

# Rhodes College Digital Archives - DLynx

## HIST 200-01; The Historian's Craft, Fall 2005

Item Type	Syllabus
Authors	Jackson, Jeffrey H.
Publisher	Memphis, Tenn. : Rhodes College
Rights	Rhodes College owns the rights to the archival digital objects in this collection. Objects are made available for educational use only and may not be used for any non-educational or commercial purpose. Approved educational uses include private research and scholarship, teaching, and student projects. For additional information please contact <a href="mailto:archives@rhodes.edu">archives@rhodes.edu</a> . Fees may apply.
Download date	2026-03-12 13:49:27
Link to Item	<a href="http://hdl.handle.net/10267/1360">http://hdl.handle.net/10267/1360</a>

**Prof. Jackson**  
**Fall 2005**  
**Office: Clough 310**  
**Phone: x3586**  
**Email: jacksonj@rhodes.edu**  
**Office Hours: MWF 1-2PM**  
**or by appointment**

**Research Assistant: Adam Doupé**  
**Office Hours: M 3-4PM**  
**in Middle Ground**

**History 200**  
**The Historian's Craft:**  
**Methods and Approaches in the Study of History**

**Course Description:**

This course introduces prospective history majors and minors to the experience of how historians perform their craft. We will study the basic skills of research, historical writing, and historical analysis. Students will be introduced to historiography, the use of primary sources, and ethical issues in history. Written work (including a research project) will be emphasized, and oral presentations will be required of all students.

**Readings for the Course:**

The following books are available in the Rhodes College Bookstore:

- Richard Marius, *A Short Guide to Writing About History* (4th ed.)
- Kate L. Turabian, *Student's Guide for Writing College Papers* (3rd ed.)
- Martha Howell and Walter Prevenier, *From Reliable Sources: An Introduction to Historical Methods*
- Edward T. Linenthal and Tom Engelhardt, *History Wars: The Enola Gay and Other Battles for the American Past*
- Laurel Thatcher Ulrich, *A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary, 1785-1812*
- Robert Darnton, *The Great Cat Massacre*

Additional readings can be found in my faculty folder on the Acad\_Dept\_Pgm shared volume.



## Assignments:

### Essays/Writing

- Short Papers: You will write several one page papers responding to readings in the class.
- Book Review: You will write one 5 page book review based on Laurel Thatcher Ulrich's *A Midwife's Tale*.
- Experience Paper: You will write one 5 page essay based on a visit to a local museum or historic site.
- Research Paper: You will write one 10-12 page research paper on a topic related to the Memphis Urban History Project.
- Oral Histories: You will conduct a series of oral histories for the Memphis Urban History Project, transcribe them, and write a one page synopsis of the main points of your findings. These will become part of the permanent collection of the Project.

### Oral Presentation

Each student will make a polished, professional, conference-style oral presentation (15-20 minutes) on research they have conducted for their paper. Details of research presentations will be distributed in class.

### Class Discussion

Discussion is an integral part of this class, and every student is encouraged to share their ideas with others. In doing so, not only do you learn more, but you also help to teach your classmates. I define "participation" as **active** engagement with the ideas, readings, and conversations that are an integral part of this course. Class attendance is necessary for class participation, since you cannot participate if you are not here. **However, you do not earn your participation grade simply by showing up to class. Rather, you must actually participate** by joining in the class discussion, posing questions, sharing ideas, and interpreting the readings with your classmates in a thoughtful and reflective way.

I reserve the right to call on any member of the class so that they might contribute to our discussion. I recommend bringing questions that you have about reading assignments or about the previous class meeting if what we discussed is not entirely clear to you. I also recommend bringing a list of comments that you wish to make during class discussion so that you will be ready to contribute. If you are someone who has difficulty speaking in class for whatever reason, please speak to me about alternative ways of participating.



### Additional Assignments

Students may be asked to complete other assignments (which may or may not be announced in advance) during the course of the semester, including in-class quizzes and in-class short writing assignments.

### Grades will be determined by the following formula:

Book Review	20%
Experience Paper	20%
Research Paper	30% (The research paper counts as your final exam for the course)
Oral Presentations	10%
Oral Histories	10%
Participation and Short Papers	10%

## History Detectives

W 8/24 Introduction to the Course and to the Memphis Urban History Project Research Assignment

F 8/26 Library Visit: Finding Information  
**\*\*\*Meet in Library for Research Exercise\*\*\***  
Case files for History Detectives distributed in class



M 8/29 History Detectives I  
**Read:** *A Short Guide to Writing About History*, Introduction and chap. 1  
**Write:** A one page\* summary of your research so far. What problems have you encountered?  
*\*Note: Throughout this syllabus, "one page" means one single spaced page or two double spaced pages.*

W 8/31 History Detectives II  
**Read:** *A Short Guide*, chap. 2  
**Write:** A one page update of your research so far. What problems have you encountered?

F 9/2 History Detectives: Findings  
**Write:** 300 words describing your findings suitable for publication in *The Encyclopedia of Memphis History*

M 9/5 **Labor Day**

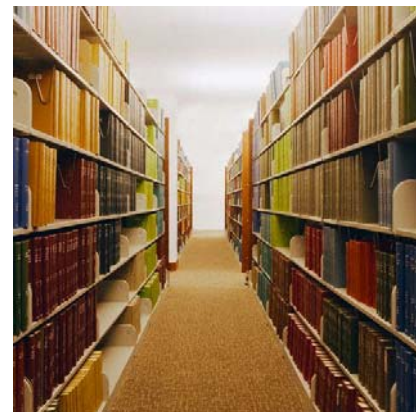
### Sources: The Historian's Raw Material

W 9/7 Background on I-40 Controversy  
**Reading:** Adam Doupé, "Challenging the Urban Lifestyle: Overton Park and the Interstate 40 Controversy"  
Special Guest: Adam Doupé

F 9/9 Conducting Oral Histories  
Special Guest: Prof. Charles McKinney

M 9/12 Historian's Questions and Reading Sources I  
**Read:** *From Reliable Sources*, chap. 1 and 2  
In Class: Personal Advertisements and Historians' Questions

W 9/14 Reading Sources II  
**Read:** Daniel Boorstin, "A Wrestler with the Angel"  
**In Class:** Source Exercise: 1804 Inventory and Blues Lyrics



- F 9/16 A Historian's Use of Sources  
**Read:** Laurel Thatcher Ulrich, *A Midwife's Tale*, Introduction, August 1787, September 1788  
**Write:** One page evaluating Ulrich's use of primary sources by picking 3 of the questions from our list of "historians' questions" and determining how well she answers them.



FROM THE FILM, *A Midwife's Tale*

- M 9/19 The Rule of One and The Footnote  
**Read:** *From Reliable Sources*, chap. 3 and *A Short Guide*, chap. 3

- W 9/21 A Historian's Use of Sources  
**Read:** Laurel Thatcher Ulrich, *A Midwife's Tale*, November 1792, January 1796, Epilogue  
**Write:** One page evaluating Ulrich's use of sources. What are the strengths and weaknesses of her approach.

### Is History Truth or Fiction?



- F 9/23 **Read:** E. H. Carr, "The Historian and His Facts"
- M 9/26 **Read:** Court Carney, "The Contested Image of Nathan Bedford Forrest"  
 Special Guest: Prof. Tim Huebner  
**Write:** One page analyzing the Forrest statue in light of E.H. Carr's comments about historians and facts.
- W 9/28 **Read:** "Introduction: History Under Siege" and Edward T. Linenthal, "Anatomy of a Controversy" (chap. 1) in *History Wars*  
*Sign up for one-on-one meetings with Jackson to discuss essays and your progress in class*

- F 9/30 Writing Workshop: Introductions and Incorporating Sources  
**Write:** Bring the introductory paragraph of your review essay of Ulrich's book.

- M 10/3 Reading Sources  
**Read:** Dee Garceau-Hagen, "Finding Mary Fields: Race, Gender, and the Construction of Memory."  
 Special Guest: Prof. Garceau-Hagen

- W 10/5 Memphis Urban History Project Team Meeting:  
 Bring completed oral history transcript to class

- R 10/6 **Book Review Essays Due in my office by 5PM**

- F 10/7 No Class -- Barrett Library Symposium



- M 10/10 Ethical Issues in History: The Case of Stephen Ambrose  
**Read:** Articles in Faculty Folder  
**Write:** A one page response my comments on your Book Review Essay
- W 10/12 Ethical Issues in History: The Case of Michael Bellisles  
**Read:** Articles in Faculty Folder
- F 10/14 Discuss "The Nasty Girl" (viewing TBA)  
**Write:** One page analyzing the main dilemma of "The Nasty Girl" from the historian's viewpoint

M 10/17 **Fall Break**

**Making Arguments**

W 10/19 Making Arguments: "Law and Order"

R 10/20 **Experience Paper Due in my office by 5PM**



F 10/21 A Historian's Argument I  
**Read:** Michael S. Sherry, "Patriotic Orthodoxy and American Decline (chapter 3) in *History Wars*  
**Write:** One page summarizing the main points of Sherry's argument

M 10/24 A Historian's Argument II  
**Read:** Robert Darnton, "Worker's Revolt: The Great Cat Massacre of the Rue Saint-Séverin"

W 10/26 A Historian's Argument III  
**Read:** Robert Darnton, "A Bourgeois Puts His World in Order: The City as a Text"



F 10/28 Writing Workshop  
**First Draft of Research Papers Due**

M 10/31 Memphis Urban History Project Team Meeting

W 11/2 Historiography  
**Read:** Paul Boyer, "Whose History Is It Anyway? Memory, Politics, and Historical Scholarship" (chapter 4) in *History Wars*

F 11/4 Footnotes and Bibliographies

M 11/7 Research / Individual meetings with Jackson in library  
W 11/9 Research  
F 11/11 Research



- M 11/14 Troubleshooting: Bring research materials to class
- W 11/16 Troubleshooting: Bring research materials to class
- F 11/18 "What You Can Do with a History Degree" Special Guest: Amy Oakes
- M 11/21 **RESEARCH PAPER DUE IN CLASS**
- W 11/23 **Thanksgiving**
- F 11/25 **Thanksgiving**

- M 11/28 Oral Presentations
- W 11/30 Oral Presentation
- F 12/2 Oral Presentations

- M 12/5 TBA
- W 12/7 TBA

**History 200**  
**Prof. Jackson**

## **History Detectives**

Congratulations! You have been selected to help uncover information about mysteries from the past right here in Memphis for a publication called *The Encyclopedia of Memphis History*.

Each of you will receive a case file with information about the item, person, or place you are trying to identify. You will have one week in which to track down all the information that you can about the case you are trying to solve. In the process, you will also need to learn something about the issues, people, and context that surrounded the mystery you are solving in order to make sense of it.

You will need to use every resource at your disposal in the Memphis community. Rhodes College's Burrow Library is a good starting point, but it will not be sufficient to solve your case. You will probably need to consult materials in the Memphis Room at the Memphis Public Library on Poplar Avenue and the Mississippi Valley Collection at the University of Memphis on Central Avenue. Your quest may also take you to the Shelby County Archives downtown. You may have to make phone calls, do legwork, and poke around in old newspapers or files.

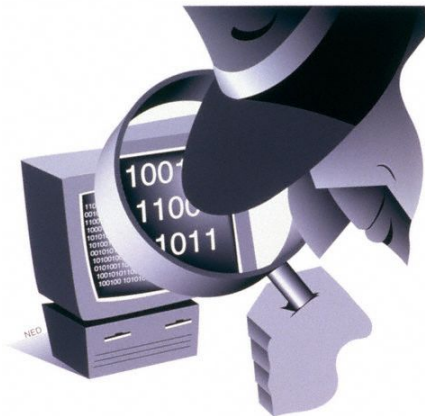
One great source for thinking about how to conduct your research will be the History Detectives website: <http://www.pbs.org/opb/historydetectives/index.html>. Especially consult the sections called "Investigative Techniques" and "Do It Yourself."

Each case file will contain:

- basic information about your case
- a checklist for thinking about how to begin
- there may be a photograph if one is available

The end result of this project will be a 500 word report suitable for publication in *The Encyclopedia of Memphis History*.

**You will also need to provide full and complete citations for all of your information. Make sure that each item is footnoted properly and that you provide a full bibliography of all the works that you cite. Follow the guidelines outlined in Kate Turabian, *Student's Guide to Writing College Papers*.**



Prof. Jackson  
History 200

Essay #1

A five page book review of Laurel Thatcher Ulrich's, *A Midwife's Tale*

A good book review written by a historian does several things.

**1. First, it gives the reader an overall sense of what the book is about** and what he or she might find out if he or she chooses to read it. You should pretend that you are writing this essay as a book review to be published in a magazine where it will be read by people who have never read the book before. Therefore, you will have to describe briefly what the book says, including a summary of its overall arguments. However, the amount of "plot summary" in a good review is *minimal* -- after all, you don't want to give the whole story away! You should limit the amount of your summary to *no more than 20% of your essay* -- that's one page *maximum* of the five pages you will write.

**2. The second thing that a historian's book review does is to tell the reader whether the book in question succeeds or fails as a work of history.** In other words, how well do you think Ulrich told her story, proved her case, and used her evidence? For this part of the exercise, you should use the criteria that Marius lays out for us about what constitutes a good work of history. How does Ulrich's book measure up to the guidelines and principles that Marius puts forward?

**3. Third, historians try to make sense of the book in their own way.** In other words, what did you -- as a careful and critical reader -- come away from this book with? Did it help you think about history or about colonial American society in a new way? What meaning did you see in the story that the author told? Why do you think this book might be worth someone else taking the time to read? This is the hardest part of the essay because it requires you to come up with your own interpretation of the book -- to make sense of the book on your own terms independent of what the author thought that he was doing. This is also the most important part of the essay because it is where you articulate your own particular thesis -- your interpretation. This element is what distinguishes this assignment from merely being a book *report* like the kind you wrote in the eighth grade. Book *reviews* are the product of an active mind -- that of the reviewer -- engaging with, taking apart, and reassembling the ideas of the book in a way that shows what it meant to him or her.

For the purposes of this essay, pretend that you are writing for a general, educated audience such as the readership of a major national newsmagazine. The best example of such a magazine is *The New Yorker*, but other magazines such as *Time* or *Newsweek* may also provide good models. You may want to consult issues of these magazines to get a sense of how they are written.

Although these magazines may help you to get a sense of the style and voice, remember that a historian's book review is a serious intellectual exercise. You should also use Appendix B of Marius' book as a set of guidelines for how to write an analytical book review essay. See also the sample book reviews in my faculty folder so that you will know what a good academic review "sounds like" -- good prose does have a "sound" to it. Check out other academic reviews in history journals like *The American Historical Review* or *Journal of Modern History*. You can find these journals on-line, along with reviews listed on H-France, a listserv dedicated to French history (<http://www.uakron.edu/hfrance/>).

**Finally, consult the list of "grading criteria" for a book review that I am distributing so that you'll know what qualities I'm looking for when I grade your paper.**

This essay is due Thursday 30 September 2004 in my office by 5PM.

### Grading Criteria for Book Review Essays

#### 1. Does the reviewer give the reader an overall sense of what the book is about?

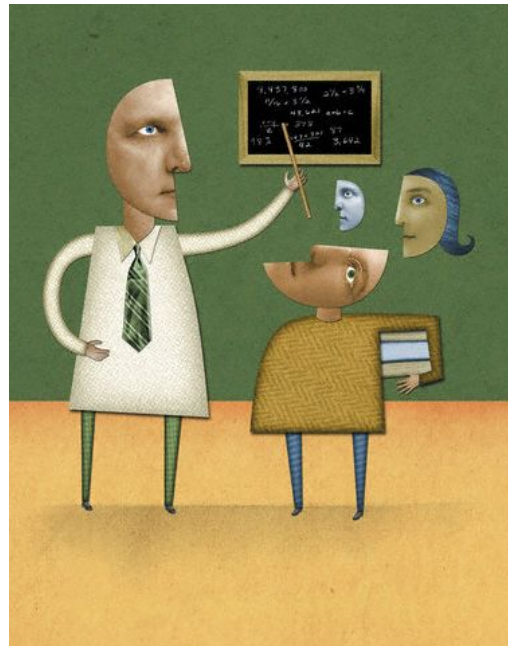
- A. Does the reviewer describe *briefly* what the book says?
- B. Does the reviewer summarize the book's overall arguments?
- C. Does the reviewer keep "plot summary" to a minimum?

#### 2. Does the reviewer tell the reader whether the book in question succeeds or fails as a work of history?

- A. Does the reviewer assess how well the author told his story?
- B. Does the reviewer assess how well the author proved his case?
- C. Does the reviewer assess how well the author used his evidence?
- D. Does the reviewer offer specific examples of the author's successes or failures?
- E. Does the reviewer analyze those specific examples to show why the reviewer thinks that those are examples of success or of failure?
- F. Does the reviewer use the criteria that Marius lays out for us about what constitutes a good work of history?

#### 3. Does the reviewer try to make sense of the book in his or her own way?

- A. Does the reviewer explain what -- as a careful and critical reader -- he or she came away from this book with?
- B. Does the reviewer explain how the book helped him or her to think about things in a new way?
- C. Does the reviewer explain the meaning that he or she found in the story that the book told?
- D. Does the reviewer offer a reason for why he or she thinks this book might be worth someone else taking the time to read?



## Memphis Urban History Project

This class will participate in the first phase of a much larger group historical research project organized by Prof. Jackson and Prof. Huebner called the "Memphis Urban History Project." The purpose of this research is to produce the first scholarly historical study of the Interstate-40 controversy that divided Memphians in the 1960s and 1970s. Prof. Jackson will provide your with a more substantial description of this episode.

You are a crucial part of this project, and when it is completed, you will see your name in print as one of a team of researchers that have assisted in telling an important story about urban development in America that has not yet been uncovered in its fullest detail.

Therefore, your work in this class will be not simply an "academic exercise," but rather a real contribution to the published historical literature.

Some students from this class and from Prof. Huebner's section of History 200 in the spring (who will continue the research for this project) may be asked to apply for membership in the Rhodes Institute for Regional Studies in order to continue their research with the aim of producing an article suitable for publication in an academic journal. These students will most likely be listed as co-authors with Profs. Jackson and Huebner in the final publication.

Research papers in this class will contribute to the larger project by taking up one of the topics designated in the working table of contents for the book. Students will research one of these topics and write a 10-12 page research paper based on primary source material found in local Memphis-area libraries and archives.



Table of Contents:

Chronological

1. Overton Park, 1900-1955
  - John Harkins's article in the *West Tennessee Historical Society Papers*, available at Rhodes College Archives in the Overton Park file
  - Overton Park documentary film, available at Barrett Library
  - File at Rhodes College Archives
  - Memphis Room
  
2. Origins of the Controversy and the Desire for an Interstate, 1955
  - Sternberg Files at Rhodes College Archives
  - Memphis Room I-40 file
  - City Commission Minutes from 1955, available at Shelby County Archives
  - Mayor's papers from 1955, available at Shelby County Archives
  
3. First Opposition, 1955-61
  - Sternberg Files at Rhodes College Archives
  - Memphis Room I-40 file
  - City Commission Minutes, available at Shelby County Archives
  - Mayor's papers from 1955-61
  
4. Arlo Smith and the Citizens to Preserve Overton Park
  - Arlo Smith papers at Rhodes College Archives
  - Sternberg Files
  - Memphis Room I-40 file
  
5. Gaining Local Support, 1967-8
  - Sternberg Files
  - City Commission/City Council Minutes from 1967-8
  - Memphis Room I-40 file
  
6. City Council Debate, 1968
  - Sternberg Files
  - City Council Minutes from April and May 1968
  - Memphis Room I-40 file
  
7. Litigation, 1969-1971
  - Sternberg Files
  - Memphis Room I-40 file
  - *Citizens to Preserve Overton Park v. Volpe* (309 F. Supp. 1189 (1970) and 432 F. 2d 1307 (1970)), available on Lexis Nexus or Findlaw
  
8. Overton Park and the Supreme Court, 1971
  - Sternberg Files
  - Memphis Room I-40 file
  - *Citizens to Preserve Overton Park v. Volpe* (401 U.S. 402 (1971)), available through Lexis Nexus or Findlaw
  - *The Oxford Companion to the Supreme Court*

9. 1970s
  - Sternberg Files
  - Memphis Room I-40 file
  - Arlo Smith Papers, Rhodes College Archives
10. Ramifications for Memphis, 1980s to the present
  - Sternberg Files
  - Memphis Room I-40 file
  - Memphis Regional Chamber

#### Topical

1. Overton Park and the Memphis Urban Culture
  - Harkins Article, available at Rhodes College Archives
  - Overton Park documentary film, available at Barrett Library
  - File at Rhodes College Archives
  - Memphis Room
2. Community Activism and the Citizens to Preserve Overton Park
  - Sternberg Files
  - I-40 Memphis Room file
  - Arlo Smith papers
3. Downtown and Supporting the Route
  - Sternberg Files
  - Memphis Regional Chamber
  - I-40 file at Memphis Room
  - City Council and City Commission minutes at Shelby County Archives
4. Southwestern at Memphis: Connection or Disconnection?
  - Rhodes College Archives
  - Arlo Smith papers
  - Sternberg Files
5. The City Council and Local Politics
  - City Commission and City Council minutes at Shelby County Archives
  - Sternberg Files
  - I-40 file at Memphis Room
6. Arlo Smith and Anona Stoner
  - Sternberg Files
  - I-40 file in Memphis Room
  - Arlo Smith papers
7. Litigation and Legal Strategy
  - *Citizens to Preserve Overton Park v. Volpe* (309 F. Supp. 1189 (1970), 432 F. 2d 1307 (1970), and 401 U.S. 402 (1971))
  - I-40 file in Memphis Room
  - Arlo Smith papers
  - Sternberg Files

8. The Changing Impression of Mayors
  - Mayors' papers at Shelby County Archives
  - Sternberg Files
  - I-40 file at Memphis Room
  - Arlo Smith papers
  
9. The Media
  - Sternberg Files
  - I-40 file at Memphis Room
  - Arlo Smith papers
  
10. Significance for a "Modern" Memphis
  - Sternberg Files
  - I-40 file at Memphis Room
  - Arlo Smith papers
  - Memphis Regional Chamber

## **Oral Histories for Memphis Urban History Project**

During the course of the semester, you will conduct an oral interview which will contribute to the Memphis Urban History Project.

Select one person from the following list -- ideally someone who can shed light on your larger research -- and arrange to meet with them in order to interview them. You may need to meet with your interviewee more than once to clarify some questions or to follow up on certain issues.

You must also record and transcribe the interview so that a printed version is available to other researchers.

Your interview will become part of the permanent research collection of the Memphis Urban History Project at Rhodes College and will be deposited in the Rhodes College archive.

### Interview List:

1. Jameson Jones, Dean of the College
2. Bill Short, Rhodes College student
3. Jim Lanier, professor and member of Citizens to Preserve Overton Park
4. Lewis Donelson, Rhodes trustee and city councilman
5. Charles Newman, local counsel for Citizens to Preserve Overton Park
6. John Vergos, city councilman
7. Nelle Moore, CPOP member
8. Donald Tucker, professor of Spanish and faculty observer of controversy
9. Russell Weiner, Rhodes trustee and resident near Overton Park
10. James M. Manire, attorney who filed an amicus brief with the Supreme Court on behalf of the City of Memphis
11. Mike Kirby, professor and chairman of a faculty committee on the effect of the interstate on Rhodes
12. John Harkins, author of an article on the early history of Overton Park
13. Sue Williams, resident
14. John Rone, Rhodes College student
15. Allen Boone, Rhodes College student
16. John Threadgill, Chief Administrative Officer, Memphis Regional Chamber
17. Bo Scarborough, Dean of Students

### **Experience Paper**

The practice of history does not only exist in the classroom or in books but is all around us in various ways. Throughout Memphis, there are museums, monuments, and historic sites which not only present information about the past but which also work to interpret the past according to particular points of view.

This assignment is designed to take you off campus in order to explore and analyze the ways in which the history of Memphis is depicted. You will ask questions about why people made choices to view the past in certain ways and not in others.

**Step 1:** Read Richard H. Kohn, "History at Risk: The Case of the *Enola Gay*" (chapter 5) in *History Wars*

**Step 2:** Choose a location from the following list:

National Civil Rights Museum	Woodruff-Fontaine House
Rock and Soul Museum	Confederate Park
Stax Museum	Fort Pillow State Park (north of Memphis)
Sun Studios	World War I monument in Overton Park
Delta Blues Museum (Clarksdale, MS)	Fire Museum of Memphis
William Faulkner Home (Oxford, MS)	Hunt-Phelan Home, Beale Street
W.C. Handy House, Beale Street	
Slavehaven Underground Railroad Museum/Burkle Estate	

**Step 3:** Find out as much as you can about that place. Good sources of information include brochures at the location (although they will certainly only present one point of view), the Memphis Public Library, the University of Memphis library, and the *Commercial Appeal*.

**Step 4:** Write a five page essay in which you:

- describe the location
- explain what historical event, moment, or theme it is trying to show
- describe what you see as the particular interpretation of the past being used
- discuss how they use their evidence to make that interpretation
- discuss any information that might be left out or understood differently
- compare the issues raised by your location with the issues discussed in chapter 5 of *History Wars*
- evaluate the representation of history in that location



**Prof. Jackson  
Department of History  
Rhodes College**

## **Philosophy**

I believe that we are a community of scholars actively working together to discover something new about our world and ourselves. To achieve those goals, we must struggle together, asking questions about what we don't yet know and challenging our assumptions about what we think we know and believe. Teaching is also a team effort. I am asking each of you to accept a certain amount of responsibility in this class for contributing to our intellectual commonwealth by being willing to question, to challenge, and to propose new ideas and interpretations. In other words, I am asking you to be a good citizen of Rhodes College and of this classroom by contributing to the success of everyone in it.

History is not a list of facts and events, but an ongoing series of debates about what those facts and events mean. In taking this class, you are joining in a world-wide discussion that continually asks about the ongoing meaning and significance of life's events both past and present.

But while teaching and historical debates are group activities, learning is, in the end, an individual act. No one can make another person learn something if they do not want to, and only you can choose to receive something from your time in this class. To that end, think carefully about how you prepare each day for class, how you study for exams, and how seriously you approach your essays. Your grades will reflect your individual performance, and the amount of effort you apply will directly effect your outcomes.

My personal goals for all my classes are: (1) that everyone succeeds to the best of their abilities, (2) that everyone improves in their capability to think analytically and creatively, and (3) that everyone grows in their capacity to express themselves, to create knowledge, and to engage with their world.

## **Class Policies and Procedures**

### General

1. I expect you to come to each class prepared to listen, ask questions, discuss readings, and take notes. You should bring all necessary materials to class including all reading assignments for the day, your reading notes, notes from previous classes, and materials that I may ask you to prepare for a particular class session.
2. I expect each of you to be actively engaged in the functioning of this class, and you should come prepared to participate in our ongoing class discussion. I reserve the right to call on any member of the class so that they might contribute to our discussion. I recommend bringing questions that you have about reading assignments or about the previous class meeting if what we discussed is not entirely clear to you. I also recommend bringing a list of comments that you wish to make during class discussion so that you will be ready to contribute. If you are someone who has difficulty speaking in class for whatever reason, please speak to me about alternative ways of participating.
3. You should come to every class session. There is no such thing as an "excused absence" (with the possible exception of a medical leave that is officially approved by the College administration). Absences for athletics or other extra-curricular activities are not "excused" even if they are officially announced. Therefore, you are allowed to miss three (3) class periods for any reason. Additional absences will adversely effect your grade for the course since you cannot participate in our community of scholars if you are not here.

If you are absent from class, it is ***your responsibility*** to talk to me and to fellow classmates to find out what you have missed. I frequently distribute handouts or make additional assignments in class, so you need to check with me to find out if I have done so for the day of your absence. You are still responsible for all material covered in each class period regardless of whether you attended it.

I will take attendance at the beginning of every class meeting to establish your presence. If you are not present when attendance is taken, you may be counted absent, so please arrive to class early or on-time.

4. Each of you is bound by the Honor Code as elaborated in the Student Handbook, and no violation will be tolerated. Please review the Student Handbook if you are unclear about the details of the Honor Code, particularly the definitions in Article I, Section 3. If you are unfamiliar with the definition of "plagiarism," you can find it there. On every assignment, you should reaffirm the Honor Code by writing the entire honor pledge and signing your name. No work will be accepted without an Honor Code pledge. Studying together and reading one another's papers is always a good idea, but make sure that your work is your own. Collaboration on an assignment that results in remarkably similar results, whether intentional or accidental, is a violation of the honor code.

5. I reserve the right to make changes in the syllabus as the semester progresses, but I will always make changes known to you as soon as possible, and I will make reasonable accommodations for assignment due dates should the schedule changes warrant. I also reserve the right to give unannounced quizzes in class or to make short assignments for the next class period with no advance notice.

6. All assignments must be turned in to be eligible for a passing grade in this course. No student will be allowed to pass without having turned in every assignment.

#### Essays

7. Essays are due in class as indicated on the syllabus. No papers will be accepted under my door, in my mailbox, under my office door, or electronically except in the event of extreme circumstances which must be approved by me in advance of the due date. I will accept papers only from students who are present in class on the date on which the paper is due; I will not accept papers submitted by proxy. Late papers will not be accepted except in extreme circumstances which must also be approved by me in advance of the date on which the paper is due.

You are responsible for keeping a backup copy of each writing assignment for the course. In the unlikely event that I misplace your essay, I will ask you for another copy as soon as I realize that I need it. If you cannot provide a copy of any assignment to me upon request, you will forfeit your entire grade for that assignment.

#### Courtesy

8. Turn off all cell phones during class time unless I have approved their continued activation in advance. If you leave the classroom to answer a cell phone call, do not return.

9. Learning happens when done in an environment in which everyone feels free to express themselves openly without fear of ridicule or recrimination. I will not tolerate any disrespect of other students or their viewpoints during class.

#### Disabilities

10. I am happy to make reasonable accommodations to people with **documented** disabilities. Please consult the appropriate College administrators before coming to see me. Once you have done so, please discuss your particular needs with me as soon as possible.

## GENERAL WAIVER AND RELEASE

There are many opportunities for on-campus and off-campus study and other activities at Rhodes College in which we encourage students to participate. The College makes every effort to assure that due care and prudence are exercised in these programs. However, the College cannot assume liability for all risks associated with these programs. Accordingly, we request that each student and a parent or guardian sign this General Waiver and Release.

This General Waiver and Release applies to all on-campus and off-campus study and activities sponsored by Rhodes College, and is effective during the student's official enrollment at Rhodes College. However, it applies only to on-campus activities or to domestic travel or absence from campus for a short duration. If the student is in an off-campus study abroad program, there is a separate Off-Campus Study Abroad Release.

I, \_\_\_\_\_ (please print), a student enrolled at Rhodes College, in consideration of participation in on-campus and off-campus study and activities sponsored by Rhodes College, do, for myself, my heirs and personal representatives, hereby forever exempt and release the College, its trustees, officers, faculty, staff, agents and employees, from any and all liability, claims, demands or causes of action whatsoever arising out of any damage, loss or injury to me or to my property while engaged in such on-campus or off-campus study or activities, including but not limited to transportation, housing and field trips, whether such loss, damage or injury results from the negligence of the College, its trustees, officers, faculty, staff, agents or employees, or from some other cause.

In the event that I drive my automobile to supply transportation for myself or other students, I warrant that I have a valid operator's license and am covered by liability insurance currently in force. I understand that Rhodes College assumes no responsibility or liability for car repairs and damage to my automobile.

Trip leaders, program directors and faculty assume no responsibility for the personal conduct of group members. In the area of personal behavior, students are required to make personal decisions for which Rhodes College does not assume responsibility or liability.

Date \_\_\_\_\_

Student's signature \_\_\_\_\_

Date \_\_\_\_\_

Parent's or guardian's signature (required of all student under 18 years of age)

\_\_\_\_\_