

History 705: Committing History in Public
Denise D. Meringolo

Course Description

This course will introduce you to the professional and intellectual field of public history. While we cannot possibly cover every aspect of the field, we will explore philosophical perspectives and critical issues that are essential to the practice of public history in the 21st century. Believe it or not, there is more than one definition of public history. These are the core elements of mine:

Public History is a form of public service.

Public History is socially and politically engaged.

Public History is community-centered.

Public History is collaborative.

Public Historians facilitate meaningful dialogue that can help create historical understanding and advance social change

Public history is a broadly multidisciplinary profession, composed of individuals trained in American Studies, History, Anthropology, Preservation, Museum Studies, and other specialties. Regardless of their specific training, each public historian upholds the highest standards of their specific discipline, and all are prepared to conduct research, craft interpretations, and write well. In addition, public historians must also be prepared to work collaboratively with a variety of partners for whom an understanding of history can have immediate practical implications.

Community-centered Public Historians approach their work with humility, compassion, and generosity. They facilitate meaningful dialogues, grounded in truth, sharing inquiry and authority with a variety of partners to produce original interpretations that build bridges between scholarship and everyday life. Public Historians respect the ways in which their partners and audiences use history, and by balancing professional authority against community needs.

This course will give you the tools you need to define public history for yourself and to begin to chart your own professional path. This semester, I have adopted a thematic approach. The semester is divided into five units: a course introduction (one week), a partial and problematic history of the field (three weeks), an exploration of trauma, exclusion, and new directions for public history (three weeks), a deep dive on the question of memorials (two weeks), and an exploration of issues around cultural appropriation and repatriation (three weeks). We will end the semester with a look at the job market for public historians (one week). Each unit includes both intellectual and practical content, an opportunity to explore the literature and an opportunity to expand your understanding of research methods and professional ethics.

While you are exploring public history through these thematic lenses, you will also be working on a semester long collaborative service learning project. This project requires you to put your skills as researchers, writers, and analysts to work in service to an external partner. While working on this project, you will necessarily find your own balance between theory and formal methods on the one hand, and real-world practice on the other.

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This project makes the classroom discussions concrete and, over the course of the semester, it will help you bring more specific and immediately pressing questions to the table.

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Course Learning Objectives

1. You will be able to identify and describe some of the ways public history developed and evolved as a field
2. You will gain confidence in engaging, evaluating, and critiquing the formal scholarship and research methods that compose public history
3. You will be able to identify, examine, describe, and compare multiple examples of the relationships and responsibilities that shape the ethics and best practices of public history
4. You will develop and implement a research-based history project for public consumption in collaboration with our course partners
5. You will formulate a personal definition of public history to guide your development as a scholar and practitioner

Required Texts

Chip Colwell *Plundered Skulls and Stolen Spirits*

Pero Dagbovie *The Early Black History Movement*

Ari Kelman *Misplaced Massacre*

Monica Munoz Martinez *The Injustice Never Leaves You*

Tiya Miles *Tales from the Haunted South*

Jessie Swigger *History is Bunk*

Other Readings as Assigned will be Accessible in Blackboard

What should I know and think about?

First: The course schedule is intense, and the service learning project will be due in phases. It is crucial that you make plans **now** to meet each deadline. Because the project is collaborative, your classmates' success depends on your full participation and engagement. I will **not** assign a final grade of "incomplete," except in the most extreme and well-documented circumstances. The very first assignment allows you to get to know your project partners and to design an approach to the project that distributes the work fairly and respectfully.

Second: This course will **not** teach historical research methods –as young historians, you are already trained or already receiving training in research, historiography, and traditional historical writing. Rather, this course will challenge you to think about the professional ramifications and ethical considerations created when historical research, writing and interpretation are done in a profoundly collaborative environment. This class **will** introduce you to some methods, practices, and philosophies that are specific to the practice of public history.

Third: Before you read through the section titled "How will I be Graded," I want to make very clear that we are all in "this" together –this class, this project, this pandemic, this period of social and political unrest, these days of worry. I am not asking ANYONE to power through difficult situations on their own. I am asking you to remember that we are a team. If you become ill, if you have to support loved ones who are ill, if you are taking care of kids who are schooling from home, if you are having difficulty with technology or access, if you are just plain having a hard time emotionally or physically or psychologically, PLEASE let me know and let your project team mates know. You only need to provide as much information as you are comfortable providing. I am an over-sharer (as you will all soon learn), but I know that not everyone is comfortable sharing details. I and your project team mates just need to know that you need help, so we can adjust, find resources, and support one another.

How will I be Graded?

- A. Active Participation. Your experience as a learner will depend on your participation in discussion, your ability to collaborate with the members of your group, and your commitment to engage fully with the readings and the project. It is imperative that you meet deadlines, keep up with work, and participate actively in all aspects of the class. If you are experiencing difficulties that are causing you to miss class, or are interfering with your ability to participate or pay attention, you may be overwhelmed or over committed. Please come talk to me so we can address anything that is preventing you from enjoying the class and engaging with the material.
- B. Reading Analysis and Active Discussion (15% of final course grade)
For most of our class sessions we will have both online and classroom discussion. I would like each member of the class to start discussion online twice during the semester AND each member of the class to lead the in-person discussion twice during the semester. During weeks that you do not have either online or classroom leadership responsibilities, you need to advance discussion by providing comment, asking questions, and/or answering questions posed by discussion leaders.
- C. Group Research Project (50% of final course grade)
- D. Public Facing Content (20% of final course grade)
- E. Final Reflection in Discussion Board (15% of final course grade)

Is Dr. Meringolo an evil, evil task master?

As you might guess, putting this syllabus together is fairly complicated. As the course evolves, the assignments may evolve as well. Fortunately, I do not only teach collaborative, reflexive learning, I practice it, too. There will be opportunities along the way for us to decide –as a class – to modify the syllabus or shift the due dates in response to collective needs and real-world experiences.

*Thus, I reserve the right to change requirements,
the weight of each grade,
and the schedule
in response to the needs of the members of this class and as we deem necessary.*

Semester Long Assignments:

You will work in groups of two or three, depending on course enrollments. There are four project options outlined below. Regardless of which option you choose, you will produce:

1. A proposal and team contract in which you lay out your team's specific approach to the project, provide a preliminary list of historical resources to demonstrate that your project is viable, identify your team members strengths, establish individual team members needs and responsibilities, set deadlines, and propose a plan of work (5% of project grade) Due by 11:59 pm on September 19
2. An in-depth narrative report that provides our partners with a historian's view on the questions they have posed along with a detailed annotated bibliography of primary and secondary sources to aid our partners in answering the relevant questions and an (50% of project grade) Due by 11:59 pm on November 7
3. Public facing content (for example: a short video, a digital walking tour, a blog posts; a grant proposal; a digital map; or something else you think of Baltimore Heritage is doing [five minute histories](#) that may be a good model for some projects.) that our partner may decide to use to further their own project aims. (25% of project grade) Due by 11:59 pm on December 5
4. A final, cleaned up version of the entire project (items 2 and 3), which addresses any comments or requests from me and from our community partners. (20% of project grade) Due by 11:59 pm on December 15

Note: Items 1, 2, and 4 are graded as part of your group research project and they will be assigned a "group" grade. Item 3 will be assigned an "individual" grade.

Project Options

[Baltimore Heritage](#) is a local preservation organization. Founded in 1960, Baltimore Heritage is a nonprofit historic and architectural preservation organization. With two staff members, 33 volunteer board members, and a host of volunteers, the organization works to preserve and promote Baltimore's historic buildings and neighborhoods. The organization's primary goal is to increase awareness about the historic structures value in creating a sense of community. Although preservation is often connected with gentrification, Baltimore Heritage works with grassroots community organizations to make the case that structures can serve a broad public good through rehabilitation and reuse. This semester, they have asked us to help them with the following projects"

Option One: Recovering a Neighborhood History (Chinatown)

For this project, you will help Baltimore Heritage reconstruct (creatively) the history of Baltimore's Chinatown neighborhood(s). The earliest Chinatown neighborhood in Baltimore originated in the 1870s and was located on the 200 block of Marion Street. After World War I, the community moved two blocks north on Park and Mulberry Streets. The neighborhood had lost most of its Chinese characteristics by the 1970s. For this project, you will re-create the history of the neighborhood by identifying structures that once housed Chinese businesses, churches, or community organizations; by rediscovering Chinese immigrants and Chinese Americans who made Chinatown into a viable and dynamic place; and by identifying the forces that changed the neighborhood over time. Your project will answer the question: why do invisible or erased histories matter and who has the right to preserve and share those stories?

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Option Two: Marble Hill Historic District

For this project, you will provide support to groups and individuals working to protect historic structures in the Marble Hill district. Marble Hill is the location of Baltimore's earliest Black middle-class neighborhood, and it is recognized as a historic district by the Commission for Historical and Architectural Preservation (CHAP). You will highlight the significance of the neighborhood for the city, the state, and potentially the nation. You will identify the forces that have endangered this neighborhood over time and the organizations and individuals determined to protect it. Your project will answer the question: why have these structures become endangered, why does that matter, and how can public history serve both the interests of the community and of preservation in this case?

Option Three: Human Trafficking in Antebellum Baltimore

For this project, you will bring to light some of the most difficult aspects of the history of slavery in Baltimore. The history of slavery in Baltimore has been well-examined, but in the public sector the dynamics of human trafficking are often avoided. You will identify the location of so-called "slave jails," the individuals who made a business of trafficking enslaved people in the deep south, and the individuals who worked tirelessly to disrupt this process. As part of this project, you will have the opportunity to explore historical evidence of an active slave trade between Baltimore and New Orleans. In addition, Dr. Brian K. Mitchell has generously shared with us a list of free Black people in New Orleans who identified themselves as having come from Maryland. This list opens up interesting questions that may illuminate something about the complicated dynamics of trafficking, slavery, and freedom in the antebellum US.

Option Four: Medical Racism and Violence in Baltimore

For this project, you will uncover histories related to medical racism and violence in Baltimore. Many now know the history of Henrietta Lacks whose cancer cells were used, without her knowledge or permission, for medical research. This story opens up meaningful questions about ethics that remain powerfully relevant in our contemporary society. You will help Baltimore Heritage identify historic places and stories that demonstrate the persistence of these questions over time and point to systemic injustices in medical practice.

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Weekly Assignments

Unit One: Course Introduction (One Week) (August 27)

<u>By This Date</u>	<u>Read/Watch This</u>	<u>Think About This</u>	<u>Complete This</u>
August 31	Meringolo, Introduction Conard, Roots of Public History Tang, Dismantling White Middle-Class Public History Cortera, Reimagining the Meanings of Service History Relevance Website	Why did Dr. Meringolo assign these specific readings for the course introduction? What jumps out at me? What makes me uncomfortable or curious? What feels particularly relevant or meaningful to me	Follow the instructions and respond to the Blackboard discussion question
September 7	Aleia Brown, Thread #EthicofCare Militant Research Handbook Discovering Your Neighborhood Dig into the History of Your Town Maryland State Archives Digital Maryland Explore Baltimore Heritage	How can you analyze these readings as the foundation for a public history approach to research? What do you find compelling and/or challenging about the more “philosophical” pieces? How easy are the more “practical” links to use? What did you learn or notice as you explored them?	Follow the instructions and respond to the Blackboard discussion question Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of the in-person class meeting

Unit Two: An Incomplete and Problematic History of the Field (Three Weeks) (August 31-September 18)

<u>By This Date</u>	<u>Read/Watch This</u>	<u>Think About This</u>	<u>Complete This</u>
September 14	Monograph One: Jessie Swigger, <i>History is Bunk</i>	This monograph documents and analyzes an example of early public history work. It also defines public history in a particular way. As you read, you can and should –of course—critique the book as a work of scholarship, but you should also draw from it a sense of public history’s past. What seems particularly important to notice about this past?	Follow the instructions and respond to the Blackboard discussion question Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of the in-person class meeting
September 21	Monograph Two Pero Gaglo Dagbovie, <i>The Early Black History Movement</i>	This monograph and article document and analyze an example of early public history work. As you read, you can and should –of course—critique them as works of scholarship, but you should also ask yourself: What seems particularly important to notice about this past? When you compare and contrast Dagbovie and Rocksborough-Smith to Erikson, what sorts of disruptions do you see in public history’s past? Continuities?	Follow the instructions and respond to the Blackboard discussion question Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of the in-person class meeting
September 28	Anti Racist Curatorial Practice The Challenge of Inclusivity in Museums Throwing Open the Doors to Communities as Curators	In this last and final week of the historical threads unit, you are exploring some core methods and philosophies that guide contemporary public history, particularly in its community-centered form. As you read about Shared Authority, Anti-Racist Curatorial Practice, and Inclusion, I invite you to consider these concepts in the context of our current social and cultural environment. What do the authors identify as goals? What to they see as challenges? What is instructive about the case studies?	Follow the instructions and respond to the Blackboard discussion question Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of the in-person class meeting

Unit Three: Trauma, Exclusion, and History (Four Weeks) (September 21-October 16)

<u>By This Date</u>	<u>Read/Watch This</u>	<u>Think About This</u>	<u>Complete This</u>
October 5	What is Historical Trauma? How do People Experience Historical Trauma? Sean Field “Beyond Healing” Backstory “ Reflecting on Darkness ”	These readings begin our second unit on "difficult" histories. Too often we gloss over what it means for a history to be "difficult." This five week unit provides us with a philosophy of trauma as well as a series of readings that provide case studies, practices, and methods for recognizing the impact of trauma in the context of community-centered public history. We begin with some theoretical readings. How do these readings relate to your specific group project? How might understanding the concept of historical trauma impact the way you engage in research? Think about public facing content? Communicate with those for whom the past is personal and painful?	Follow the instructions and respond to the Blackboard discussion question Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of the in-person class meeting
October 12	Monograph 3 Monica Munoz Martinez, <i>The Injustice Never Leaves You</i>	This monograph documents an effort to reclaim a traumatic past. In addition to reading and critiquing this as a work of scholarship, pay attention to the challenges she faced in her research. How did she address those challenges? Pay attention to the evidence of trauma in her sources. How does she address that trauma?	Follow the instructions and respond to the Blackboard discussion question Discussion Leaders post responses by 11:59 pm Tuesday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Wednesday. Discussion Summary and Wrap Up leaders take charge of the in-person class meeting
October 19	Monograph 4 Ari Kelman, <i>Misplaced Massacre</i>	Ari Kelman's book <i>A Misplaced Massacre</i> provides a birds' eye view of collaborative community-based practice as it can take place within the National Park Service. In addition to reading and critiquing this as a work of scholarship, pay attention to the perspective that Kelman advances in this book. What does this book suggest to you about the role of public historians on contested landscapes? Further, this book clearly documents a process of collaborative interpretation and shared authority. How and when and why was it effective? How and when and why was it less than effective?	Follow the instructions and respond to the Blackboard discussion question. Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of our in person conversation on Tuesday evening.
October 26	Tiya Miles Keynote at NCPH Seitz Report from the Field Scott, Reimagining Freedom The Lost Communities Buried Under Center Field	As we complete unit three on trauma and public history, I have assembled a few readings designed to focus our attention on methodology. Although there is no one way to approach painful pasts, no one way to engage communities, and no one way to reanimate and reclaim stories that have been buried, these selections draw your attention to the work of leaders in the field -- some of whom have advanced degrees and some of whom have authority that comes from lived experience. As you read, identify	Follow the instructions and respond to the Blackboard discussion question. Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take

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		the key lessons you think might be broadly applicable to a community-centered practice.	charge of our in person conversation on Tuesday evening.
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Unit Four: Interpreting for the Public

<u>By This Date</u>	<u>Read/Watch This</u>	<u>Think About This</u>	<u>Complete This</u>
November 2	History Museums Civic Season The Dynamics of Dialogue Archiving Protests, Protecting Activists Participatory and Post Custodial Archives	<p>This week, I've selected some materials to help you think about interpretive practices. Traditionally, when we use the term "interpretation" in public history, we are talking about an educational process in which some "interpreter" or interpretive material tells an audience about the past. However, as these materials suggest, contemporary public historians are thinking much more critically about what it means to create knowledge with audiences and stakeholders. They strive to create knowledge that is both truthful and immediately relevant. What does that process look like? What are some of the dilemmas it raises? As you read, pull out practical advice and philosophical approaches that you think might be valuable for your own work as a public historian. Which ones appeal to you? Which ones seem daunting or unfamiliar? How might you integrate some of these concepts into your approach to the class project? What challenges do you think these methods and ideas might pose (both in general and for your specific work)?</p>	<p>Follow the instructions and respond to the Blackboard discussion question.</p> <p>Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of our in person conversation on Tuesday evening.</p>
November 9	<p>Tiya Miles, <i>Tales from the Haunted South</i></p>	<p>The monograph by Tiya Miles brings together at least two themes we have addressed so far: dealing with traumatic pasts, interpreting for public audiences. It also provides an interesting lead in to next week's discussion of monuments and memorials. It also shines a light on a sticky problem in the public history field; namely, public history's relationship to tourism means many interpretive events are driven (at least in part) by a profit motive rather than an educational motive. In this book, Miles analyzes and critiques ghost tours, a popular public history approach to the history of slavery. In addition to reading and critiquing this as a work of scholarship, pay attention to the way the author positions herself in relationship to tour guides and tourists. How does she discuss them in her work? Pay attention to her observations about trauma. What does her work suggest about addressing the civil war and slavery in public history? Do you see any examples of meaningful interpretive practice here? Can you identify any "warning" signs that might help you develop a critical approach to interpretation even if you work in a for-profit public history organization. Also: do you consider the for-profit tour guides "public historians?" Why or why not?</p>	<p>Follow the instructions and respond to the Blackboard discussion question.</p> <p>Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of our in person conversation on Tuesday evening</p>

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<u>By This Date</u>	<u>Read/Watch This</u>	<u>Think About This</u>	<u>Complete This</u>
November 16	<p>Johnson, “Drill Into Us the Rebel Tradition” Carney, “The Contested Image of Nathan Bedford Forrest” Ryan Best, Confederate Statues were Never About Preserving History Regina Agu, Monuments Lab</p>	<p>It is impossible to avoid discussion of monuments and memorials, particularly as they have become focal points for political discourse since at least 2017. I've contextualized this discussion as part of a larger discussion regarding interpretation. This selection of materials provides you with case studies regarding the history of post-civil war commemoration, a contemporary critique of those monuments, and a glimpse at how artists and others are working to imagine alternatives to monumental space for the future. As you read, think about your position as a historian/public historian. What do you think monuments mean today? What do you think should happen to monuments that do not represent shared values? What new approaches have promise for the public sector? What do they suggest about the future significance and meaning of monuments? How does all of this relate to the work of interpreting for publics?</p>	<p>Follow the instructions and respond to the Blackboard discussion question.</p> <p>Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of our in person conversation on Tuesday evening</p>

Unit Five: Repatriation

<u>By This Date</u>	<u>Read/Watch This</u>	<u>Think About This</u>	<u>Complete This</u>
November 23	What is NAGPRA And Chip Cowell, <i>Plundered Skulls and Stolen Spirits</i>	Chip Colwell, the author of <i>Plundered Skulls and Stolen Spirits</i> , is a museum professional with training and scholarly expertise in Native American culture. In this book, he describes the impact of the NAGPRA laws on museum collections, community engagement, and trust-building. As you read, in addition to critiquing this book as a work of scholarship, think about how it might shape your understanding of public history professionalism. Consider the way the book touches on many of the ideas we have addressed this semester: what is the nature and value of our professionalism and expertise in public history? who do we serve? what fears linger about collaborative interpretation and community-centered work of all kinds? what have been some of the proven benefits of that work? how does past trauma impact present day public history and what can we do about that?	Follow the instructions and respond to the Blackboard discussion question. Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of our in person conversation on Tuesday evening
November 30	What Does it Mean to Return African Art Collections How to Return African Art The Restitution Movement The International Federation for Public History Cultural Property Trafficking as International Crime	As an Americanist, I am most comfortable and most knowledgeable talking about public history as it is practiced in the United States. However, the issue of repatriation allows me to (insufficiently!) open up questions about transnational public history practices. In particular, it gives us a moment to consider cultural exchange, cultural appropriation, and to reckon with the fact that museum collecting is implicated in colonialism and international violence. How does this reading help you begin to conceptualize a global form of public history professionalism? What ethics and values should guide collecting and displaying histories and artifacts in the 21 st century? What do you think about the arguments against repatriation? What good might come from repatriation?	Follow the instructions and respond to the Blackboard discussion question. Discussion Leaders post responses by 11:59 pm Sunday; Discussion participants pose questions, add comments, take the discussion in new directions by 11:59 pm on Monday. Discussion Summary and Wrap Up leaders take charge of our in person conversation on Tuesday evening
LAST CLASS December 7	Career Paths in Public History NCPH Jobs AASLH Jobs Museum Savvy Archives Gig Preserve Net	What sort of job would you like to hold in the future? What skills, education, and experience are necessary? What are salaries like? What is the job market like? How does one find a job? Click on the jobs links. Find jobs that appeal to you. Be prepared to talk about salaries, job searching, required skills, and other issues.	We will have a panel discussion with alumni who are employed in the field.

Important Information Regarding University Policies and Resources

Student Disability Services (SDS)

UMBC is committed to eliminating discriminatory obstacles that may disadvantage students based on disability. Services for students with disabilities are provided for all students qualified under the Americans with Disabilities Act (ADA) of 1990, the ADAAA of 2009, and Section 504 of the Rehabilitation Act who request and are eligible for accommodations. The Office of Student Disability Services (SDS) is the UMBC department designated to coordinate accommodations that would allow students to have equal access and inclusion in all courses, programs, and activities at the University.

If you have a documented disability and need to request academic accommodations, please refer to the SDS website at sds.umbc.edu for registration information and to begin the process. If you have a documented disability and need to request academic accommodations, please refer to the SDS website at sds.umbc.edu for registration information and to begin the process. SDS can also help with testing to help you identify any accommodations you may need.

For questions or concerns, you may contact SDS through email at disAbility@umbc.edu or phone (410) 455-2459.

If you require accommodations for this class, you can make an appointment to meet with me to discuss your SDS-approved accommodations.

Statement of Academic Integrity

UMBC is committed to academic integrity. Students arriving at UMBC come from very different places and backgrounds. Some have had little instruction on topics such as plagiarism and the proper citation of sources. Others have come from countries where norms of academic integrity are very different from those in the United States. Because of this, we have developed a [tutorial](#) that is required of all entering graduate students.

For a full comprehensive review of the policy, please visit our detailed Catalog entry on [Academic Integrity](#).

For additional information, you may also consult the [Undergraduate Student Academic Conduct policy](#) (pdf), the UMBC Student Handbook, the Faculty Handbook, or the UMBC Policies section of the UMBC Directory.

In addition, please be advised that the penalty for academic dishonesty –including plagiarism and other forms of cheating-- in any UMBC History Department course is an "F" for the course. ALL cases of academic dishonesty will be reported to the Academic Conduct Committee. For further definitions on what academic misconduct is and how to avoid it at all costs please see <http://library.acadiau.ca/tutorials/plagiarism/>

Mental Health, Food and Housing Insecurity

The UMBC Counseling Center offers confidential support for students dealing with a variety of issues. You can explore their services by visiting the website <http://counseling.umbc.edu/>. Do not hesitate to contact a counselor if you have questions or need support. The counseling center has a [list of resources](#) devoted to addressing needs created by the COVID-19 Pandemic. In particular, any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live is urged to contact Doha Chibani, LCSW-C, Clinical Social

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Worker and Referrals Coordinator at the Counseling Center, Student Development and Success Center. Her telephone number is 410-455-2793. Her email is chibani1@umbc.edu. She will help you identify resources that can assist you. Finally, [Retriever Essentials](#) can provide you with access to healthy food and other essential supplies free of charge. Retriever Essentials has expanded its efforts to provide a meaningful response to needs created by the COVID-19 Pandemic.

Disclosures of Sexual Misconduct and Child Abuse or Neglect

Any student who has experienced sexual harassment or assault, relationship violence, and/or stalking is encouraged to seek support and resources. There are a number of resources available to you which are listed below.

As an instructor, I am considered a Responsible Employee, per [UMBC's Policy on Prohibited Sexual Misconduct, Interpersonal Violence, and Other Related Misconduct](#). While I am here to listen and support you, and I want you to be able to share information related to your life experiences with me privately or through discussion and written work, I am required to report disclosures of sexual assault, domestic violence, relationship violence, stalking, and/or gender-based harassment to the University's Title IX Coordinator. The purpose of these requirements is for the University to inform you of your options as well as available support and resources.

You can make use of this support and resources even if you do not want to take any further action.

You will NOT be forced to file a report with the police, but please be aware, depending on the nature of the offense, the University may take action.

If you need to speak with someone about an incident, UMBC has the following Confidential Resources available to support you:

The Counseling Center: 410-455-2472 (M-F 8:30 to 5)

University Health Services: 410-455-2542 (M-F 8:30 to 5)

For after-hours emergency consultation, call the police at 410-455-5555

Other on-campus supports and resources:

The Women's Center (available to students of all genders): 410-455-2714 (M-Th 9:30-6, F 9:30-4)

Title IX Coordinator, 410-455-1606 (9-5)

Additional on and off campus supports and resources can be found at on the [University's Human Relations Website](#)

Please note that Maryland law requires that I report all disclosures or suspicions of child abuse or neglect to the Department of Social Services and/or the police.