

American History 1
History 120
Fall 2002
Robinson B113
TTH 12:00–1:15
<http://www.archiva.net>

Office: B375C Robinson
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and by appointment
ppetrik@gmu.edu

SCHEDULE

Tuesday,
August 27 — Housekeeping Details and Introduction

Thursday,
August 29 — Discussion: “Top Ten History Makers”

Tuesday,
September 3 — Lecture: “Evidence: Text ”
Reading: *Enduring Vision*, Chaps. 1–3

Thursday,
September 5 — Discussion: Textual Evidence
Reading:
“Leonard Crow Dog, Remaking the World...”
<http://www.archiva.net/hist120ay02/readings/lakotacreation.html>
“Origins of Ottawa Society”
<http://www.archiva.net/hist120ay02/readings/ottawacreation.html>
“The Indians of New Netherlands...”
<http://www.archiva.net/hist120ay02/readings/nethercreation.html>

Tuesday,
September 10 — Lecture: “Evidence: Images ”
Reading: *Enduring Vision*, Chaps. 4–6

Thursday,
September 12 — Discussion: Visual Evidence/Project #1
Reading:
Scholars in Action: Cartoons
<http://historymatters.gmu.edu/mse/sia/cartoon.htm>
“Society of Patriotic Ladies”
<http://www.archiva.net/hist120ay02/readings/120society.html>
“The Boston Massacre”
<http://www.archiva.net/hist120ay02/readings/120massacre.html>

Tuesday, September 17	—	Lecture: “What Happened to Paul Revere” Reading: <i>Enduring Vision</i> , Chaps. 7–9
Thursday, September 19	—	Lecture: “The Election of 1800” PROJECT #1 DUE
Tuesday, September 24	—	Lecture: “Jacksonian America” Reading: <i>Enduring Vision</i> , Chap. 10–12
Thursday, September 26	—	Lecture: “Up at the Big House, Down in the Quarters”
Tuesday, October 1	—	Lecture: “Studying for the Exam”
Thursday, October 3	—	PRELIMINARY EXAM #1
Tuesday, October 8	—	Lecture: “Evidence: Maps” Reading: <i>Enduring Vision</i> , Chaps. 13–15
Thursday, October 10	—	Discussion: Cartographic Evidence/Project #2 Reading: Making Sense of Maps http://historymatters.gmu.edu/mse/maps/?PHPSESSID=0abc1f15b6f2a10d5c1717b6fdb51326 “Hygeia” http://chnm.gmu.edu/features/maps/hygeia.html “Sim Utopia” http://www.archiva.net/hist120ay02/readings/simutopia.html
Tuesday, October 15	—	FALL BREAK-NOCLASS
Thursday, October 17	—	Lecture: Civil War PROJECT #2 DUE
Tuesday, October 22	—	Lecture: Evidence: Material Culture Reading: <i>Enduring Vision</i> , Chaps. 16–18
Thursday, October 24	—	Discussion: Material Culture/Project #3 Reading: “The Checkered Game of Life” http://www.archiva.net/hist120ay02/readings/checkered.html

Tuesday, October 29	—	Lecture: “The Intimate Life” Reading: <i>Enduring Vision</i> , Chaps. 19-21
Thursday, October 31	—	Lecture: “Populism “ PROJECT #3 DUE
Tuesday, November 5	—	Lecture: “Studying for the Exam”
Thursday, November 7	—	PRELIMINARY EXAM #2
Tuesday, November 12	—	Lecture: “Happy Days Are Here Again” Reading: <i>Enduring Vision</i> , Chap. 22-24
Thursday, November 14	—	Lecture: “Cold War Nation”
Tuesday, November 19	—	Lecture: Evidence: Sound Reading: <i>Enduring Vision</i> , Chaps. 25-27
Thursday, November 21	—	Discussion: Sonic Evidence/Project #4 “Woodstock Nation” http://www.archiva.net/hist120ay02/readings/checkered.html
Tuesday, November 26	—	Lecture: Evidence: Moving Images” Screening: <i>Pocahantas</i> , Part 1 Reading: <i>Enduring Vision</i> , Chap. 28-30 Making Sense of Films http://historymatters.gmu.edu/mse/film/?PHPSESSID=0abc1f15b6f2a10d5c1717b6fdb51326 Telling Stories on Film http://historymatters.gmu.edu/mse/film/try.html
Thursday, November 28	—	NO CLASS-THANKSGIVING BREAK
Tuesday, December 3	—	Lecture: Evidence: Moving Images Reading: <i>Enduring Vision</i> , Chaps. 31-33 Screening: <i>Pocahantas</i> , Part 2 Reading: Disney’s America http://chotank.com/disneyrom.html PROJECT #4 DUE

Thursday,
December 5

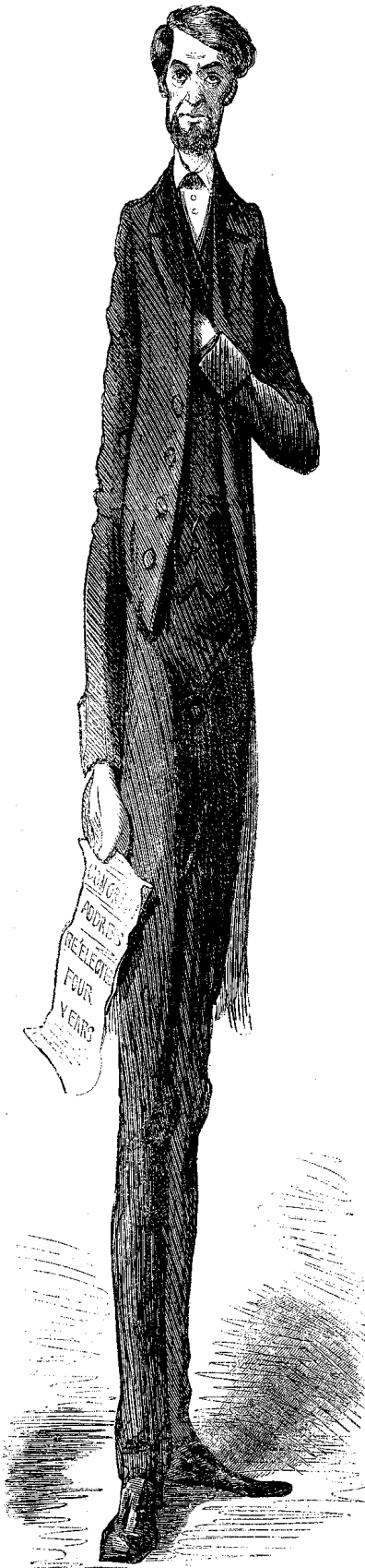
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Discussion: Studying for the Exam
SELF-EVALUATION DUE

Tuesday,
10:30 AM
December 17

—

PRELIMINARY EXAM #3



COURSE

This course is designed as an introduction to the major themes and arguments in U.S. history from the colonial period to the present as well as an exploration of the different kinds of evidence that are available to historians. This is not an easy course; it is, rather, a reading and writing course that will provide you with the general knowledge and skills commonly identified as appropriate to a one-semester introductory course. Unlike upper division courses this course tends to be a bit more fact oriented but not entirely so. You may or may not improve your Jeopardy performance but will, I hope, learn the usefulness and pleasures of history. To get the most from the course, therefore, the reading assignments should be completed before the date they are due so that you will have time to digest the material thoroughly in preparation for discussion and subsequent writing assignments. You will have to use your time wisely.

BOOK

The following book is required for the course. It is available in the Campus Bookstore.

Boyer et al., *Enduring Vision*, Concise Edition

POLICIES

I am explaining and stating these policies now, in the clearest possible terms, so there can be no dispute over what I expect. If you have questions about my expectations, please raise them. But whenever you ask me to modify my expectations because you failed to plan and use your time efficiently, you put me as well as the rest of the class in the ethically difficult position of applying different standards to different people. I ask that you accept responsibility for your actions rather than put us all in an uncomfortable position.

Attendance

At this point in your intellectual development, you should have some sense of personal responsibility. Class attendance, therefore, will be up to you. It will be very difficult, however, to pass the course without attending class because the assignments and exams are the focus of many of the class discussions. In fact, failure to attend class on many occasions will have grave consequences. A word to the wise, in short, should be sufficient.

A Note on Computer Use

Computers are a great boon to the student writer. But, as with any technology, you must take steps to minimize the problems that computers inevitably cause. Do not expect to get through the semester without having at least one computer crisis. Prepare for this well in advance. Back up your work constantly and have alternative plans for obtaining computer use, if your primary options fail you. We will never accept computer problems as excuses for missed assignments. You must also keep backup copies of submitted assignments—either in electronic form or hard copy.

Similarly, computers and email permit around-the-clock communication. If you have questions or need to apprise the instructor of an emergency situation, contact me via email. Should you need to discuss an issue with the instructor, contact me via email or by phone. Do not, however, expect an immediate response. Many of your questions can be answered by consulting the web site at:

<http://www.archiva.net>

The site contains a duplicate of the syllabus, including the schedule and writing assignments. Since the course makes use of the Internet, you might find it more convenient to use the Web version of the syllabus to make use of the links.

Non-Sexist Language

George Mason University has also pledged itself to the use of non-sexist language in the classroom. We will support that effort by using both the masculine and feminine forms in our discussions and writing rather than masculine generic terms. For example, we will use instead of simply “men,” men and women; instead of “mankind,” humankind and so on. Such an effort may seem awkward initially, but the effort is well repaid by the gain in the content of class discussion and class writing.

Grades

Grades, including +s and -s, will be assigned in the following manner. REMEMBER THEY REPRESENT AN EVALUATION, NOT A REWARD. To rephrase Solomon, Smith-Barney, the investment folk, we do grades the old-fashioned way—earn them.

A—Outstanding work, complete mastery of the material presented, combined with some originality.

B—A solid command of the material with some gaps or mistakes in a basically sound essay or discussion.

C—Some knowledge of the material; mistakes and confusion are acceptable if mixed with some understanding. Not a reward for attendance or effort.

D—An incomplete and minimal knowledge of the material, major confusions and errors.

F—A failure to present the material in a reasonably accurate and comprehensible manner.

I—There are no “incompletes” given in this course except in cases of bona fide and documented instances in accordance with the regulations of the university.

P—For a “pass” a “C” average is required.

The nature of the course suggests that breaches of academic integrity will be difficult to accomplish. If, however, a class member engages in plagiarism or other forms of cheating, he or she will receive a zero for that assignment and be reported to the Honor Board for further academic action.

If you receive a grade or criticism that seems unfair or if you desire further explanation, see me. If you come to argue for a better grade, come prepared to present your case in the most coherent and organized manner possible.

REQUIREMENTS

The requirements for the course are as follows: (1) 3 essay examination (100 pts. Each=300 pts.); (2) four essay projects (100 pts. each=400 pts.); (3) a self-evaluation (1 page, typed, single-spaced) assessing your performance in the course (not graded but required.).

Essay Exams

There will be three exams consisting of identifications (30 pts.), a short essay (30 pts.), and a longer interpretive essay (40 pts.). You will choose 6 identifications from a list of 9; you will also select 1 short essay from 2 possibilities for the short essay and 1 of 2 possibilities for the longer interpretive essay. Each of the identifications will be worth 5 points. You will receive a list of between 40 and 50 identification items

for study before the exam. Similarly, you will receive a list of the *exact* 3 questions that I will choose from for the short answer essay question and a roster of the *exact* 3 questions that I will pick from for the longer, interpretive essay. We will “study” for the exam during class, so you will get a solid idea both about how to write successful identifications and short essays and how these exercises will be marked.

It should be clear that putting together a study group will enhance your prospects of doing well on the exams. Members of the group can divide the identifications among the participants, write their allotment, meet to go over them for the purposes of improving them, revise them and, finally, distribute photocopies. The collaborative approach can also be used with respect to the essay questions. Group members can divide the questions and draft possible responses.

There will be no make-up exams except for documented and bona fide cases in accordance with the regulations of the university and in cases of officially scheduled university activities. In other words, come with a note from the health center or a physician in cases of illness or a note from a priest, minister, or pastor in the case of a family death. If you believe that there are other health or family-related reasons that would warrant a make-up exam, discuss them first with me early in the course. Absences based on account of officially scheduled university activities require a note from the Dean’s Office of your college. The make-up exams will be given on a date *after* the regular exam; do not request to take them before the scheduled date.

Projects

There are four projects required for the course. They are due in class on the date stated on the syllabus schedule. (Do not email your essay to me.) Points will be deducted for the following missteps:

1. lateness (5 pts for every day beyond the due date)
2. grammar (10 pts for the first 10 errors)
3. failure to state a competent thesis (5 pts)
4. lack of transitional sentences (5 pts)
5. lack of a competent introduction (5 pts)

Although the projects result in rather short papers, a good deal of thinking and drafting are necessary to prepare a good project.

Project #1: Two Views of Revolutionary Images of Activism & Response

How did the British and the Patriots view each other’s activities in the period leading up to the Revolutionary War? Paul Revere’s broadside depicting the Boston Massacre and a British cartoon depicting American revolutionary efforts present two views of the patriot activism before the Revolutionary War: one from the American perspective and one from the British viewpoint. Carefully examine the Society of Patriotic Women, Edenton, North Carolina, and Paul Revere’s Boston Massacre, both of which are available online. Use the questions accompanying the online materials to help develop your thesis and organize your evidence. (2-3 pages)

Project #2: Mapping Utopia: Thinking About Cartography

This two-part project explores the relationship between maps, city planning, and politics. The Jacksonian period (1828-1850) was an era of intense experiment and reform. Americans modified their laws, their institutions, and their morals according to new theories of social organization. The era saw the first appearance of a women’s rights movement, the growth of abolitionism as a political force, and movements to restrict drinking and sexual behavior. As society was rapidly transformed by industry, Americans grew fascinated with the idea of planned communities—utopian societies that would ideally solve the major human problems of the day.

Part 1. Explore a Utopia

How do the spatial arrangements in Hygeia demonstrate Jacksonian influences?
Begin by exploring the map of Hygeia. Make sure you answer the questions posed in the Hygeia exercise to aid you with your analysis. (2-3 pages)

Part 2. Build A Utopia

Generally speaking, how is your Utopia organized? What were your reasons for arranging your community as you did? Before you begin, make sure you have considered the following possibilities. Will your utopia be: A religious community, where all share the same beliefs? What will those beliefs be? A socialist community, with all property owned in common and all work shared equally? A combination of both? Will it be purely a commercial enterprise, designed to make money? Or a non profit experiment? Or an experiment in radical equality? Your community must be able to support itself—will it be agricultural, industrial, or a mix of both? Will it be closed to the rest of the world, or open? Will it be rural in character, or urban? Will there be slavery? Remember, your community must address the concerns of the day—about the excesses of industrialization, about immorality in commercial life, about the changing relations of men and women, about the potential or danger of democratic politics. To design your own utopian community, go online to SimUtopia. Drag the icons at the top of the next page into the “map” space. When you are finished, take a screenshot of your image. On a Wintel machine, press the PRINT SCREEN or PRNT SCN key. On a Macintosh, press COMMAND + SHIFT + 3. (1 page)

Project #3: Things as History: Analyzing Material Culture

This three-part project looks at material culture as a way of understanding history. Americans are fascinated by the past. Thousands of museums, both great and small, populate the American landscape, and each year school classes across the land plan trips to Washington, D.C. to visit the great repositories of our history. What all these visitors are doing is looking at things. But what can things tell us about history? Do cases of old “stuff” add anything to the historical record? How can visitors discriminate between a good exhibit and a not-so-good exhibit? Although the project is divided into three parts for the purposes of organization, the resulting essay should be a coherent discussion. The challenge will be to discover relationships between the three parts and build transitions accordingly.

Part 1. Evaluating a Museum Exhibit

What are your criteria for an effective history museum exhibit? Begin this exercise by using the electronic databases available online through the GMU library system. To do so, log on to the GMU site > Libraries & Research > University Libraries Databases > H > History Cooperative. If you are accessing the library databases from off-campus, be sure to click the “Click for EZ off-campus access.” You may also need to click on both the “Important Announcement” and “Test JAH” to gain access to the database. Go the Journal of American History > List of Available Journal Issues > June 2002 (Vol. 89, No. 1). Once inside the journal, scroll down to “Exhibition Reviews” and read the review of “1699: When Virginia Was the Wild West!” and “Within These Walls.” These will furnish you with examples of exhibition reviews. How do the reviewers judge an exhibit? What are their criteria? Develop your own criteria based on those of the reviewers. (1 page)

Part 2. Visiting a Museum Exhibit

How well does the exhibit that you chose meet the criteria that you developed?
Time to get on the Metro. Go the National Museum of American History and, armed with your exhibition criteria, visit one of the following exhibits: “The Information Age,” “Field to Factory,” “From Parlor to Politics,” “After the Revolution,” or “G.I.: World War II.” (You may also elect to visit an exhibit not on

the list with the instructor's permission.) Even if you have already visited these exhibits, go again because you will see the exhibit from a new perspective. Once you have gone through the exhibit and taken notes, complete two tasks: complete the online survey and write a review of the exhibit that answers the question posed at the beginning of this paragraph. Do not use secondary sources, especially Internet or web resources to answer the question. I want you to grapple with the question on your own. (1-2 pages)

Part 3. Examining an Object

Does a close examination or interaction with an object contribute to our understanding of history? If so, what are its contributions? Go to the "Checkered Game of Life" and play the game. Use the questions to assist you in analyzing the object and your reactions to "playing" with it. (1 page)

Project #4: Music as History: Exploring Popular Culture

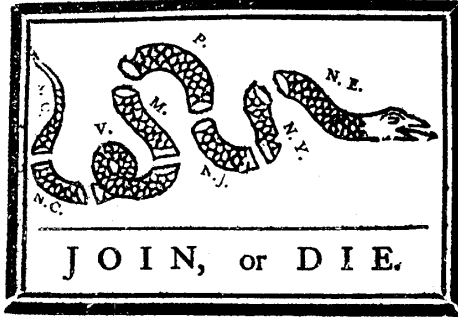
This is a two part project that looks at music and other forms of popular culture as historical evidence. The United States is awash in popular culture. What we listen to on the radio, what we watch on TV, which movies we see, and the books we read (other than required reading for courses) are all part of the popular culture that surrounds us. But does popular culture tell us anything about history—about the events, peoples, or attitudes of the past? If so, what does popular culture offer the would-be historian? Are there recurrent themes that dominate popular culture, or do the themes vary from historical period to historical period? Does popular culture reflect societal concerns or ignore them? Be forewarned that it is absolutely necessary for you to attend the lecture on November 19th to get the material for part of this assignment.

Part 1. Woodstock Nation

Using the "Top 10" lists from 1970 (music, movies, and books), was the nation's popular culture particularly concerned about the Vietnam War or other social issues? Using these lists as an index to national attitudes, what were the nation interests in 1970? Begin this exercise by attending the lecture on November 19th and working through the questions associated with Woodstock Nation. Continue on by finding the top ten movies and top ten bestselling books for 1970 on the Internet or from library sources. (1-1/2 pages) Do not include the lists in the body of your paper; use an appendix instead to show that you have compiled your "top ten" inventories.

Part 2. "This is Now"

How does contemporary popular culture evinced in music, books, and movies compare with that some thirty-years ago? Assess the degree to which the popular concerns reflected the events in each period. The central problem is establishing criteria for your "top ten" lists. How will you decide? Once you have laid down the ground rules for making your choices, your next task is finding the information. Then, it's on to the comparison and the evaluation.



WRITING

George Mason University has made a commitment to improve students' writing. Toward that end, instruction in writing will be a part of this course. Effective writing is a major component of effective thinking, and, as such, is the foundation for history. (The word, history, comes from the Latin, *historia*, meaning story or chronicle.) Although it is impossible to teach the whole of composition in a semester, it is possible to impart several useful techniques and develop a writing discipline via a continuous schedule of writing exercises.

THE GOOD PAPER

Students often ask about writing a good essay. Although we will discuss the elements of a good essay and essay response extensively in class, these paragraphs are offered as modest reference.

Format

Writing assignments are to be typed or computer printed, double-spaced, with standard margins. If you elect to use a word processor, you should use a standard typeface of 12 points. (For example, 12 pt. Mac Helvetica or Times is appropriate for a laser or inkjet printer; 12 pt. Mac New York or Geneva is appropriate for a dot-matrix printer; Times Roman and Arial are good bets on the Wintel platform; and 10 or 12 pitch Courier is appropriate for typewriter, and so forth.) The assignments will range from between two pages or 500 words to four pages or 1000 words, depending on the nature of the assignment. Your name, section number, date, and a short descriptive title should appear in the left-hand corner of the first page. Pages should be stapled or otherwise attached, but extra title pages, folders, and plastics binders should be avoided.

Title & Introductory Paragraph

A good paper begins with a good title. A good title gets the reader's attention immediately and sets the tone for the rest of the essay. A title, such as "Essay #1," is not particularly effective or even interesting. Once you've decided on an interesting title, the next step is framing an introductory paragraph. An introductory paragraph can take many forms, but in a short paper, two strategies are usually successful: the brief anecdote or narrative or the quotation. How might these work? Here are two examples.

The New Yorker magazine observed, "We believe that the truth can turn up in a cartoon, in one of the magazine's covers, in a poem, in a short story,...." *The New Yorker* statement might well apply to the British and Patriot reactions to events preceding the Revolutionary War depicted in early cartoons from both sides of the Atlantic. [The quotation]

In 1770, Boston citizens skirmished with a small band of British soldiers in front of the Customs House. Although witnesses to the event differed on who was responsible for the starting the altercation, the results were not in dispute—five dead Bostonians. Four years later, the women of Edenton decided to oppose the British Tea Act by boycotting tea. Both these events were memorialized in print. [The short anecdote or narrative]

The last sentence of the introductory paragraph should be the thesis. You should be aware that it is acceptable (and often necessary because of time constraints) to skip the introductory sentences in an essay examination question and begin immediately with a thesis statement.

Thesis

A thesis is a proposition or statement of an argument. It is not "stage direction" (e.g., "In this paper I will tell you about the British and American attitudes toward pre-revolutionary activism, and then I'll show..."). An adequate thesis is a clear, precise, declarative statement: "Paul Revere's broadside and the British cartoon lampooning the women of Edenton, North Carolina, suggest that the British attitude toward patriot activism was _____ and _____, while the Patriot attitude toward British activism was simply

one of _____.” Obviously, your interpretation of the source will determine what you put in the blanks. Note, too, that this statement identifies the two sources.

Body

The body of your essay follows the terms of your thesis, beginning with a transitional sentence. (The easiest way to frame a transitional sentence is to take an important word or phrase from the sentence in the preceding paragraph and build on it.) In the Revere/Edenton example, the next paragraph would discuss the first “blank” and include the supporting evidence. The second paragraph would follow with a discussion of the second “blank” (usually its best to put the most compelling evidence last) and its evidence. The third paragraph would take up the third “blank.”

Conclusion

A conclusion not only summarizes your argument—usually in a sentence or two—but also discusses its historical significance. The last is the most critical. A conclusion puts your argument into “the big picture,” as Richard Nixon was fond of saying. It is an effort to relate your findings to a broader theme in the course. Does Edenton cartoon say something about how the British viewed patriot seriousness of purpose? Does the Revere broadside suggest that the patriot cause was not above using propaganda? Do the images offer any insights into British and American views on gender and politics? Et le voilà—your paper is finished, and you have a nicely ordered 2-3 page essay.

Grammar for Historians & Others

Here are some common grammatical problems that arise in history papers, listed with the correction mark for each and a solution to the problem. You will find these abbreviations used on your papers, so it is a good idea to look these over.

Shift in verb tense (ST):

“Benjamin Franklin outlines a list of moral improvement for himself because he wanted to become a better person.” (Put “outlines” in the same tense (past): “outlined.”)

Shift in person (SP):

“You really have to appreciate what Christopher Columbus did. I think that he....” (Use the third person singular or plural in writing historical prose: “Readers should appreciate Christopher Columbus’s accomplishments. He....”)

Passive voice (PV):

“The Indians were removed by Andrew Jackson.” (Identify the proper subject of this sentence and rework, as in “Andrew Jackson removed the Indians.”)

Run-on sentence (RO):

The Taney court made the Dred Scot Decision, it did other things.” (Add a semicolon after “Decision” to join two independent clauses properly or use two separate sentences.)

Comma splice (SPLICE):

“Many thought the Mormons were un-American as a result, they persecuted them in several locations.” (Replace comma after “un-American” with a semicolon to join two independent clauses properly.)

Sentence fragment (FRAG):

The Crow caught between the Sioux and white settlement, between a rock and hard place, in the 1870s.” (The sentence needs a verb for its subject, Crow.)

Not a sentence (NS)

Used sometimes to describe a comma splice or sentence fragment or a combination of the two.

Faulty pronoun reference (REF):

“The South disliked the North because of their politics.” (The referent for “their” (“North”) is singular; change “their” to “its” or change “North” to “Northerners.”)

Subject-verb agreement (S/V):

“Each of the Presidential soldiers carry a rifle.” (Each is singular and requires a singular verb; change the sentence to, “Each of the Presidential soldiers carries a rifle.”)

Faulty predication (PRED):

“The belief in Manifest Destiny cannot conceive of Indians having rights.” (“Conceive” is a verb that “belief” is incapable of carrying out. Identify proper subject for the verb: “People who believe in Manifest Destiny cannot conceive...”)

Misplaced modifier (DP)

“Booth shot Lincoln with a derringer, angered by his politics.” (The participial phrase “angered by his politics” cannot modify “derringer”; it must be placed immediately after “Booth.”)

Dangling modifier (MOD):

“Arriving by boat in the New World, the weather was brutal.” (The weather cannot arrive by boat in the New World; identify the proper subject for the first clause, as in “Arriving by boat in the New World, the Puritans found the weather brutal.”)

Faulty parallel structure (||ISM):

“States prevented women from voting by laws and believing in traditional gender roles.” (A noun, “laws” is listed in series with a gerund, “holding.” Rework so both are the same, as in “laws and beliefs” or “enacting laws and believing.”)

Colloquial (COLL):

“George Washington was a cool dude.” (Substitute non-colloquial phrase for “cool dude,” as in “George Washington was statesman and farmer.”)

Word choice (WW):

“One slave tells of how he was able to get a job after the war and earn enough money to travel to North Carolina to find his long separated mother.” (His mother had probably remained in one piece; substitute “lost” for “separated.”)

Spelling (“sp”)

“The army traveled on it’s belly.” (The word it’s is misspelled and must be corrected.)

Quotations (QUOT)

The Virginia patriots were forceful in their protest. “Give me liberty or give me death.” (The Virginia patriots were forceful in their protest. When Patrick Henry said, “Give me liberty or give me death,” his statement bordered on treason; a quotation needs to be introduced, punctuated, connected to the material that it illustrates, and formatted correctly.)

Other correction comments you may see:

source? What is your source for saying this? Add a citation telling your readers where this came from.

evidence? What is the evidence that supports this argument? You need to incorporate primary or secondary source evidence.

thesis? What is the thesis for the essay? You need to revise your thesis or frame a different proposition or argument.

trans? Where is the transitional sentence? You need to rewrite or include a transitional sentence to move between paragraphs.

[a wavy underline] What is going on here? The prose makes no sense, and the reader cannot understand what you wish to communicate. You need to wholly revise the statement or paragraph.

SELF-EVALUATION GUIDELINES

Oftentimes, a letter grade does not reflect the effort that students put into a course, the amount a student has learned, or the skills that a student has acquired. A self-evaluation is one way of remedying this deficiency by illustrating and documenting your participation in the course from your perspective. This is the time to argue for yourself and put your best foot forward. In fact, it is in your interest to do the best job that you can on this assignment. The self-evaluation should be a one-page, typed single-spaced paper in which you address the following topics:

I. Evaluation of your participation in the class

A. attendance

B. Time devoted to the materials

1. Assigned reading

2. Projects

3. Exams

C. Class participation

1. In-class contributions

D. The ways in which you think you improved or not

E. The problems you encountered in your effort to complete the class assignments to your satisfaction.

F. What you would have done differently

G. Some of the skills or knowledge that you acquired

II. A general assessment of how you will apply what you have gained (or not) from the class in the future

III. Other activities of a historical nature that you participated in