow</i>, "Forging Interracial Links"          *Tera Hunter, <i>To Joy My Freedom</i>, "Working-Class Neighborhoods and Everyday Life"          *Steven Hahn, <i>A Nation Under Our Feet: Black Political Struggles in the Rural South from Slavery to the Great Migration</i>, Cambridge: Harvard University Press, 2003, Conclusion</p>
<p><b>W 26 Oct</b>          G3 leads discussion &amp; reaction due</p>	<p><b>Compromise, Resist, or Leave?: African Americans Struggle Against Jim Crow</b>          Primary sources:          *Booker T. Washington, "The Atlanta Compromise,"          **W.E.B. Du Bois, <i>The Souls of Black Folk</i> (1903)          (<a href="http://www.bartleby.com/114/">http://www.bartleby.com/114/</a>): read the Forethought and chapters I, III, and VI          *Marcus Garvey, "Africa for the Africans"</p>
<p><b>Week 8</b>  <b>M 31 Oct</b>          G2 reaction due</p>	<p><b>African American Art and Artists in the Age of Segregation</b>          *George Hutchinson, <i>Cambridge Companion to the Harlem Renaissance</i>, 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><b>W 2 Nov</b>          G6 leads discussion &amp; reaction due</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><b>Week 9</b>  <b>M 7 Nov</b>          G1 Reaction due</p>	<p><b>The "Civil Rights Movement," or, the Moment When White People Finally Start Paying Attention to the Black Freedom Struggle</b>          *Danielle McGuire, <i>At the Dark End of the Street</i>, excerpts          *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.</p>
<p><b>W 9 Nov</b>          G5 leads discussion &amp; reaction due</p>	<p>Primary source: *Fannie Lou Hamer, "And I Said..."          Watch: "Selma" (2014), 128 minutes</p>
<p><b>Week 10</b>  <b>M 14 Nov</b></p>	<p><b>The Black Freedom Movement in the Context of the Cold War</b>          *John D'Emilio, "Remembering Bayard Rustin," <i>OAH Magazine of History</i>, 2006, 12-14.</p>

G6 reaction due	*Mary L. Dudziak "Brown as a Cold War Case," <i>The Journal of American History</i> 91, (June, 2004), pp. 32-42.
<b>W 16 Nov</b>  G4 leads discussion & reaction due	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"
<b>Week 11</b> <b>M 21 Nov</b>  G5 reaction due	<b>Say It Loud: Black Power</b> *VanDeBurg, <i>New Day in Babylon</i> , 1-28 *Yohuru Williams, "Some Abstract Thing Called Freedom": Civil Rights, Black Power, and the Legacy of the Black Panther Party," 16-21. *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. Watch: <i>Chisholm '72: Unbought and Unbossed</i> , 2004
<b>W 23 Nov</b>  G3 leads discussion & reaction due	Primary Sources: *Listen and read: *Nina Simone, "Mississippi Goddam," 1964 ** <a href="https://www.youtube.com/watch?v=fVQjGGJVSXc">https://www.youtube.com/watch?v=fVQjGGJVSXc</a> *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)
<b>Week 12</b> <b>M 28 Nov</b>  <i>Makeup date for reaction papers</i>	<b>The New Jim Crow &amp; Hip-Hop as Protest</b> >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.  Primary sources: *Questlove, "How Hip Hop Failed Black America," a series of six essays, <i>Vulture.com</i> , April-June 2014.
<b>W 30 Nov</b>  G2 leads discussion & reaction due	<b>THIS is Post-Racial America?</b> >Michelle Alexander, <i>The New Jim Crow: Mass Incarceration in the Age of Colorblindness</i> . (New York: New Press, 2010), pp. 173-208. *Steve Martinot, "On the epidemic of police killings," <i>Social Justice</i> 39.4 (2012): 52-75. *BlackLivesMatter "What We Believe" <a href="http://blacklivesmatter.com/guiding-principles/">http://blacklivesmatter.com/guiding-principles/</a> Watch: "Fruitvale Station," dir. Ryan Coogler, perf. Michael B. Jordan, 2013

<p><b>Week 13</b> <b>M 5 Dec</b></p> <p>Group 4 reaction due</p>	<p><b>Race and Racism Today: Public Space, Comedy and Resistance</b></p> <p>**Desmond Cole, "The Skin I'm In" <i>Toronto Life</i>, May 2015</p> <p>**Eternity Martis, "London, Ontario Was a Racist Asshole to Me" Vice.com, 7 May 2015</p> <p>**and the follow up: Eternity Martis, "This Is How London, Ontario Responded After I Called It a Racist Asshole," June 29, 2015</p> <p>Watch some bits on YouTube by:</p> <p>Dave Chapelle, "The Black White Supremacist"</p> <p>Wanda Sykes, various</p> <p>Desiree Burch, various</p> <p>Key &amp; Peele "Obama's Anger Translator;" "Black Republicans," "Hoodie," "White-Sounding Black Dudes," "Magician Cop"</p> <p>What has this election cycle produced that we should be talking about?</p>
<p><b>W 7 Dec</b></p> <p>G1 leads discussion &amp; reaction due</p>	<p><b>Wrapping It Up: What Did You Learn? What is to be Done?</b></p> <p>*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</p> <p>* Ta-Nehisi Coates, "The Case for Reparations"</p> <p><a href="http://www.theatlantic.com/features/archive/2014/05/the-case-for-reparations/361631">http://www.theatlantic.com/features/archive/2014/05/the-case-for-reparations/361631</a></p>
<p><b>TBA</b></p>	<p><b>Final Exam</b></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](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](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 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, <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, Rebecca Dashford, Undergraduate Program Advisor, Department of History, 519-661-2111 x84962 or [rdashfo@uwo.ca](mailto:rdashfo@uwo.ca)