

# Colloquium in Public History

HI 791.001

Spring 2020

M 6-8:45 pm

Withers 246

NC State  
University

3 cr. hrs.



## COURSE DESCRIPTION AND OBJECTIVES

In this course, we explore advanced historiographical readings on major topics in public history.

This semester, you will become acquainted with many of the critical questions and concepts that scholars have developed as tools for thinking about public history as an intellectual exercise. This is not a course on the practical applications of public engagement. We will not be reading books to learn how to develop interpretation, implement exhibits, or relate to visitors, although if you learn something about those topics that would be a pleasant bonus. Instead, we are studying the historiography of public history, the assessment of public history as an intellectual discipline that tries to discover and interpret knowledge.

Our focus will be on the analytical tools associated with public historical scholarship, and the challenges that public history scholars face within academic contexts. Readings are classic texts in the field and new interpretations from more recent literature.

Students' objectives in this course are to: 1) understand and engage central debates in public history historiography; 2) define and apply basic terms and concepts central to the field; and 3) define and relate the methodologies of public history studies.

There are no pre-reqs or co-reqs for this course. Nor are there enrollment restrictions or additional expenses.

### Professor Craig Thompson Friend

office hours: M 4-6 pm, W 12 n-2 pm, by appt.  
office: Withers 368

email: [ctfriend@ncsu.edu](mailto:ctfriend@ncsu.edu)  
office phone: 919-513-2227

# THE SAC METHOD

## GRADING SCALE

97-100=A+  
 93-96=A  
 90-92=A-  
 87-89=B+  
 83-86=B  
 80-82=B-  
 80>=F

For every reading that you do in this course you should be able to summarize, assess, and critique—SAC! You should prepare for each class AS IF YOU WILL BE LEADING DISCUSSION! You may be called on to do so. For all readings, you should be able to SAC!

**S**ummarize: What is the reading about? What is the story that the author is presenting? What is the argument?

**A**ssess: Why is the story written in such a manner? How is the argument supported? What is the conclusion?

**C**ritique: How effective is the story? How convincing is the argument? How does it contribute to the larger historiography?

By being able to summarize, assess, and critique individual readings, you will develop the skills to see broader historiographical landscapes and situate your own work and perspective. For public historiography, by the end of this course, you should be able to answer

-  How have historians “invented” the field of public history?
-  How did historians working in different subfields decide what kinds of approaches and methodologies to incorporate into their studies?
-  How and why have scholars interpreted public history as a practice-based, rather than intellectual, enterprise? How does this disadvantage the public history scholar?

## HOW THIS COURSE WORKS

For the first twelve weeks, the class has common readings to help us conceptualize *how* historians have gone about the business of researching and interpreting public history. The class will be divided into groups A, B, and C. On indicated weeks, group A will read an additional book that complements the major assignment, write a critical evaluation of that book, and present it to the class. On indicated weeks, group B will read an additional book that complements the major assignment. On indicated weeks, group C will read an additional book that complements the major assignment.

### ASSIGNMENTS

Participation	30%
Critical Evaluations (2)	30%
Final Assignment	40%

Public history scholarship helps “illuminate the ways in which the public ‘comes to understand information’ and interact with the past.”—Allison Marsh, USC

## Food for Thought

How have scholars described public history as a practice? As a profession? As activism? As interaction among different social groups?

How do academic historians understand public history? And how do public historians understand academic history?

How do scholars define and describe public history and what are the nuanced ways in which it is conceptualized?

Why is interdisciplinarity a central theoretical concept? How does it manifest in scholarly literature? What are the possible consequences of its introduction into public history historiography?

What roles do gender, race, class, sexuality, and intersectionality play in conceptualizing public history in a postmodern age?

How has public history worked to both expose the process of historical study to a wider public and occlude its own practices behind disciplinary barriers and claims of expertise and authority?

How do public historians understand and interpret the digital age?

During the last three weeks, we will discuss students' final assignments just as we have done the readings in the previous weeks. So, **all final assignments are due on the Sunday before week thirteen begins.**

Every class meeting, you should prepare AS IF YOU WILL BE LEADING DISCUSSION! You may be called on to do so. For all readings, you should be able to SAC!

PARTICIPATION. The seminar is taught in the Socratic method, meaning that there will be asking and answering of questions to stimulate critical thinking and to draw out ideas and underlying presumptions. Questions will be followed up with more questions in order to advance the discussion. An excellent example of how our conversations should manifest is [Episode 10: Gender in Early America](#) (or any other episode) of the *The JuntoCast*.

You should use this podcast as a model for preparing for your contributions to discussion. Note how the discussants



- ☞ use books to drive the conversation, introducing authors, historical periods, and topics, and setting out main arguments as a way to relate themes and arguments.
- ☞ relate history even as they discuss historiography.
- ☞ elaborate on the evolution of gender historiography, including examining multiple themes concurrently.
- ☞ describe how authors and books add to our understanding of particular historical questions.

CRITICAL EVALUATIONS. On each of the three occasions when you read an additional book, you will submit NO LATER THAN TWO HOURS BEFORE CLASS a short (three full pages minimum) critical evaluation of that book. These evaluations will provide a basis for our discussions. This is NOT a review. You need not summarize the book or assess the author's success. Instead, go straight to the critique: aim to present a thoughtful, probing essay on an issue of historiographical significance, asking WHY the reading matters (or might matter) and what can be learned from it. For example, you may consider:

- ☞ What is most suggestive, stimulating, provocative about the work? Why?
- ☞ What are some of the implications or applications you imagine for the work in terms of methodology? What interpretations does it contain? What kinds of evidence are used?
- ☞ What are some of the implications or applications you imagine for the work in terms of topic and themes?
- ☞ Does the work enlarge your understanding of challenges in public history scholarship in important ways? How so?

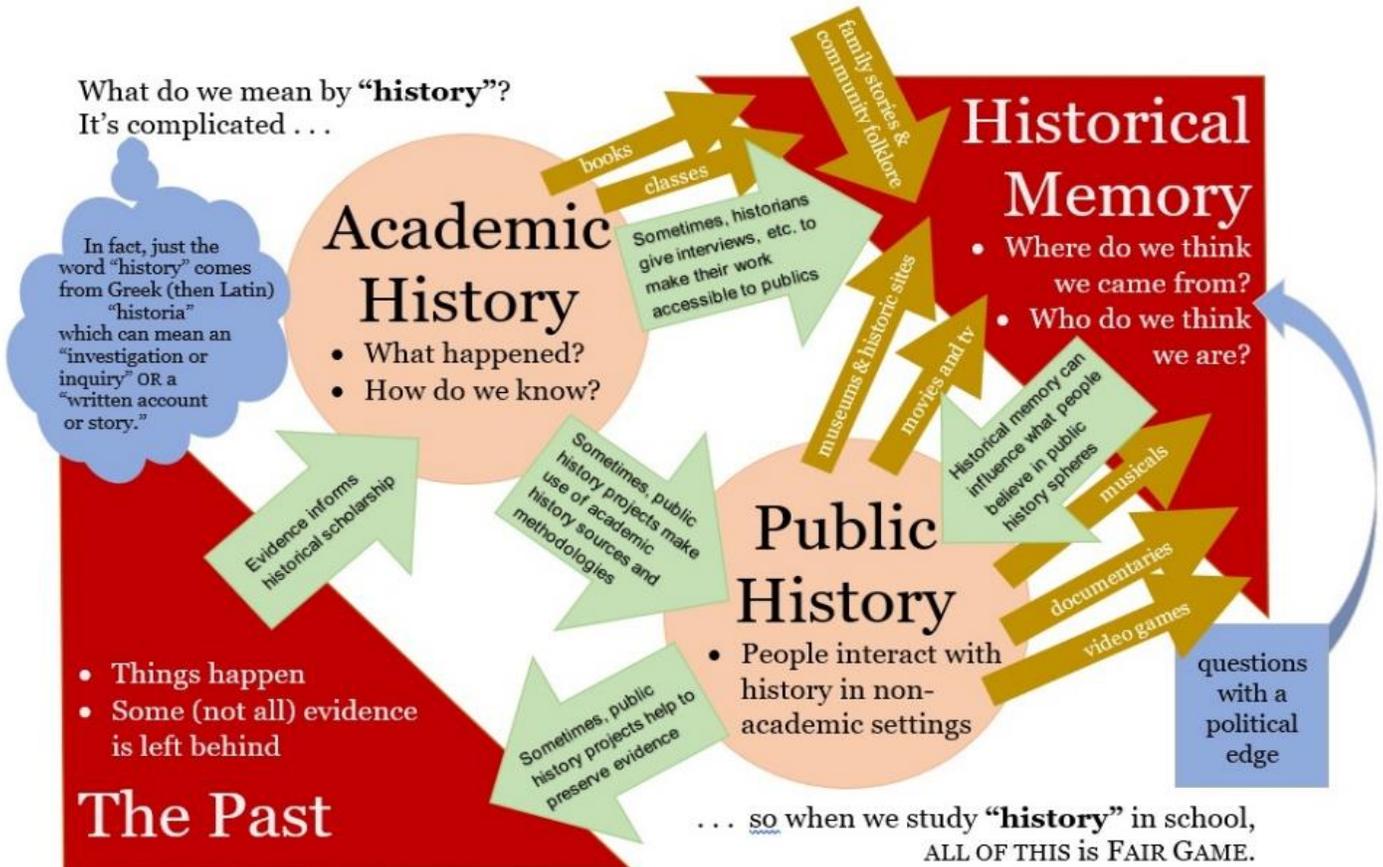
THE FINAL ASSIGNMENT. You choose the type of final assignment you wish to complete from the three selections below. You may do whichever you wish, despite my comments as to which type of assignment is best for certain students. My expectation for quality summarization, assessment, and critique is the same for all options. You may ask: Is extra research required? Are citations necessary? Is a bibliography necessary? My response: Are you really asking those questions?

**Option 1:** A Review Essay of the books that you have read for this course, twenty to twenty-five pages in length. The essay should be structured thematically: NOT BOOK BY BOOK. A stellar example of a review

essay in this field is Jennifer Manion, “Historic Heteroessentialism and Other Orderings in Early America,” *Signs* 34 (2009): 981-1003. Notice how it is NOT JUST an examination of book contents but a thematically complex and interwoven essay with a point about gender historiography. Other examples may be found in *Reviews in American History*. Focus on SAC for each of the works, including contrasting and comparing sources and methods, discussing effectiveness of arguments, and situating in larger historiographies of public history (for which you will need to draw from externally researched materials).

**Option 2.** A Research Paper consisting of original scholarship addressing a theme or several themes in public history scholarship. The paper will be twenty to twenty-five pages in length. It must have an evident thesis with clearly enunciated arguments and supporting evidence, and it must reflect historiographical contexts as well. Be sure to attend to SAC for both primary sources and secondary scholarship, and remember the 5 Cs: change, causality, context, complexity, and contingency.

**Option 3.** An Interpretive Exhibit Plan on some theme or chronology of public history. Your plan must consist of a description of the theme (“big idea”) and a list and explication of the educational goals you would hope to meet with the exhibit. You will need to identify twenty-five objects for display, listing each on a separate page that includes an image (occupying no more than one-quarter of the page) and interpretive label text for the object. Label text must reflect original research in both primary sources and secondary scholarship, and should evidence historiographical contexts in its interpretation. On the back of each page, provide a bibliography of all sources used to create the interpretive label. If you want some guidance on label writing, you should check out Beverly Serrell’s *Exhibit Labels* or Alan Leftridge’s *Interpretive Writing*. Caution: Although this might be very appealing, it is probably the most difficult of the options, so consider it carefully.



## REQUIRED BOOKS

-  Black, Jeremy. *Clio's Battles: Historiography in Practice*. Bloomington: Indiana University Press, 2015. \$30.00
-  DiGiovine, Michael A. *The Heritage-scape: UNESCO, World Heritage, and Tourism*. Landham, MD: Lexington Books, 2008. \$41.50
-  Haskins, Ekaterina V. *Popular Memories: Commemoration, Participatory Culture, and Democratic Citizenship*. Columbia: University of South Carolina Press, 2015. \$41.55
-  Kammen, Michael. *Mystic Chords of Memory: The Transformation of Tradition in American Culture*. New York: Penguin, 1991. \$25.00
-  Kelland, Laura Leigh. *Clio's Foot Soldiers: Twentieth-Century U.S. Social Movements and Collective Memory*. Amherst: University of Massachusetts Press, 2015. \$29.93
-  Kelman, Ari. *A Misplaced Massacre: Struggling over the Memory of Sand Creek*. Cambridge: Harvard University Press, 2015. \$15.56
-  Meringolo, Denise. *Museums, Monuments, and National Parks*. Amherst: University of Massachusetts Press, 2012. \$26.83
-  Sodaro, Amy. *Exhibiting Atrocity: Memorial Museums and the Politics of Past Violence*. New Brunswick, NJ: Rutgers University Press, 2018. \$29.95
-  Tyrrell, Ian. *Historians in Public: The Practice of American History, 1890-1970*. Chicago: University of Chicago Press, 2005. \$28.80
-  Upton, Dell. *What Can and Can't Be Said: Race, Uplift, and Monument Building in the Contemporary South*. 2015. \$34.12
-  Yuhl, Stephanie. *A Golden Haze of Memory: The Making of Historic Charleston*. Chapel Hill: University of North Carolina Press, 2005. \$30.00

## COURSE SCHEDULE

The course schedule is subject to change with appropriate notification to students

<b>Week One</b> Jan. 6	<b>Introductions and Expectations</b> <ul style="list-style-type: none"> <li>• Frisch, Michael, "Introduction in <i>A Shared Authority: Essays on the Craft and Meaning of Oral and Public History</i> (Albany: SUNY Press, 1990), xv-xxiv.</li> <li>• Frisch, Michael, "From <i>A Shared Authority</i> to the Digital Kitchen, and Back," in <i>Letting Go? Sharing Historical Authority in a User-Generated World</i>, ed. Bill Adair, Benjamin Filene, and Laura Koloski (Philadelphia; Pew Center for Arts &amp; Heritage, 2011), 126-37.</li> </ul>
<b>Week Two</b> Jan. 13	<b>Historical Contexts I: Historians beyond the Academy</b> <ul style="list-style-type: none"> <li>• Tyrrell, <i>Historians in Public</i>.</li> </ul> <p style="color: red; margin-top: 10px;">plus</p> <ul style="list-style-type: none"> <li>• "<a href="#">About the Field</a>," <i>National Council on Public History</i>.</li> <li>• Dickey, Jennifer. "Public History and The Big Tent Theory." <i>Public Historian</i> 40 (November 2018): 37-41.</li> <li>• Glassberg, David. "Public History and the Study of Memory." <i>Public Historian</i> 18 (spring 1996): 7-23.</li> <li>• Remer, Rosiland. "Historiography and Public History in Pennsylvania." <i>Pennsylvania History</i> 75 (September 2008): 422-27.</li> <li>• Winks, Robin W. "Review: A Public Historiography." <i>Public Historian</i> 14 (summer 1992): 93-105.</li> </ul>

	<p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Gardner, James and Peter LaPaglia. <i>Public History: Essays from the Field</i>. 1999.</li> <li>• Kean, Hilda and Paul Martin, eds. <i>The Public History Reader</i>. 2013.</li> <li>• Rosenzweig, Roy. <i>Clio Wired: The Future of the Past in the Digital Age</i> (2011)</li> </ul>
<p>Week Three Jan. 27</p>	<p><b>Historical Contexts II: History in and beyond the Academy</b></p> <ul style="list-style-type: none"> <li>• Black, <i>Clio's Battles</i>.</li> </ul> <p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Horowitz, Tony. <i>Confederates in the Attic</i>. 1998</li> <li>• Lepore, Jill. <i>The Whites of Their Eyes: The Tea Party's Revolution and the Battle over American History</i>. 2010.</li> <li>• Wallace, Mike. <i>Mickey Mouse History and Other Essays on American Memory</i>. 1996.</li> </ul>
<p>Week Four Feb. 3</p>	<p><b>Historical Contexts III: Tradition in the United States</b></p> <ul style="list-style-type: none"> <li>• Kammen, <i>Mystic Chords of Memory</i>.</li> </ul> <p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Deneberg, Thomas. <i>Wallace Nutting and the Invention of Old America</i>. 2003.</li> <li>• Doss, Erica. <i>Memorial Mania: Public Feeling in America</i>. 2010.</li> <li>• Glassberg, David. <i>Sense of History: The Place of the Past in American Life</i>. 2001.</li> <li>• Lowenthal, David. <i>The Past is a Foreign Country—Revisited</i>. New York: Cambridge University Press, 2015.</li> <li>• Rosenzweig, Roy, and David Thelen. <i>The Presence of the Past: Popular Uses of History in American Life</i>. 1998.</li> <li>• Swigger, Jessica. "History is Bunk": <i>Assembling the Past at Henry Ford's Greenfield Village</i>. 2014.</li> </ul>
<p>Week Five Feb. 10</p>	<p><b>Origins of Public History</b></p> <ul style="list-style-type: none"> <li>• Meringolo, <i>Museums, Monuments, and National Parks</i>.</li> </ul> <p><b>plus</b></p> <ul style="list-style-type: none"> <li>• Conard, Rebecca. "Complicating Origin Stories: The Making of Public History into an Academic Field in the United States." In <i>A Companion to Public History</i>, ed. David Dean (Malden, MA: Wiley Blackwell, 2018), 19-32.</li> <li>• -----, "Historiography of Public History: The Pragmatic Roots of Public History Education in the United States." <i>Public Historian</i> 37 (February 2015): 105-20.</li> <li>• Kelley, Robert. "Public History: Its Origins, Nature, and Prospects." <i>Public Historian</i> 1 (Fall 1978): 16-28.</li> <li>• Weible, Robert. "<a href="#">Defining Public History: Is It Possible? Is It Necessary?</a>" <i>Perspectives on History</i> (March 2008).</li> <li>• George, Gerald. "The American Association for State and Local History: The Public Historian's Home?" In <i>Public History: An Introduction</i>, ed. Barbara J. Howe and Emory L. Kemp (Malabar, FL: Krieger Publishing Co., 1986), 251-63,</li> </ul> <p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Ashton, Paul, and Meg Foster. "Public Histories." In <i>New Directions in Social and Cultural History</i>. 2018.</li> <li>• Conard, Rebecca. <i>Benjamin Shambaugh and the Intellectual Foundations of Public History</i>. 2001.</li> <li>• Gordon, Tammy S. <i>The Spirit of 1976: Commerce, Community, and the Politics of Commemoration</i>. 2013.</li> <li>• Rymysza-Pawlowska, M.J. <i>History Comes Alive: Popular Culture and Public History in the 1970s</i>. 2017.</li> </ul>

<p>Week Six Feb. 17</p>	<p><b>Heritage-scapes in the United States</b></p> <ul style="list-style-type: none"> <li>• Yuhl, <i>A Golden Haze of Memory</i>.</li> </ul> <p><b>Group A:</b></p> <ul style="list-style-type: none"> <li>• Lindgren, James. <i>Preserving Historic New England: Preservation, Progressivism, and the Remaking of Memory</i>. 1995.</li> </ul> <p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Brear, Holly Beachley. <i>Inherit the Alamo: Myth and Ritual at an American Shrine</i>. 1995.</li> <li>• Brown, Dona. <i>Inventing New England: Regional Tourism in the Nineteenth Century</i>. 1995.</li> <li>• Brundage, Fitzhugh. <i>The Southern Past: A Clash of Race and Memory</i>. 2005.</li> <li>• -----, <i>Where These Memories Grow: History, Memory, and Southern Identity</i>. 2000.</li> <li>• Lindgren, James. <i>Preserving the Old Dominion: Historic Preservation and Virginia Traditionalism</i>. 1993.</li> <li>• Norkunas, Martha K. <i>The Politics of Public Memory: Tourism, History, and Ethnicity in Monterey, California</i>. 1993.</li> <li>• Stanton, Cathy. <i>The Lowell Experiment</i>. 2006.</li> <li>• West, Patricia. <i>Domesticating History: Political Origins of America's House Museums</i>. 1999.</li> </ul>
<p>Week Seven Feb. 24</p>	<p><b>Heritage-scapes beyond the United States</b></p> <ul style="list-style-type: none"> <li>• DiGiovine, Michael A. <i>The Heritage-scape</i>.</li> </ul> <p><b>Group B:</b></p> <ul style="list-style-type: none"> <li>• Lowenthal, David. <i>The Heritage Crusade and the Spoils of History</i>. 1998.</li> </ul> <p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Kelly, Jean Butler. <i>Witnessing Australian Stories: History, Testimony, and Memory in Contemporary Culture</i>. 2017.</li> <li>• McBride, Ian., ed. <i>History and Memory in Modern Ireland</i>. 2001.</li> <li>• Phillips, Kendall, and G. Mitchell Reyes. <i>Global Memoryscapes: Contesting Remembrance in a Transnational Age</i>. 2011.</li> <li>• Trouillot, Michel-Rolph. <i>Silencing the Past: Power and the Production of History</i>. 1997.</li> </ul>
<p>Week Eight Mar. 2</p>	<p><b>Filling Silences I: Public Histories of African America</b></p> <ul style="list-style-type: none"> <li>• Upton. <i>What Can and Can't Be Said</i>.</li> </ul> <p><b>Group C:</b></p> <ul style="list-style-type: none"> <li>• Burns, Andrea. <i>From Storefront to Monument: Tracing the Public History of the Black Museum Movement</i>. 2013.</li> </ul> <p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Araujo, Ana L. "Welcome the Diaspora: Slavery Heritage Tourism and the Public Memory of the Atlantic Slave Trade." <i>Ethnologies</i> 32 (2010): 145–78.</li> <li>• -----, <i>Public Memory of Slavery: Victims and Perpetrators in the South Atlantic</i>. 2010.</li> <li>• -----, <i>Shadows of the Slave Past: Memory, Heritage, and Slavery</i>. 2014.</li> <li>• Eichsted, Jennifer, and Stephen Small. <i>Representations of Slavery: Race and Ideology in Southern Plantation Museums</i>. 2002.</li> </ul>

	<ul style="list-style-type: none"> <li>• Handler, Richard. <i>The New History in an Old Museum: Creating the Past at Colonial Williamsburg</i>. 1997.</li> <li>• Horton, James Oliver. <i>Slavery and Public History: The Tough Stuff of American Memory</i>. 2006.</li> <li>• Jackson, Antoinette T. <i>Speaking for the Enslaved: Heritage Interpretation at Antebellum Plantation Sites</i>. 2012.</li> <li>• Savage, Kirk. <i>Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth Century America</i>. 1999.</li> <li>• Wilson, Mabel. <i>Negro Building: Black Americans in the World of Fairs and Museums</i>. 2012.</li> </ul>
<p>Week Nine Mar. 16</p>	<p><b>Filling Silences II: Public Histories of Native America</b></p> <ul style="list-style-type: none"> <li>• Kelman, <i>A Misplaced Massacre</i>.</li> </ul> <p><b>Group A:</b></p> <ul style="list-style-type: none"> <li>• Miles, Tiya. <i>The House on Diamond Hill: A Cherokee Plantation Story</i>. 2012.</li> </ul> <p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Cooper, Karen Coody. <i>Spirited Encounters: American Indians Protest Museum Policies and Practices</i>. 2008.</li> <li>• Keller, Robert H. and Michael Turek. <i>American Indians and National Parks</i>. 1998.</li> <li>• Lonetree, Amy and Amanda J. Cobb. <i>The National Museum of the American Indian: Critical Conversations</i>. 2008.</li> <li>• West, W. Richard. Ed. <i>The Changing Presentation of the American Indian: Museums and Native Cultures</i>. 2000</li> </ul>
<p>Week Ten Mar. 23</p>	<p><b>Interdisciplinary Themes in Public History Scholarship</b></p> <ul style="list-style-type: none"> <li>• Haskins, <i>Popular Memories</i>.</li> </ul> <p><b>Group B:</b></p> <ul style="list-style-type: none"> <li>• Shackel, Paul A. <i>Archaeology and Created Memory: Public History in a National Park</i>. 2002.</li> </ul> <p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Moon, Michelle N., and Cathy Stanton. <i>Public History and the Food Movement: Adding the Missing Ingredient</i>. 2017.</li> </ul>
<p>Week Eleven Mar. 30</p>	<p><b>Memory Studies as Methodology</b></p> <ul style="list-style-type: none"> <li>• Kelland, <i>Clio's Foot Soldiers</i>.</li> </ul> <p><b>Group C:</b></p> <ul style="list-style-type: none"> <li>• Bodnar, John. <i>Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century</i>. 1992.</li> </ul> <p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Young, James E. <i>The Stages of Memory: Reflections on Memorial Art, Loss, and the Spaces Between</i>. 2016.</li> </ul>
<p>Week Twelve Apr. 6</p>	<p><b>Dark Public Histories</b></p> <ul style="list-style-type: none"> <li>• Sodaro, <i>Exhibiting Atrocity</i>.</li> </ul> <p><b>Also, for future consideration:</b></p> <ul style="list-style-type: none"> <li>• Foote, Kenneth E. <i>Shadowed Ground: America's Landscapes of Violence and Tragedy</i>. 1997.</li> <li>• Young, James E. <i>Textures of Memory: Holocaust Memorials and Meanings</i>. 1993.</li> </ul>

Friday Apr. 10	Final assignments are due by 6 pm.
Week Thirteen Apr. 13	Discussion of final assignments
Week Fourteen Apr. 20	Discussion of final assignments
Reading Week	No class
Monday Apr. 27	Revisions to final assignments are due by 6 pm

**POLICIES (or, the fine print)**

**Absence Policy**

Perfect attendance is preferred. One absence is tolerable but may result in a lesser participation grade. Two absences are not acceptable and will result in a failed participation grade. Please consult the following website for further information on University attendance regulations:  
<https://policies.ncsu.edu/regulation/reg-02-20-03>.

**Late Assignments**

If completed within twenty-four hours, any late assignment will be discounted 10 points (a full letter grade). All others will receive failure.

**Technology Policy**

Students may use laptops at the professor’s discretion. If a student is using a laptop for anything other than course-related work, the privilege of technology may be stripped from that student. Under no conditions should a phone be seen in the classroom.

**Writing Policy**

All papers must be neatly typed in a regular-sized font (Times New Roman, 11 or 12 point is preferred) and double-spaced. All margins must be either 1 or 1¼ inches. YOU CANNOT BE TOO THOROUGH WHEN CITING SOURCES! All citations must conform to the style found in Kate Turabian, *A Manual for Writers of Term Papers*. Points will be deducted for errors in grammar and mechanics.

**Academic Dishonesty Policy**

Regardless of discipline, honest and rigorous scholarship is at the foundation of a Research I institution. Students are bound by the academic integrity policy as stated in NCSU Code of Student Conduct: <http://policies.ncsu.edu/policy/pol-11-35-01>. Students are required to uphold the university pledge of honor and exercise honesty in completing every assignment. You may be required to write the Pack Pledge on every exam and assignment and to sign or type your name after the pledge. (“I have neither given nor received unauthorized aid on this test or assignment.”) Violations of academic



integrity will result in referral to the Office of Student Conduct with a recommendation of a failing grade for the assignment, and they will be reported to the department head.

### **Incomplete Grades**

An incomplete will be given for this course ONLY with thorough documentation of a medical or family emergency that reasonably prohibits completion of work. Stress or poor time management do not meet the standards for requesting an incomplete grade.

### **Policy for Students with Disabilities**

Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with the Disability Resource Office at Holmes Hall, Suite 304, 2751 Cates Avenue, Campus Box 7509, 919-515-7653. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation (REG02.20.01). <https://policies.ncsu.edu/regulation/reg-02-20-01>.

### **Non-discrimination Policy**

NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation also is a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at <https://policies.ncsu.edu/category/campus-environment/> or <https://policies.ncsu.edu/policy/pol-04-25-05/>. Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 515-3148.

### **NC State University Policies, Regulations and Rules**

Students are responsible for reviewing the PRRs which pertain to their course rights and responsibilities. These include: <http://policies.ncsu.edu/policy/pol-04-25-05> (Equal Opportunity and Non-discrimination Policy Statement), <https://oied.ncsu.edu/divweb/policies/> (Office for Institutional Equity and Diversity), <http://policies.ncsu.edu/policy/pol-11-35-01> (Code of Student Conduct), <http://policies.ncsu.edu/regulation/reg-02-50-03> (Grades and Grade Point Average), <https://policies.ncsu.edu/regulation/reg-02-20-04> (Audits), and <https://policies.ncsu.edu/regulation/reg-02-50-03> (Incompletes).

### **Writing and Speaking Tutorial Services**

If writing is difficult for you, please visit the Writing and Speaking Tutorial Services to review drafts of assignments before they are due. The Service offers free one-on-one consultation with experienced tutors who can help with all levels and stages of writing. There are six locations around campus that offer drop-in services. For more information go to: <https://tutorial.dasa.ncsu.edu/wsts-overview-programs/>

### **For Student Ombuds**

The Student Ombuds is a confidential resource (to the extent allowable by law), that provides a sounding board to discuss concerns related to your university experience - be they academic, personal or interpersonal, if it is important to you, it is an issue you can discuss with the Ombuds. The Student Ombuds provides information, discusses university policies and procedures, and helps students navigate their time at NC State. You can learn more about Student Ombuds Services and schedule an appointment by visiting [ombuds.ncsu.edu/](http://ombuds.ncsu.edu/)

### **For Food & Housing Insecurity**

Any student who faces challenges securing food and/or housing or has other financial challenges and believes this may affect their performance in this course is encouraged to notify the professor if you are comfortable in doing so. Alternatively, you can learn more about the Pack Essentials program and available resources by visiting <https://dasa.ncsu.edu/pack-essentials/>

### **Supporting Fellow Students in Distress**

Occasionally, you may come across a fellow classmate whose personal behavior concerns or worries you. When this is the case, I would encourage you to report this behavior to me and to [NC State Students of Concern](#). Although you can report anonymously, it is preferred that you share your contact information so they can follow-up.

### **Evaluations**

Online class evaluations are available to complete during the last two weeks of the semester. Students receive an email message directing them to the [ClassEval website](#). All evaluations are confidential. More information about classroom evaluations is available through [the Office of Institutional Research and Planning](#).