

HISTORY 495
INTRODUCTION TO PUBLIC HISTORY

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Section 501
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Course Description

Public history is a broad term that encompasses many activities related to the study and presentation of history to a general, or non-specialist, public. Public historians work in museums, archives, as historic preservationists, in corporations, for state and federal governments, or as private consultants. The range of activities is almost limitless. What they all have in common is using history and historical methods to delineate a problem or issue, examine that problem, and then present the results to a non-specialist audience.

The overall purpose of the class is to introduce students to a rapidly-growing field of historical inquiry that presents unique challenges for practitioners. Generally, public history is the medium through which adults are re-introduced to history after their formal education has ended. Public history then connects people to their pasts in ways that academic history frequently does not. Since understanding our past helps us make sense of the present and make informed decisions about the future, public history provides a crucial link between academics and non-specialists. Thus public historians have obligations to the historical profession—to present the results of scholarship honestly and objectively—and to the general public. Many public historians work for non-profit institutions, and therefore have obligations to the community that supports their work, either directly, through donations, or indirectly, through tax exemptions. Public historians who work with archival or artifact collections also have obligations to the collections and to the people who, over the years, have entrusted these fragments of their pasts to the institution. Balancing these obligations, and many others, can be challenging.

In this class, we will read and think about issues related to several fields in public history in order to better understand the field as a whole. We will discuss issues specific to certain fields as well as issues of concern to a broader range of public historians, and will think about the differences and similarities between public history and academic history.

Format

Because there is no set body of knowledge to learn and be tested on, this course will consist of class discussions, group projects, and presentations, with the emphasis on class discussion. **YOU MUST COMPLETE THE ASSIGNED READINGS BEFORE EACH CLASS AND COME PREPARED TO DISCUSS THEM.** Active engagement with the material and participation in class discussions is required. Participation will be a significant portion of the final grade.

Many of the readings are on electronic reserve at the library and can be accessed either from campus or from home. There are 50 to 60 pages of reading each week, and considerably more than that in some weeks. Build three to four hours of reading time into your weekly study schedule and do not wait until the last minute to start reading. As you read, jot down questions or comments you might have about the article, and your opinion of the argument of the reading. In this way, you will have comments and questions all prepared to contribute to the class discussions.

We will take two field trips this semester. On September 14, we will visit the USA Archives at the Spring Hill campus and on September 28, we will visit the Museum of Mobile in downtown Mobile. Both trips will be during normal class hours. We will make arrangements in class for students needing transportation to these sites.

Assignments

There will be five primary assignments for the course: an exhibit proposal, an oral presentation of that proposal, an exhibit critique, two short reaction papers, and a clippings portfolio. The exhibit proposal will be based on the Mobile History Trail in Langan Park (near the art museum), and should be ten to twelve pages long. At the end of the semester, each student will give a thirty-minute presentation of his/her proposal. The project is described in more detail later in the syllabus. Additionally, each student will write two three-page reaction papers based on the readings for these nights. Students will be expected to lead the discussion of the readings they have written their papers on. The exhibit critique will be five pages long.

For the clippings portfolio, students will collect articles from newspapers, journals or magazines, web postings or other visual media sources that pertain to public history. We will spend time at the beginning of each class period discussing the issues in these articles. The purpose of this is to get students to begin to recognize the many ways that public history surrounds them in their daily lives, and more importantly, to understand the connections between public history and the world. The portfolio will contain at least ten pieces, which must be brought in throughout the semester. The entire collection will be due on the last day of class.

Assignments must be turned in on the day they are due. Late papers will not be accepted, nor will emailed papers or papers turned in on computer disks. If you have a problem completing an assignment, talk to me before the situation becomes desperate. I am more likely to be sympathetic the week before an assignment is due than on the day it is due. Computer or printer crashes are not acceptable excuses for late papers. Keep a backup of drafts on a flash drive or as hard copy. All papers should be stapled together when handed in—please do not use report covers or folders.

Plagiarism

Plagiarism will not be tolerated in any assignment. Purchasing papers over the internet, taking information and ideas from published or internet sources without proper attribution, copying articles from published or internet sources, and making only slight changes in the words of a source with or without attribution are all considered plagiarism. **ANY STUDENT CAUGHT**

PLAGIARIZING MATERIAL WILL RECEIVE AN “F” FOR THE COURSE. Please refer to the statement on plagiarism attached to this syllabus. Make sure you read it and understand it.

Grading

Exhibit Proposal	20%
Exhibit Critique	15%
Oral Presentation	15%
Response Papers	15%
Participation	15%
Clippings Portfolio	10%
Attendance	10%

Grades will be calculated on a straight scale (i.e. 90% and above is an A, 80% and above is a B, 70% and above is a C, 60% and above is a D, and 59% and below is failing). An “A” paper is well-written and well-structured, uses proper grammar and good style, shows good command of the issues, and makes an interesting argument. A “B” paper adequately addresses the topic, but generally has a weakness in argument, evidence or writing. A “C” paper is average—it shows some understanding of the issues but provides little discussion, few details and average organization. A “D” paper has a weak or non-existent argument, uses evidence poorly if at all, and has problems with grammar, style and clarity in writing. An “F” paper shows no attention to the topic; there is no argument, no evidence, no structure, and/or the writing is poor. In addition, no matter how good the paper may be in structure, writing, evidence, and argument, if it is plagiarized, it will receive an F. The same criteria will be applied to oral presentations.

Attendance

Attendance in this class is mandatory; I will take attendance at the beginning of each class and after the break. If you are not in your seat when I take attendance, it will count as an absence. Make sure you get to class on time. The attendance portion of the final grade will be based on a straight scale, with the two halves (before the break and after) of the class counted separately. If you attend 90% of the classes, you will receive an “A,” 80-89% a “B,” and so forth. Excused absences are given only in documented cases of illness or military service.

Please make an extra effort to be on time and prepared for field trips and when we have guest speakers; these professionals have given their personal time to accommodate this class and deserve promptness and attention from you. In addition, no excuses will be accepted for absences from your presentations. In other words, if you miss your exhibit presentations, you will fail that assignment.

Required Books

Nicholson Baker, *Double Fold*

Michael Batinski, *Pastkeepers in a Small Place*

James Gardner and Peter LaPaglia, *Public History* (revised edition)

Thomas F. King, *Our Unprotected Heritage*

Stephanie Yuhl, *A Golden Haze of Memory*

All books are available at the campus bookstore. If you choose to purchase the books over the internet, make sure you get the correct books; in particular, there are several books with titles similar to Gardner and LaPaglia. The assigned articles are on electronic reserve at the library; these are noted on the syllabus.

Classroom Etiquette

You are expected to come to class on time and not to pack up until class is dismissed. You may bring food and drink to class, but wait until the break to use the facilities. We will take a short break approximately halfway through the class period.

Turn off all cell phones, iPods and other electronic devices before class begins and place them in a bag or under your chair. You may not text-message during class nor surf the internet. Arriving late to class, packing up early, text messaging, viewing social networking web sites, and ringing phones distract your fellow students. PLEASE RESPECT YOUR CLASSMATES AND MINIMIZE SUCH DISRUPTIONS.

The open discussion of opinions and ideas is encouraged in this class. You are expected to treat each other with respect regardless of differences of opinion. All students are encouraged to stop by during office hours with questions, comments or problems.

History Majors and Social Science Education/ History Double Majors

Each history major and SSE/history major will submit one piece of writing of his or her choosing from any 300- or 400-level history class to the following email address:

history@jaguar1.usouthal.edu. The material will help the department assess your academic growth when you complete your major and will be used to evaluate the teaching effectiveness of the faculty. It will not affect your grade in this class.

Please Note:

Students needing special accommodations to complete the work for the course should speak to me at the beginning of the semester and contact the Special Student Services Office in the Student Center, Room 270. This office will determine the necessary accommodations to assist students. All information will be confidential.

I reserve the right to change the assignments and course schedule as needed during the semester.

Reading Schedule

- Aug 17 Introduction
- Aug 24 What is Public History?
MEET IN LIBRARY
Read: Gardner and LaPaglia, 3-40
“Sense of History,” course reserve # 34
- Aug 31 Historic Preservation
Guest Speaker: Mr. Devereaux Bemis, Mobile Historic Development Commission
Read: Gardiner and LaPaglia, 129-139
“Reflections of the History of Historic Preservation,” course reserve # 26
- Sept 7 NO CLASS; LABOR DAY
- Sept 14 Archives and Libraries
MEET AT USA ARCHIVES
Read: Gardiner and LaPaglia, 57-74
Nicholson Baker, *Double Fold*
- Sept 21 Community History
Guest Speaker: Mrs. Dora Finley, African-American Heritage Trail
Read: Gardner and LaPaglia, 295-306
Michael Batinski, *Pastkeepers in a Small Place*
- Sept 28 Museums
MEET AT MUSEUM OF MOBILE
Read: Gardiner and LaPaglia, 187-201
- Oct 5 Historians and Public Policy
Read: Gardiner and LaPaglia, 217-228
“History of Public Policy,” course reserve # 15
“State of Nature and Nature of the State,” course reserve # 38
- Oct 12 Historical Archaeology
Guest Speaker: Dr. Gregory Waselkov, Department of Sociology, Anthropology and Social Work
Read: “Invitation to Archaeology,” course reserve # 18
“In Small Things Forgotten,” course reserve # 16
- Exhibit Critiques Due**
- Oct 19 Research and Discussion of Exhibit Proposals

- Oct 26 Material Culture/ Cultural Resources Management
Guest Speaker: Dr. Phil Carr, Department of Sociology, Anthropology, and Social Work
Read: “Link from Object to Person to Concept,” course reserve # 21
 “The Use of Objects in Historical Research,” course reserve # 42
 Thomas King, *Our Unprotected Heritage*
- Nov 2 History and Memory
Read: “Some Patterns and Meaning of Memory Distortion in American History,”
 course reserve # 37
 Stephanie Yuhl, *Golden Haze of Memory*
- Nov 9 Issues and Ethics
Read: “Battle of the Enola Gay,” course reserve # 7
 “Curation and Repatriation of Sacred Tribal Objects,” course reserve # 12
- Nov 16 Exhibit Presentations
Presenters:
- Nov 23 Exhibit Presentations
Presenters:
- Nov 30 Exhibit Presentations
Presenters:

Exhibit Proposal

The exhibit proposal will be a combination of historical research and exhibit planning. One-half to three-quarters of the proposal will present research on one time period of Mobile history. The rest of the proposal will incorporate this research into an exhibit plan. The exhibit plan will include design plans and sample exhibit text.

The exhibit will be based on the Mobile History Trail in Langan Park. This trail consists of separate brick pillars that have brief facts about Mobile history silkscreened onto a plastic rectangle, covered with plexiglas and bolted to the column. It is not a particularly inviting or interesting design—there is nothing to draw in walkers and invite them to read and think. The information about Mobile is presented as bullet points, with no explanation or interpretation. There is also too much information—lists of dates and events that are tiresome to read because they are not connected to any larger theme or concept. The plastic has also yellowed and warped with age, making it difficult to read.

It will be your task to re-imagine this history trail. You will first choose a column—this will be the base of information for your exhibit plan. Although you will only be working with one small segment of the overall trail, you must keep the larger picture in mind. You will research the period of Mobile history represented by this column. You will choose an interpretive theme for the exhibit, based on your research. You will then decide what information is important within this overall theme and begin to develop your exhibit plan.

The exhibit plan must conform to the parameters of the existing history trail. In other words, you must think about how to present your research in an outdoor setting, for an audience that will be walking, and who probably did not come to the trail for history, but rather for exercise. So you need to think about many issues: your exhibit must be sturdy and designed to withstand weather conditions; it must be easily readable, with clear, concise and interesting information that conveys a message (an interpretation) about Mobile's history; it will need to include drawings, reproduction photographs, maps or other graphic materials—obviously no original artifacts or photographs can be used; the “container” for this information must be inviting, encouraging people to break their walk and read; and it must be vandal-proof. You can employ any kind of housing for your exhibit—a kiosk, a pavilion, a simple shelter; round, square or flat—but remember that it needs to be interesting, inviting, low maintenance, and reasonably sized for the space.

Size is an issue you must always keep in mind. You will not use all of the information you find in your research in the exhibit text. You will write the research part of the paper, and then cut this down enormously to develop your exhibit text. Each piece of text should be 100 to 150 words, which means that you have to choose your words carefully in order to convey as much information as possible in a small packet.

This is a complex assignment with many different pieces, yet it will give you a good sense of the issues that public historians have to consider when presenting their work to the public. You will want to start on the project at the beginning of the semester and work on it throughout the term.

We will talk about the project frequently in class. You will want to visit the History Trail for yourself as well.

The paper will be 10-12 pages long. It will include a narrative story line, based on your research, and a discussion of the interpretation you have chosen to concentrate on for the exhibit. This will be the bulk of the paper—one-half to three-quarters of complete draft. The rest of the paper will outline your exhibit plans. You will describe the setting of the History Trail, the kinds of structures you propose to house the exhibits, the way that your research will be presented, why you have chosen this format for both structures and text, and how it meets the needs for durability, low maintenance and safety. In addition to the paper, you should include two or three examples of text that illustrate your interpretation. You also may include reproductions of photographs or other visual images that you would like to include in the exhibit. The sample text and graphics will not count toward the page total for the paper itself. If you are of an artistic bent (or have a friend who is), you may include drawings of your proposed exhibit. If, however, a friend helps with any drawings or design plans, you must give that person proper credit.

The paper will be typed and double-spaced, using a 12-point readable font and standard margins (at least 1 inch, but not more than 1.25 inches). Paragraphs should be indented five spaces with only **one** double-space between paragraphs. Writing will be an important part of this assignment. Papers will be graded on composition, grammar, spelling and syntax as well as content. Pay attention to your writing—use complete, coherent sentences and paragraphs. Refrain from using non-standard English and inappropriate language.

You will be expected to properly cite your sources in all written assignments for this class, using the Chicago Manual of Style. I do not accept papers using citations in the MLA or social sciences styles. Please refer to the Citations and Stylistic Issues sections of this syllabus for more information. The course web page developed by the librarians also has a link for more examples of this format. You can also purchase Kate Turabian, *A Manual for Writers* for about \$15 at any major bookstore. This book contains examples of citations as well as other helpful information about writing style.

Papers will be due Friday, December 4 before 5 p.m.

Oral Presentations

The oral presentations will be based on your paper. You will discuss your research, your exhibit plans and present your sample text. Plan to speak for approximately 30 minutes, and be ready to respond to questions and comments from the class. **DO NOT READ YOUR PAPER**—papers and presentations are very different and should be treated as such. You may use slides, transparencies, the internet or Powerpoint in your presentations if you wish. Remember, however, that these are visual aids—do not simply read the bullet points from a Powerpoint screen. You have to discuss the issues and ideas for yourself.

Exhibit Critique

An exhibit critique is a brief review of a museum exhibit, much like a book review. A critique evaluates the exhibit content, its use of artifacts, its overall presentation, and its importance to the mission (or purpose) of the museum. The purpose of this assignment is to get you to think about the mechanics of an exhibit—how it is put together, what the organizing principles are—to help you begin to think about putting your exhibit proposal together.

The first step is to choose a museum. You may visit a history museum, an art museum, an historic site (such as Fort Morgan, Fort Gaines, Oakleigh House), or the Exploreum. After you choose the museum, find out what the purpose of the museum is. Many museums have web sites and most give away brochures at the museum that contain this information. You will also need to get directions if you are not familiar with the museum.

Go to the museum. Most museums have admission fees, but they usually have student rates if you show your university ID. Some museums will even let you in free if you tell them you are working on a class project. Wander around the museum to get a sense of the range of their exhibits. This will provide context for the exhibit you choose to critique.

Choose the exhibit that is most interesting to you (one with a theme—frequently art museums will have works from the collection that has no thematic content except to show items that do not get exhibited often.) Go through the exhibit carefully, reading the text closely, taking notes on the content, and thinking about the use of artifacts. Does the text provide an interpretation that relates to the theme of the exhibit? Do the objects in the exhibit add to the meaning, or is meaning conveyed mostly through the text with a few objects thrown in? Think about the feel of the exhibit—do the colors, the graphics, the lighting add to the ambience, or does it feel thrown together with little consideration for the design?

Write your critique, starting with the museum's purpose, then discussing the range of exhibits, then focus in on your exhibit. Discuss the exhibit, and come to a conclusion. Is it a useful exhibit, as far as information and objects? Could it be improved? How? Did it discuss an issue that you were unaware of (or know a lot about) and was the presentation of the issue clear? How does the design help (or hinder) the presentation of the material?

The critique should be five pages, typed, double-spaced, using a twelve-point readable font and standard margins (at least 1 inch but no more than 1.25 inches).

Reaction Paper Guidelines

You will write two three-page reaction papers this semester based on the assigned readings for that day. Please be aware that you need to space your papers throughout the semester. Do not wait until the last two or three weeks of the semester to write your papers. You should also write at least one of your papers on one of the books; in other words, do not think you can avoid reading the books by doing your papers only for weeks in which we read only articles.

The reaction papers should be approximately three pages long, typed, double-spaced, using a 12-point readable font and standard margins (at least 1 inch, but no more than 1.25 inches). Paragraphs should be indented five spaces with only **one** double-space between paragraphs.

Writing will be an important aspect of all assignments. Papers and essays will be graded on composition, grammar, spelling and syntax as well as on content. Pay attention to your writing—use complete, coherent sentences and paragraphs. Make sure that your sentences and paragraphs flow logically from point to point. Refrain from using non-standard English and inappropriate language.

You will be expected to properly cite your sources in all written assignments for this class, using the Chicago Manual of Style format. I do not accept papers using citations in the MLA or social sciences style.

What is a reaction paper?

A reaction paper asks for your response to the ideas presented in the assigned reading. It is generally less formal than a book review, essay or research paper, although it still must be well-written and well-organized; a reaction paper does require a thesis. You may use the first-person “I” in this kind of writing, but avoid the locution “I feel that.” You think, you know, you surmise, but rarely do you “feel” an idea.

A reaction paper is similar to a book review in that it asks you to discuss the arguments and ideas presented by an author, but unlike a review you are not critiquing the author’s presentation. You will analyze the argument and evidence presented in the article and relate it to other ideas that we have read or discussed in class. You will need to think beyond the structure of the article to link these ideas together.

How do I write a reaction paper?

First, read the article carefully. Note the author’s main argument and the evidence s/he uses to support it. Do not summarize the entire article, but jot down the most important points and how the author explains those points.

After you have decided what the author said, think about your response. Were you surprised at the argument or evidence? Why or why not? Did the article change the way you think about this particular topic? Why or why not? Your responses should be reasoned and you must state your

views clearly and rationally. Also think about the connections between the ideas presented in this article and the larger themes of the class.

To begin to write, give your overview of the article—again, do not summarize it, but discuss briefly the argument and the most important points (the initial paragraph should also give the author, title and publication). Then discuss your thesis, the point you want to make about the article and your response to the ideas. In the following paragraphs, lay out each of your arguments logically, discussing your ideas fully, and then moving to the next point. At the end, you briefly summarize your conclusions.

The grades for reaction papers will be based on your presentation and clarity of thought. Your ideas are neither right nor wrong (as long as they are *your* ideas, not someone else's)—they are your thoughts, based on an evaluation of evidence. Since the grade will be based on my ability to follow your analytical process, you will need to revise the paper after your initial draft. Although this is a more informal style of paper, you still cannot dash it off a couple of hours before class begins.

Citations

All papers for this class will use footnotes formatted according to the Chicago Manual of Style (CMS). MLA or social science formatting will not be accepted. This is an upper division history class—you should learn the citation style used by historians.

Most word processing programs include a footnote function. In Microsoft Word, you can place a footnote button on the formatting toolbar. When you need to insert a footnote, click the button and the footnote number appears in the text and at the bottom of the page. You then type in your information and return to the main text to continue. By using this function, footnotes stay with the text as you edit your work. You can also turn footnotes into endnotes very easily. If you do not know how to use this function, please ask. It will make adding proper citations to your paper much easier.

Below are examples of Chicago-style footnotes. If you have questions about appropriate forms, please ask. You can also access the Chicago website through the course web page for more examples.

FOOTNOTES OR END NOTES:

Books

First citation:

Richard Archer, *Fissures in the Rock: New England in the Seventeenth Century* (Hanover, NH: University Press of New England, 2001), page number(s).

After the first complete citation, you should use a short citation.

Archer, *Fissures*, page number(s).

Article in an edited volume

First citation:

Joan Thirsk, "Patterns of Agriculture in Seventeenth-Century England," in *Seventeenth Century New England* ed. David D. Hall and David Grayson Allen (Boston: Colonial Society of Massachusetts, 1984), 39-54. [If you have used a quote from the article, add Quote and the appropriate page number after the pages of the article, i.e. ...39-54. Quote, 45.]

Following citations:

Thirsk, "Patterns of Agriculture," page number(s).

Article in a scholarly journal

First citation:

David J. Silverman, "'We Chuse to be Bounded': Native American Animal Husbandry in Colonial New England," *William and Mary Quarterly* 60:3 (2003), 511-548.

Following citations:

Silverman, "'We Chuse to be Bounded'," *WMQ*, page number(s).

Page numbers for quotes should be handled as noted under *Article in an Edited Volume*.

Internet

First citation:

Patricia U. Bonomi, "The Middle Colonies as the Birthplace of American Religious Pluralism," National Humanities Center, www.uni52v.unity.edu:8080/tserve/eighteen/ekeyinfo/idcol.htm (accessed 23 November 2001).

Following citations:

Bonomi, "Middle Colonies" National Humanities Center website, 11/23/01.

BIBLIOGRAPHY

Books

Archer, Richard. *Fissures in the Rock: New England in the Seventeenth Century*. Hanover, NH: University Press of New England, 2001.

Article in an edited volume

Thirsk, Joan. "Patterns of Agriculture in Seventeenth-Century England." In *Seventeenth Century New England*, edited by David D. Hall and David Grayson Allen. Boston: Colonial Society of Massachusetts, 1984.

Article in a scholarly journal

Silverman, David J. "'We Chuse to be Bounded': Native American Animal Husbandry in Colonial New England." *William and Mary Quarterly* 60:3 (2003): 511-548.

Internet

Bonomi, Patricia U. "The Middle Colonies as the Birthplace of American Religious Pluralism." National Humanities Center. www.uni52v.unity.edu:8080/tserve/eighteen/ekeyinfo/idcol.htm. Accessed 23 November 2001.

Stylistic Issues

All history papers should include a descriptive title, page numbers and bibliography.

Do not use contractions in formal writing (i.e. don't, can't).

Do not use first or second person (I or you)—use third person except when absolutely necessary.

Do not use abbreviations such as etc. Spell out most words; as for etc. the purpose of an essay is to elaborate on your ideas—etc. is a shortcut that means “I am too lazy to fully think through this idea.” Standard abbreviations (Dr., Mr.) are acceptable.

Do not use informal language, slang or colloquialisms.

Watch your verb tenses. In history papers, since you are discussing the past, you should use the past tense. The English language has a perfectly serviceable past tense—do not write solely in the present tense. Do not shift verb tenses—stay with either the past or the present. Be careful of the conditional tense—would and could, for example. Use straightforward statements with active verbs rather than passive or conditional.

Use plurals correctly. In English, plural words usually have an “s” or “es” at the end. If you are talking about more than one, you must add the proper ending. Students frequently write sentences such as “The colonist in the Chesapeake held many slaves.” Since there was more than one colonists, the sentence should read “The colonists in the Chesapeake held many slaves.”

Do not use vague or unclear words such as “things.” “Many things happened in Massachusetts in 1692.” That is a true statement, but the purpose of an essay is to discuss, in detail, such “things.” So be specific, and use clear, concrete language.

Watch singular/ plural shift. “Each colony re-instituted their earlier forms of government.” “Each” is singular, “their” and “forms” are plural. The sentence should read “Each colony re-instituted its earlier form of government.”

Statement on Plagiarism

There is nothing wrong with using the words or thoughts of others or getting their help; indeed it is good to do so as long as you explicitly acknowledge your debt. Plagiarism is when you pass on the words or thoughts of others as though they were your own. Plagiarism includes:

- Copying without quotation marks or paraphrasing without acknowledgement from someone else's writing
- Using someone else's facts or ideas without acknowledgement
- Handing in work for one course that you handed in for credit for another course without the permission of both instructors

When you use published words, data or thoughts, you must footnote your use. There are several footnote formats; in history we generally follow the Chicago Manual of Style. When you use the words or ideas of friends or classmates, you should thank them in an endnote (e.g., "I am grateful to so-and-so for the argument in the third paragraph." If friends just give you reactions, but not suggestions, you need not acknowledge that help in print although it is gracious to do so.)

You can strengthen your paper by using material written by others as long as you acknowledge your use and as long as you use that material as a building block for your own thinking rather than as a substitute for it.

The academic and scientific worlds depend on people using the work of others in their own work. Dishonesty destroys the possibility of working together as colleagues. Scholars and researchers do not advance knowledge by passing off others' work as their own. Students do not learn by copying what they should think out on their own.

Unintentional plagiarism is still plagiarism. Now that you have read this, you cannot plead ignorance. If you have any questions about the proper acknowledgement of help, be sure to ask the instructor.

Adapted from the Statement on Plagiarism, Department of History, SUNY Stony Brook, Undergraduate Bulletin, Fall 2001.