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 Thursday, 11-12:30 and by apptmt.

American Popular Cultures, 1945-2001

21:512:235

Fall 2020

REMOTE LEARNING

Location: Zoom and Blackboard

Synchronous Class Meeting Time: Tuesdays, 2:30-5:10 (zoom)

Asynchronous Assignments: Due by Tuesdays, 9 am (BB, discussion board)

Summary:

Welcome!

This Core class in U.S. History course investigates popular cultures in the United States from the end of World War II in 1945 until 2001 in relation to particularly significant political developments and social movements. With a focus on television, music, and film, we ask how consuming popular culture mattered to the Cold War, to the civil rights movement, and to the rise of the New Right in the 1970s and 80s. What do television, music and films tell us about changing cultural and social values in a given time period? What role did popular culture play in social movements and state policies?

Format and Technology:

This course combines asynchronous online work and synchronous online meetings. Each component includes reading and writing requirements.

Weekly assignments consist of:

1. **Asynchronous work:** complete readings; review power points (which may also include pre-recorded lectures); and complete and submit written assignments responding to this work. You may do this work at your convenience, but written responses are due by **Tuesday, 9 am**.
2. **Prepare for synchronous meeting:** Read/watch/listen to required materials, mainly primary sources in advance of class meetings.
3. **Attend synchronous meetings:** Attend and participate in our regularly scheduled class meeting time each Tuesday at 2:30, for lecture, discussion, review of asynchronous materials, and additional written work- which you will be working on in class both individually and collaboratively. Our synchronous meetings will usually be finished between 4-4:30.

All required readings and viewings will be available on Blackboard under course documents, organized by date. It is important that you have the required readings with you during our discussions, whether that means printing out from BB or having multiple windows open.

I will be using announcements and email through Blackboard to communicate. Please keep your notifications on for announcements or email from Blackboard.

Grading and Requirements:

1. Attendance **and** class participation in synchronous meetings (20%)
2. Weekly assignments to be completed asynchronously (20%)
3. One essay (3-4 pages), draft and revision (25%)
4. Build an archive (10%)
5. Take home final exam (25%)

1. Attendance and Class Participation (20%) This crucial component of the course includes:

•Showing up to our online synchronous meetings prepared. Attendance *combined with* consistent and thoughtful participation in class discussions and breakout rooms is required, and will be counted toward your final grade. Your comments must suggest that you've completed all of the asynchronous and

synchronous requirements, and have prepared thoroughly. During our remote synchronous discussions, please silence cell phones and put all other devices away. Treat this time as you would a “regular” in-person seminar: you should not be making dinner, eating lunch, responding to emails, folding laundry, texting with friends, or engaging in any other tasks during our remote meetings. Please have your camera on. If you have questions about how best to participate in class, please ask.

An online learning environment is *not* a passive learning environment, and simply showing up on zoom will not be enough to succeed in this component of the course. Because participation is so important, missing more than two synchronous classes without an excused absence will affect your final grade. If you miss one synchronous meeting, that will be an excused absence, no questions asked. If you miss more than one, you must be in touch with me for it to be an excused absence. To repeat, more than **two unexcused absences total** will affect a final grade. **Any student who misses four or more synchronous class sessions --through any combination of excused and unexcused absences-- may not earn credit in this class.** Such students should withdraw to avoid getting an F.

- That being said, these are challenging times and challenging circumstances. If possible, please let me know in advance if you will not be in class, OR if you have cannot access our online discussions, OR if you need to be on mute and/or no video because of where you are and what is going on around you. With the coronavirus pandemic ongoing and its course unpredictable, I will do my best to be understanding and to accommodate challenges that you may face in participating in the class. In return, I hope you will try to show the same understanding. Communication is key: Please feel free to be in touch at any time to let me know what’s going on that affects your participation in the class. It’s always best to be in touch early about problems.

- To facilitate participation and to help you prepare for the essay, you will often be working in small groups during our synchronous meetings. More details will follow, but these groups will often include a collaborative written assignment. One person in the group will submit these assignments at the end of class; these will count toward your participation grade. You will receive a check, check+, or check– on these response papers, and not a letter grade; they will count, however, toward the numeric grade that you will receive for class participation.

- Also to facilitate participation, at **three points** during the semester, you must submit a 1-2 page response to the required primary sources assigned for that week’s synchronous meeting. You will receive a check, check+, or check – on these response papers, and not a letter grade; they will count, however, toward the numeric grade that you will receive for class participation. Everyone must submit a first response paper on **September 8**; you may submit your other two responses at any other points in the semester. See the weekly question for your response paper topic.

2. Weekly assignments to be completed asynchronously (20%)

- Each week, you have assigned readings (and sometimes listening/watching), **and** a written assignment. You may do this work on your own time at any point between Tuesday night (after class) and the following Tuesday morning at 9 am (before class). You will usually use the discussion board on blackboard for these written assignments; sometimes you will also need to read and comment on what others have posted on the discussion board as part of your assignment. Most of these readings will come from **secondary sources**. In contrast to many high school history classes, there is no single synthetic textbook for this course; you will, however, be reading and responding asynchronously to the work of historians who study popular culture. This asynchronous work will give you the critical context and background information you need to prepare for and participate in the synchronous meetings.

3. Essay (25%)

- Everyone must write and then **revise and expand** on an essay, based either on Unit I or Unit II of the course. You will receive a list of potential topics from which to choose, and you will have two possible due dates for submitting the draft. The final revised essay is due at the end of the semester. Your grade will be based on how you engage with the process as a whole and not just your final essay. The draft and revision are mandatory; if you turn in one component and not the other, you will receive an “F” for half of the assignment—even if the one component itself is well-written.

- Draft due dates (3-4 pages): **Tuesday, October 6 OR Tuesday, November 3.** Everyone is required to write one draft.

- We will not be meeting synchronously on weeks when papers are due (though there will be asynchronous reading and writing requirements). I strongly encourage you to schedule office hours during (at least) one of these weeks.

- Final essay: **Due Tuesday, December 1**

4. Build an Archive. (10%), due **Tuesday, Dec 8, 9 am**

- Over the course of the semester, gather 3-5 primary sources from our own era that say something about popular culture in our current moment of Covid-19, social distancing, social protests, elections, and more. These could be signs that you see walking down the street or ads; a photo that you take yourself or a photo that you see elsewhere; a clip from a song, film, commercial, newscast; a newspaper or magazine article; a speech, etc. etc.

- Paste the source (and/or link for each source), with identifying information (date, location, etc.), and a one-sentence description onto a document. In addition to briefly identifying each source, write a one-page summary of your archive as a whole. Post the entire project on the discussion board AND under assignments.

5. Final Exam (25%), due **December 17**

- The final will be a take-home open-book exam consisting of two essays. One will be based on Unit III of the course and the other will ask you to draw on materials and themes from the semester as a whole. You will receive the assignment at our last class meeting. More TBA.

Citizenship, Accommodations, and Support:

--Rutgers University treats cheating and plagiarism as serious offenses. In your papers, you must cite and provide a reference for all language **and/or** ideas that are not your own. The essays for this class are based **ONLY** on required readings on the syllabus. You need not—and indeed should not—be going to any sources beyond the syllabus as you write your papers. However, should you make the choice to look at other sources, you still **must** cite those sources. Violations of the university honor code will be prosecuted to the full extent that is permitted.

- The department **requires** that the following honor pledge is written and signed on every exam, paper, or other major course assignment that is submitted for grading:

“On my honor, I have neither received nor given any unauthorized assistance on this examination (assignment).”

- For more information about academic integrity, see:

<http://academicintegrity.rutgers.edu>

--Note that lectures and materials utilized in this course, including but not limited to videocasts, podcasts, visual presentations, assessments, and assignments, are protected by United States copyright laws as well as Rutgers University policy. As the instructor of this course, I possess sole copyright ownership. You are permitted to take notes for personal use or to provide to a classmate also currently enrolled in this course. Under no other circumstances is distribution of recorded or written materials associated with this course permitted to any internet site or similar information-sharing platform without my express written consent. Doing so is a violation of the university’s [Academic Integrity Policy](#).

These copyright protections extend to original papers you produce for this course. In the event that I seek to share your work further, I will first obtain your written consent to do so. Finally, as the instructor for this course, I have the responsibility to protect students’ right to privacy. Classroom recordings of students will therefore be treated as educational records under the Family Educational Rights and Privacy Act (FERPA), the U.S. federal law that governs access to educational information and records. Instructors and students

must provide notification if any part of online sessions are going to be recorded; such recordings cannot be circulated outside the course.

--This class welcomes all learners, and Rutgers University Newark (RU-N) is committed to the creation of an inclusive and safe learning environment for all students and the University as a whole.

- For support and accommodations, please see: [student accommodations and support statement](#).
- Remote tutoring IS available at the writing center. For the writing center, please see: <http://www.ncas.rutgers.edu/writingcenter>, and the link to the MyRun Student Resources page, <https://myrun.newark.rutgers.edu/covid19>

--RU-N has identified the following resources to further the mission of access and support:

- **For Individuals with Disabilities:** The Office of Disability Services (ODS) is responsible for the determination of appropriate accommodations for students who encounter barriers due to disability. Once a student has completed the ODS process (registration, initial appointment, and submitted documentation) and reasonable accommodations are determined to be necessary and appropriate, a Letter of Accommodation (LOA) will be provided. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at ods.rutgers.edu. Contact ODS at (973)353-5375 or via email at ods@newark.rutgers.edu.

- **For Individuals who are Pregnant:** The Office of Title IX and ADA Compliance is available to assist with any concerns or potential accommodations related to pregnancy. Students may contact the Office of Title IX and ADA Compliance at (973) 353-1906 or via email at TitleIX@newark.rutgers.edu.

- **For Absence Verification:** The Office of the Dean of Students can provide assistance for absences related to religious observance, emergency or unavoidable conflict (e.g., illness, personal or family emergency, etc.). Students should refer to [University Policy 10.2.7](#) for information about expectations and responsibilities. The Office of the Dean of Students can be contacted by calling (973) 353-5063 or emailing deanofstudents@newark.rutgers.edu.

- **For Individuals with temporary conditions/injuries:** The Office of the Dean of Students can assist students who are experiencing a temporary condition or injury (e.g., broken or sprained limbs, concussions, or recovery from surgery). Students experiencing a temporary condition or injury should submit a request using the following link: <https://temporaryconditions.rutgers.edu>.

- **For English as a Second Language (ESL):** The Program in American Language Studies (PALS) can support students experiencing difficulty in courses due to English as a Second Language (ESL) and can be reached by emailing PALS@newark.rutgers.edu to discuss potential supports.

- **For Gender or Sex-Based Discrimination or Harassment:** The Office of Title IX and ADA Compliance can assist students who are experiencing any form of gender or sex-based discrimination or harassment, including sexual assault, sexual harassment, relationship violence, or stalking. Students can report an incident to the Office of Title IX and ADA Compliance by calling (973) 353-1906 or emailing TitleIX@newark.rutgers.edu. Incidents may also be reported by using the following link: tinyurl.com/RUNReportingForm. For more information, students should refer to the University's Student Policy Prohibiting Sexual Harassment, Sexual Violence, Relationship Violence, Stalking and Related Misconduct located at <http://compliance.rutgers.edu/title-ix/about-title-ix/title-ix-policies/>.

- **For support related to interpersonal violence:** The Office for Violence Prevention and Victim Assistance can provide any student with confidential support. The office is a **confidential resource** and does *not* have an obligation to report information to the University's Title IX Coordinator. Students can contact the office by calling (973) 353-1918 or emailing run.vpva@rutgers.edu. There is also a confidential text-based line available to students; students can text (973) 339-0734 for support.

- **For Crisis and Concerns:** The Campus Awareness Response and Education (CARE) Team works with students in crisis to develop a support plan to address personal situations that might impact their

academic performance. Students, faculty and staff may contact the CARE Team by using the following link: tinyurl.com/RUNCARE or emailing careteam@rutgers.edu.

- **For Stress, Worry, or Concerns about Well-being:** The Counseling Center has confidential therapists available to support students. Students should reach out to the Counseling Center to schedule an appointment: counseling@newark.rutgers.edu or (973) 353-5805. If you are not quite ready to make an appointment with a therapist but are interested in self-help, check out *TAO at Rutgers-Newark* for an easy, web-based approach to self-care and support: <https://tinyurl.com/RUN-TAO>.

- **For emergencies,** call 911 or contact Rutgers University Police Department (RUPD) by calling (973) 353-5111.

Finally-

Please keep in mind that this syllabus is a work in progress and there may well be some changes along the way. We all need to be flexible and patient—with ourselves and with each other-- given all of the uncertainty in our lives and in the world.

CLASS SCHEDULE:**UNIT I: The Cold War****Tuesday, September 1: Introductions****-Asynchronous**

- See bb, course documents, for relevant background information.

-Synchronous:

- See you on zoom! The zoom link will be available on BB under Course Announcements.

Tuesday, September 8: Post-War US, Families and the Cold War**-Asynchronous**

• Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era* (NY: Basic Books, 1988): Read the introduction to the top of xxi (through “secure in the future”); chapter 1, up to p. 20, bottom of page. See the discussion board for accompanying written assignment.

- Review Powerpoint of TV advertisements.

- Response Paper 1, **due Tuesday 9/8, 9 am**, based on the power point. Submit on BB.

Response Paper I, question (**required for all**):

The required power point offers a collection advertisements-- for television and other products-- that appeared in the mainstream media from 1949 into the early 1950s. (By mainstream, I mean that these are weekly, commercial news magazines aimed at a general audience.)

Choose *three* of the ads and look at them closely, taking into account the visuals, the copy, and anything else you might notice. **At least one must be for a television.** For each of the three ads, write a paragraph analysis of 2-4 sentences. To get you started, here are some questions to ask yourself (though you need not restrict yourself to these): What is going on in this ad? What images, colors, and words are used to represent the topic? How do the advertisers try to attract the reader’s interest in purchasing/reading the article inside? What emotions does the cover evoke? What is included and what is left unstated or unclear? Put each analysis in a separate paragraph, and indicate which ad you are writing about (e.g., label each paragraph “Powerpoint #3, Motorola TV”). Post your response on this week’s Blackboard discussion board AND under assignments.

-No synchronous meeting

Mon, Sep 14: Last day to drop without a “W” appearing on your transcript.

Tuesday, September 15: Television Families, Ethnicity and Gender in the Cold War**-Asynchronous**

• Gustavo Perez Firmat, *Life on the Hyphen: The Cuban-American Way* (Texas, 1994), chapter one, “I Love Ricky,” pp. 23-45. See the discussion board for accompanying written assignment.

-Synchronous

- *I Love Lucy* “Job Switching” (1952) and “Vitameatavegamin” (1952)

Response Paper Question: Focus on **one scene** in one of the episodes. Use that scene to consider to what extent Lucy (the character) either adheres to ideas about what a traditional housewife in that era should be, or challenges those expectations.

Tuesday, September 22: Television, News, and Entertainment**-Asynchronous**

- Thomas Doherty, *Cold War, Cool Medium: Television, McCarthyism, and American Culture* (NY: Columbia, 2003), chapter 8, “Edward R. Murrow Slays the Dragon of Joseph McCarthy,” pp. 161-188, and chapter 9, “The Army-McCarthy Hearings,” pp. 189-214. See the discussion board for accompanying written assignment.

-Synchronous

- Edward R. Murrow, “A Report on Senator Joseph R. McCarthy,” (March 1954). Read written transcript:

https://www.matermiddlehigh.org/ourpages/auto/2009/12/3/56937061/Edward%20R_%20Murrow-%20A%20Report%20on%20Senator%20Joseph%20R_%20McCarthy.pdf

- Watch excerpt from the end: <https://www.youtube.com/watch?v=OtCGlqA2rrk>

- The “Army-McCarthy Hearings” (1954), read written excerpts:

<http://historymatters.gmu.edu/d/6444>;

- Watch excerpt: <https://www.youtube.com/watch?v=Po5GIFba5Yg>

Response paper question: What made Edward Murrow’s show about McCarthy “good” television? Focus specifically on 1-2 examples from the written transcript or the clip to answer this question.

Tuesday, September 29: Horror- Screening Cold War Fears**-Asynchronous**

- Matthew W. Dunne, *A Cold War State of Mind: Brainwashing and Postwar American Society* (Amherst MA: University of Massachusetts Press, 2013), chapter 2: “The Many Faces of the Communist Enemy,” pp. 52-59, pp. 69–73 (beginning with the last paragraph on p. 69).

- Cyndy Hendershot, *Paranoia, the Bomb, and 1950s Science Fiction Films* (Bowling Green OH: Bowling Green State University Press, 1999), “Introduction,” pp. 1-2; Chapter 3: “The Invaded Body: Paranoia and Radiation Anxiety in *Invaders from Mars*, *It Came from Outer Space*, and *Invasion of the Body-Snatchers*,” pp. 43–50. (beginning with the second full paragraph on p. 43).

-Synchronous

- *Invasion of the Body Snatchers* (1956)

Response paper question: Matthew Dunne refers to the scene of Miles Bennell on the highway, shouting, “They’re already here! You’re next!” as being the film’s climactic scene. Yet there is one more scene that concludes the film. According to several film histories, the film’s director, Don Siegel, and producer, Walter Wanger, had originally ended the film with Miles on the highway, yelling into the camera. But the studio that was financing and releasing the film insisted on adding the additional scene of Miles in the hospital. In one to two pages, answer either one or both of these questions: How do those two different endings change the meaning of the film? Given what you know about the politics of the era, why do you think the studio might have insisted on the additional ending?

Tuesday, October 6:

No class; I encourage you to sign up for office hours, *especially* if you are submitting a paper draft this week.

Due Date I for Paper Draft

UNIT II: Music and Black Activism

Tuesday, October 13: Race-ing the Cold War: Jazz

[DEADLINE FOR REGISTERING TO VOTE IN NJ]

-Asynchronous

- Penny Von Eschen, “‘Satchmo Blows Up the World’: Jazz, Race, and Empire in the Cold War,” in R. Wagnleitner and E. May, eds., *“Here, There, and Everywhere”: The Foreign Poetics of American Popular Culture* (University Press of New England, 2000) pp. 163-178. See the discussion board for accompanying written assignment.

-Synchronous

- Dave Brubeck, *The Real Ambassadors, An Original Musical Production* (Sony/Columbia, 1994; orig. 1962), listen (at least 2x), and read lyrics:

- “Cultural Exchange”: <https://www.youtube.com/watch?v=qWmicId9ldk>

Lyrics: <https://lyricsplayground.com/alpha/songs/c/culturalexchange.html>

- “The Real Ambassador”: <https://www.youtube.com/watch?v=cF625TM9mCg>

Lyrics: <https://genius.com/Dave-brubeck-and-iola-brubeck-the-real-ambassadors-lyrics>

Response paper question: What are some of the different ways these songs refer to “we” or “our”? Who is included in that “we” or “our” and/or who is excluded? Consider this question by considering at least two uses of the words (either from the same song or one example from either one).

Tuesday October 20: “We Shall Overcome” and Freedom Songs

-Asynchronous

- Brian Ward, “‘People Get Ready’: Music and the Civil Rights Movement of the 1950s and 1960s,” *The Gilder Lehrman Institute of American History Advanced Placement United States History Study Guide* (focus especially on the first half).

- “‘Songs of Salvation’: Remember Fannie Lou Hamer’s Music”:

<https://www.npr.org/2015/07/18/423605660/songs-of-salvation-remembering-fannie-lou-hamers-music>

(July 18, 2015)

See the discussion board for accompanying written assignment.

-Synchronous

- “We Shall Overcome,” TWO versions.

- Pete Seeger, “We Shall Overcome”: <https://www.youtube.com/watch?v=1osKWCDX140>

- Freedom Singers, “We Shall Overcome”:

<https://www.youtube.com/watch?v=ZrpmwWG2fC4>

- The Freedom Singers, *Newport Broadside: Topical Songs at the Newport Folk Festival, 1963*:

“This Little Light of Mine”:

<https://www.youtube.com/watch?v=DOZJg2KyP5M>

- Read AND Listen: Fannie Lou Hamer, “Testimony Before the Credential Committee, Democratic National Convention,” August 22, 1964.

- <https://www.youtube.com/watch?v=IRCUUzpfV7k>

Response paper question: While clearly, both Seeger and the Freedom Singers are performing the same song, what are some of the differences between the two versions of “We Shall Overcome”?

Tuesday, October 27: Beyond “Freedom Songs”: Nina Simone as case study

-Asynchronous

- Ruth Feldstein, “‘I Don’t Trust You Anymore’: Nina Simone, Culture and Black Activism in the

1960s,” *Journal of American History* 91 (March 2005): 1349-1379.
See the discussion board for accompanying written assignment.

-Synchronous:

- Listen: Nina Simone, “Mississippi Goddam” (1964):
<https://www.youtube.com/watch?v=4tHYGfRot5w>
- Read: Lyrics, <https://genius.com/Nina-simone-mississippi-goddam-lyrics>
- Read: Martin Luther King, *Why We Can't Wait* (NY: Signet Books, 1964), excerpts

Response paper question: Simone is clearly challenging violent racists in “Mississippi Goddam.” But who or what else is she challenging? Focus on at least one specific moments or examples from the song and/or her performance of it to consider this question.

Tuesday, November 3

-Asynchronous

- Thomas Sugrue and John Skretny, “The White Ethnic Strategy,” in Bruce Schulman and Julian Zelizer, eds., *Rightward Bound: Making America Conservative in the 1970s* (Cambridge: Harvard, 2008), pp. 171-192. See the discussion board for accompanying written assignment.

-Synchronous.

- **No class;** I encourage you to sign up for office hours, especially if you are submitting a paper draft this week.

Due Date II for Paper Draft

UNIT III:

The “New Right” and Popular Culture

Tuesday, November 10: Backlash? Whiteness and the Right

-Asynchronous

- Matthew Frye Jacobson, *Roots, Too: White Ethnic Revival in Post-Civil Rights America* (Harvard, 2008), chapter 2, “Golden Door, Silver Screen,” pp. 72-75, pp. 97-108. See the discussion board for accompanying written assignment.

-Synchronous,

- *Rocky* (1976)

Response paper question: Do you agree with Jacobson’s analysis of *Rocky*? Focus on at least two examples from the film to explain why or why not.

Tuesday, November 17: Backlash? Liberation Movements, “Family Values,” and the Right

-Asynchronous

- Gillian Frank, “Discophobia: Antigay Prejudice and the 1979 Backlash against Disco,” *Journal of the History of Sexuality*, Vol. 16, No. 2 (May 2007), pp. 276-306.

- Watch: footage of Disco Demolition Night (available on Blackboard)
- Donna Summer, “Last Dance” official video,
https://www.youtube.com/watch?v=1pE01_0cCus
- Village People, “YMCA” official video, <https://www.youtube.com/watch?v=CS9OO0S5w2k>

- Chic, “Le Freak” official video, <https://www.youtube.com/watch?v=aXgSHL7efKg>
See the discussion board for accompanying written assignment.

-Synchronous

- *Mary Tyler Moore*, Season 1, episode 1 (1970)

- **TBD**

Response paper question: Toward the end of the “Discophobia” article, Gillian Frank writes that Dahl, “reiterated several times during the [TV] interview that he found ‘disco culture intimidating.’ Although Dahl didn’t state then which aspects of disco culture he found to be intimidating, his attacks on the sexualized and gendered nature of disco as well as its elitism suggest that these were primary sources of anxiety for him” (301). Pick one of the music videos and analyze it for what imagery it conveys that Dahl might have found so threatening. Consider all elements of the video: music, lyrics, costuming, casting, setting, dance moves. You might also want to think about the crowds you saw in the footage of the riot at the ballpark for comparison.

Tuesday, November 24: Blockbuster Films and the Reagan Era

-Asynchronous

- William Chafe, ed., *A History of Our Time: Readings on Postwar America*, (NY: Oxford, 6th edition, 2003), chapter 7, overview and Nicolas Lemann, “How the Seventies Changed America,” pp. 351-365.
- David Johnson and Robert Ingalls, ed., *The United States Since 1945: A Documentary Reader* (NY: Wiley, 2009), chapter 7, “Conservative Ascendance,” pp. 167-175.
See the discussion board for accompanying written assignment.

-Synchronous

- *Jaws* (1975)
- Ronald Reagan, selected speeches

Response paper question: What is the attitude toward authority in the film *Jaws*? Consider this question with a focus on 1-2 specific scenes or moments.

Tuesday, December 1: Culture and Covid

-Asynchronous, due by Tuesday, 9 am:

- Finish your archive and post on bb—sources and one page description/summary.

-Synchronous

- TBD
- Revised final essay due

Tuesday, December 8

TBD.

Take home final exam, due **December 17**