Course Description
In the post-World War II decades, mass consumer culture industries—especially television, film, and music—proliferated and played a central role in the lives of many Americans. Even so, most people encounter popular culture only briefly in elementary and high school history—perhaps a reference to Elvis Presley, or to the first televised presidential debate between John F. Kennedy and Richard Nixon in 1960—and rarely as a “serious” topic of inquiry.

In this course, we look more deeply at a few episodes that comprised this transformative era of popular culture from 1945 into the 1980s. Rather than aim for breadth or anything resembling systematic coverage, we instead probe deeply and from various perspectives select moments and/or themes. More specifically, with a focus on television, music, and film, this Perspectives class considers how consuming popular culture mattered to the Cold War (with a focus on the 1950s), to the civil rights movement (with a focus on the 1960s), and to the rise of the New Right in the 1970s and 80s. In this context we ask: what do television, music, and films tell us about changing cultural and social values? What role did popular culture play in social movements and state policies?

In each of these three units, we examine a range of primary sources—television shows, recorded music and live performances, films, as well as newspapers, political speeches, essays, legislative hearings, and more. We work to interpret, analyze, read between the lines, and question the sources; we ask how and where and why and by whom they were produced; we consider not only what the sources reveal but how they do so (and what they might not reveal, and why that can matter). As we interpret the past together, we peel away the layers of what might at first seem to be simple stories or “just a movie” to reveal the complexity and messiness of history and the relevance of popular culture to that history. In other words, through this “detective work,” we “do” history: pulling together a large body of often-discordant evidence as we work to make sense of the past.

Goals and Learning Objectives
By the end of the semester, students will have learned:

- How to analyze and evaluate a range of primary sources related to popular culture—written, visual, and audio—critically, and as historical documents;
- How to write an essay (including drafting and revising) in clear terms about popular culture and politics, with a focus on argument, historical evidence, and clarity;
- How to make sense of turning points in the history of popular culture; how to think about popular culture in conjunction with issues of class, gender, sexuality, and place; and how to think about popular culture in relation to political events and social movements;
- How to find relevant evidence: over the course of the semester, students will take on the investigative work of finding their own sources.
Format and Technology: Expectations and Requirements

Format: Each week will have three components:

1. **Asynchronous requirements.** Almost every week you will have to complete asynchronous work (reading and or watching/listening) and complete a written assignment about that material. You can do this work at any point as long as you complete your asynchronous written assignment by **Monday night at 6 pm.** Please post these written assignments on the discussion board, organized by date.

2. **Synchronous requirements.** Almost every week, you will also have to complete additional synchronous assignments (reading and or watching/listening). This work must be done in advance of our synchronous meetings each Tuesday.

3. **Attendance at our synchronous meetings.** Each week we will meet to discuss both the asynchronous and synchronous assignments and additional materials. Attendance at our synchronous meetings is required.

We will often read, watch, listen to, and discuss primary sources together. Because of the central role discussion will play, it is essential that you complete the required readings and/or the required viewings and listening by the date indicated on the syllabus. Note that you will be evaluated on your understanding of sources that are assigned for homework and those you first encounter in class; as such, you will need to attend class regularly, take notes, and engage actively in order to succeed.

All required readings and viewings are available as links on the syllabus, or on Blackboard under course documents and organized by date. 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 (25%)
3. Two 3-4 page essays (30% combined)
4. Final essay, 6-7 pages (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. As well:

   • **You are expected to have your camera on unless you are in touch and make alternative arrangements with me.** During our synchronous zoom discussions, please silence cell phones and put all other devices away. Treat this time as you would a “regular” in-person seminar: you should be sitting up (and not in bed); you should not be making dinner, texting, doing homework for another class, responding to emails, scrolling through Instagram, folding laundry, shopping online, or engaging in any other tasks.

   • It is important that you **have the required readings with you** during our class sessions, whether that means printing out from BB or having multiple windows open.

   • This 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 classes 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, on any given week, 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 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 may have an impact on your participation in the class. It’s always best to be in touch early about problems.

2. Weekly assignments to be completed asynchronously (25%)
Each week, you have assigned readings (and/or listening/watching), and different types of written assignments. You may do this work on your own time at any point.

- Asynchronous written assignments. These assignments are usually a series of questions, designed to guide your readings/viewings/listening. Use the discussion board on blackboard for these written assignments. Although our focus this semester is primary sources, some of these assignments will be based on your reading of secondary sources, as you respond 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, which will focus on the required primary sources for that week. Other weekly asynchronous assignments will be based on all of the required readings/viewings for that week- both primary and secondary. These assignments are due on the bb discussion board by Monday night, 6 pm.

  - Source Analysis. To support your participation and to help you prepare for the essays, you must submit a typed response paper analyzing one of the sources assigned that week at four points during the semester (12 pt. font, double spaced). You must post these source analyses on bb under assignments before class on Tuesday, and they must relate to the material we will be covering in class that day. You will receive comments and a check, check +, or check – on these source analyses, and not a letter grade. However, they will count toward the numeric grade for asynchronous work, and are essential building blocks to other writing assignments. See the syllabus for the specifics assignment for each week.

    - Source analysis, 1. (1-2 pages): due Tuesday, Jan. 26 (for all)
    - Source analysis, 2 (2-pages): due either Tuesday, Feb. 2 OR Feb. 9
    - Source analysis, 3 (2-3 pages): due either Tuesday, March 2 OR Tuesday, March 9.
    - Source analysis, 4: (3 pages): due either Tuesday, March 23 OR Tuesday April 16

NOTE: On the weeks that you write a source analysis, you may do a modified/abbreviated version of the asynchronous written assignment.

3. Two 3-4 page essays (15% each, 30% combined).
These essays will build off the source analyses and will be based only on materials we have covered together in class. You will have a choice of topics from which to choose for each essay. If you want to develop your own topic, you may suggest a topic- in writing- at least one week in advance of the due date. You must receive written approval.

  - Essay one: Wednesday, Feb. 24, 9 am.
  - Essay two: Wednesday, March 30, 9 am.

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

5. Final essay, 6-7 page essay. (25%)
- In this final essay, you will revise and expand upon one of your two shorter essays. You will draw on additional sources from the syllabus and at least one new primary source from off the syllabus. Your final essay grade will be based on how you engage with the revision/expansion process as a whole and not just your final essay. More TBA.

  - One paragraph description of your final essay: Due Tuesday, April 27
  - Due Thursday, May 11, 2:30

Citizenship, Accommodations, and Support:
--Deadlines matter. All assignments are due on the dates indicated. Grades will be lowered on late (or missing) papers, unless you have talked with me in advance and received an official extension.
--Academic integrity matters. 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.

--Respect matters. In this course, we will be reading and discussing material that can be upsetting, and topics on which we may not all agree; some of the themes and imagery we encounter in the sources may seem offensive or otherwise controversial. In this context especially, it is crucial for us to combine the free expression of ideas with respect for each other.

--Communication matters; support matters. Note that this syllabus is a work in progress; there will be modifications along the way. I will use email through blackboard to communicate and will assume that you receive and read these emails. If you do not use your Rutgers email regularly, please have these emails forwarded to you so that you can keep up.

--Rutgers University Newark is committed to the creation of an inclusive and safe learning environment for all students. RU-N has identified the following resources to further the mission of access and support.

• Student Advising:
RU-N4Success connects you with a network of advisors (e.g., academic advisor, financial aid, student accounting representative, career counselors) who can help support your pursuit of academic goals. Access the platform with your NetID to make and manage appointments and send messages to advisors.

• Writing support:
Rutgers Newark offers a range of free online services to support and strengthen your writing. I may recommend that you look to these resources:
- The Writing Center offers free online writing tutoring and workshops to all undergraduate students currently enrolled in classes on the Rutgers, Newark campus.
- The Writing Program offers tutoring and other services for multilingual learners.
- The Learning Center provides tutoring services.

• Technical Support:
In the online environment, there is always a possibility of technical issues (e.g., lost connection, hardware or software failure). Many of these can be resolved relatively quickly, but if you wait to the last minute before due dates, the chances of these glitches affecting your success are greatly increased. If a
problem occurs, it is essential you take immediate action to resolve the problem. Technical questions should be directed to the Student Help Desk at help@newark.rutgers.edu or 973-353-5083.

• Counseling Services:
The Rutgers Newark Counseling Center provides free and confidential support. Counseling Center Room 101, Blumenthal Hall. For more information call 973-353-5805 or email counseling@newark.rutgers.edu.

• Food Pantry:
pantryRUN, the campus food pantry, was established to help students who have difficulty affording enough healthy food to stay focused on their studies and stay healthy. Some students may only need help once or twice during the semester, for others it may be a weekly need.

• Student Crisis Support:
The Rutgers University-Newark Campus Awareness Response and Education (CARE) Team is committed to promoting campus safety and wellness. Through collaborative efforts we identify, assess and respond to student concerns on campus; assisting students who may be in crisis. The CARE Team develops a support plan for students to help them deal effectively with personal situations that might impact their academic performance.

• Students with Temporary Conditions/Injuries:
Students experiencing a temporary condition or injury that is adversely affecting their ability to fully participate in their courses should submit a request for assistance here.

• Serving Students with Disabilities:
Rutgers University welcomes students with disabilities into all of the University's educational programs. The Office of Disability Services (ODS) is responsible for the determination of appropriate accommodations for students who encounter barriers due to disability. In order to receive consideration for reasonable accommodations, a student with a disability must contact ODS, register, have an initial appointment, and provide documentation. Once a student has completed the ODS process (registration, initial appointment, and documentation submitted) and reasonable accommodations are determined to be necessary and appropriate, a Letter of Accommodation (LOA) will be provided to the student. The student must give the LOA to each course instructor, followed by a discussion with the instructor. This should be completed as early in the semester as possible as accommodations are not retroactive. More information can be found here. Contact ODS: 973-353-5375 or ods@newark.rutgers.edu.

• Religious Holiday Policy and Accommodations:
Students are advised to provide timely notification to instructors about necessary absences for religious observances and are responsible for making up the work or exams according to an agreed-upon schedule. The Division of Student Affairs is available to verify absences for religious observance, as needed: 973-353-5063 or DeanofStudents@newark.rutgers.edu.

• Students Who are Pregnant:
The Office of Title IX and ADA Compliance is available to assist students with any concerns or potential accommodations related to pregnancy: 973-353-1906 or TitleIX@newark.rutgers.edu.

• Gender or Sex-Based Discrimination or Harassment:
Students experiencing any form of gender or sex-based discrimination or harassment, including sexual assault, sexual harassment, relationship violence, or stalking, should know that help and support are available. To report an incident, contact the Office of Title IX and ADA Compliance: 973-353-1906 or TitleIX@newark.rutgers.edu. Incident reports may be submitted here. To speak with a staff member who is confidential and does NOT have a reporting responsibility, contact the Office for Violence Prevention and Victim Assistance 973-353-1918 or run.vpva@rutgers.edu.

• Bias Incidents: The Bias Education and Response Team (BERT) at Rutgers University - Newark envisions a safe, affirming, and inclusive community for all students to learn and work together in
alignment with the University's commitment to champion diversity of thought, experience, and identity. BERT exists to provide support-related resources to individuals who have experienced a bias incident.

• Rutgers University Libraries:
Many library resources are available online. Assistance is available through phone, email and chat. Please review the Introduction to Rutgers Libraries Library Guide. For more specific information about library resources for distance learning, review this two-minute video.

  • 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, Jan. 19: Introductions and Preliminary Questions
- 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, Jan. 26: Post-War US, Families and the Cold War
- Required Reading and Viewing
  • 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.

  • Powerpoint of TV advertisements.

  • Written text of Richard Nixon and Nikita S. Khrushchev at the “Kitchen Debates” (July 1959):
    2. Additional excerpts from “Kitchen Debates,” see blackboard

  • TWO Newsreels of Richard Nixon and Nikita S. Khrushchev at the “Kitchen Debates” (July 1959):
    https://www.youtube.com/watch?v=-CvQOuNecy4 (please watch at least the first 4 minutes);
    OR this shorter one: https://www.youtube.com/watch?v=PIJ1S9wAGbA

Source analysis, 1, due date for ALL. Choose one of these options (1-2 pages)
1. 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 two 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 two ads, write a paragraph and describe what stands out in the ad. You do not need a thesis or a specific argument, but you should focus on describing details from the advertisement itself. 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 and owning the product? What emotions or desires does the ad evoke? What is included and what is left unstated or unclear?

After your description, please include 2 quotes from the copy of the advertisement that you think are particularly relevant to what you’ve described. (These quotes can stand alone and do not need to be part of the response itself.) Put each description in a separate paragraph, and indicate which ad you are writing about (e.g., label each paragraph “Powerpoint #3, Motorola TV”). Post your response under assignments.

2. **Describe** the images of family and/or homes that Nixon offers in the “Kitchen Debates.” You do not need a thesis or a specific argument, but you should focus on describing details—either from the written text OR from the tv coverage of the encounter. (If you are describing the coverage you can also consider the news anchor’s words.)

After your description, please include 2 quotes—either from Nixon and/or from the television announcer—that you think are particularly relevant.

Whichever question you choose, consider: what does the source you are describing focus on? What does it not focus on? Describe the words and the tone (and if relevant the visuals) as well as the story itself.

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**Tuesday, Feb. 2: Television Families, Ethnicity and Gender in the Cold War**

- **Asynchronous**

- **Synchronous**
  - *I Love Lucy* “Job Switching” (1952) and “Lucy Does a Commercial” (1952)

**Source analysis, II, due date 1.** Choose 1 of these options (2 pages)

1. Choose one scene from “Lucy Does a Commercial,” and analyze how it depicts television. You do not need an overall thesis, but you should focus on specific features of this one scene (the body language, the dialogue, the camera work, the humor, the way that events in this scene determine the rest of the storyline, etc.), to consider how it creates meanings of television (as “good” or “bad,” as appealing or unappealing, as desirable or undesirable, as just some examples). Include 2 quotes as examples in the body of your response.

2. Choose one specific scene from “Job Switching” and analyze how it depicts gender roles. You do not need an overall thesis, but you should focus on specific features of this one scene (the body language, the dialogue, the camera work, the humor, the way that events in this scene determine the rest of the storyline, etc.), to consider how it creates meanings of masculinity and/or femininity. Include 2 quotes as examples in the body of your response.

3. Choose one specific scene from EITHER required episode and analyze how it depicts Ricky’s ethnic difference. You do not need an overall thesis, but you should focus on specific features of this one scene (the body language, the dialogue, the camera work, the humor, the way that events in this scene determine the rest of the storyline, etc.), to consider how it creates meanings of his character as Cuban American.

**Note:** This source analysis should be based on your OWN analysis and observations, and not on the required article by Gustavo Perez Firmat about *I Love Lucy*.

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**Tuesday, Feb. 9: Television, News, and Entertainment**

- **Asynchronous**
  - Thomas Doherty, *Cold War, Cool Medium: Television, McCarthyism, and American Culture* (NY:

-Synchronous
  • Watch an excerpt (the final minutes of this episode): https://www.youtube.com/watch?v=OtCGlqA2mrk
  Watch excerpt: https://www.youtube.com/watch?v=Po5GlFba5Yg

Source analysis, II, due date 2. Choose 1 of these options (2 pages)
1. Focusing on the text of Edward Murrow’s “A Report on Senator Joseph R. McCarthy,” analyze how Murrow depicts McCarthy. You do not need an overall thesis, but you should focus on specific elements— for example, Murrow’s language, imagery, what he says and what he does not say, and what emotions and responses his language, imagery and overall presentation invite from his television audiences. Include 2 quotes as examples in the body of your response.
2. Focusing on the television clip of the last few minutes of this episode, analyze how Murrow seeks to discredit McCarthy and inspire support for his own position. You do not need an overall thesis, but you should focus on specific elements— for example, Murrow’s language, imagery, tone, his body language and performance. Include 2 quotes as examples in the body of your response.
3. Focusing on either the written text of the “Army-McCarthy Hearings” OR the televised clip, analyze how Joseph Welch seeks to discredit EITHER Roy Cohn (if you focus on the written text) OR Joseph McCarthy (either text or clip). You do not need an overall thesis, but you should focus on specific elements—Welch’s language, imagery, tone, his body language (if you are analyzing the clip). Include 2 quotes as examples in the body of your response.

Tuesday, Feb. 16: Horror- Screening Cold War Fears

-Required


  • Invasion of the Body Snatchers (1956)

Note: You must read and watch all of the above in order to complete this week’s required asynchronous written assignment.

Tuesday, Feb. 23: Transitions
-Asynchronous
  • Civil Rights Movement timeline, https://www.history.com/topics/civil-rights-movement/civil-rights-movement-timeline

-Asynchronous No class; I encourage you to sign up for office hours.

DUE: Essay 1, Wednesday Feb. 24, 9 am.

UNIT II: Music and Black Activism

Tuesday, March 2: Jazz

-Required
  • Martin Luther King, speech written for the 1964 Jazz Festival in Berlin: https://jazzineurope.mfmmedia.nl/2019/01/martin-luther-king-at-the-berlin-jazz-fest-in-1964/

-Watch/Listen/Read Lyrics:
  • Charles Mingus, “Fables of Faubus”:
    1. on the album, Mingus Ah Um (1959):
       https://www.youtube.com/watch?v=124FZCmtY0Q
    2. on the album released a year later, Charles Mingus Presents Charles Mingus (1960):
       https://www.youtube.com/watch?v=QT2-iobVcdw
       see lyrics: http://www.bluesforpeace.com/lyrics/fables-of-faubus.htm
  • Max Roach and Abbey Lincoln, We Insist!: Max Roach’s Freedom Now Suite (1960)
    1. “Triptych: Prayer/Protest/Peace” https://www.youtube.com/watch?v=kMaUDAeiSIY;
    2. “Driva Man” https://www.youtube.com/watch?v=EpTKLan7Mm4&list=PL2A4FA867F958DFF8
    3. More recent liner notes (which will offer helpful background):


  • Louie Armstrong: “‘I’m Still Louis Armstrong, Colored’: Louis Armstrong and the Civil Rights Era,” That’s My Home: Louis Armstrong House Museum Virtual Exhibits (sections to focus on TBA)

Note: You must read/watch/listen to all of the above in order to complete this week’s required asynchronous written assignment. See the discussion board for accompanying written assignment.

Source analysis, III, due date 1. (3 pages) Choose one.

1. Choose one song or even one passage of one song and analyze how it challenges white supremacy and racial discrimination. Do a close reading – focusing on specific features (lyrics, the tempo, instruments, body language, the emotions it evokes, for example), to build your argument about how this song assumes political significance. Use 2-3 quotes as examples in the body of your response.
2. Choose either the comments by Martin Luther King, Jr, the review of Abbey Lincoln by Ira Gitler, OR the lead article (“Satchmo Tells Off Ike”) in the Louie Armstrong virtual exhibit, and analyze how this source makes sense of jazz music and its relationship to racial politics. Do a close reading – focusing on specific features (language, imagery, tone, for example), to build your argument about this writer’s perspective on jazz music’s political dimensions.

**Tuesday, March 9:** “We Shall Overcome” and Freedom Songs

- **Asynchronous**

- **Synchronous**
  - “We Shall Overcome,” TWO versions.
    - Pete Seeger, “We Shall Overcome”: [https://www.youtube.com/watch?v=1osKWCDXl40](https://www.youtube.com/watch?v=1osKWCDXl40)
    - Freedom Singers, “We Shall Overcome”: [https://www.youtube.com/watch?v=ZrpmwWG2fC4](https://www.youtube.com/watch?v=ZrpmwWG2fC4)
  - “This Little Light of Mine,” TWO versions.
    - The Freedom Singers, “This Little Light of Mine,” *Newport Broadside: Topical Songs at the Newport Folk Festival, 1963*: [https://www.youtube.com/watch?v=DOZJg2KyP5M](https://www.youtube.com/watch?v=DOZJg2KyP5M)

    - [https://www.youtube.com/watch?v=IRCUUzpFV7k](https://www.youtube.com/watch?v=IRCUUzpFV7k)
    - [http://americanradioworks.publicradio.org/features/sayitplain/flhamer.html](http://americanradioworks.publicradio.org/features/sayitplain/flhamer.html)

Source analysis, III, due date 2. (3 pages) Choose one.

1. While clearly, both Pete Seeger and the Freedom Singers performed the same song, what are some of the differences between the two versions of “We Shall Overcome”? Do a close reading – focusing on 1-2 specific features (lyrics, the tempo, instruments, body language, performance strategies, audience), to build your argument.

2. How does Fannie Lou Hamer command and demand respect in her speech at the Democratic National Convention in 1964? Do a close reading of 1-2 passages or even sentence – focusing on her language, imagery, cadence, tone, and other performance strategies– to build your argument.

**Tuesday, March 16:** No Class, spring break

**Tuesday, March 23:** Beyond “Freedom Songs”: Nina Simone as case study

- **Asynchronous**
-Synchronous
  - Read lyrics, https://genius.com/Nina-simone-mississippi-goddam-lyrics
  - Listen, Nina Simone, “To Be Young, Gifted and Black” (1969, performance at Morehouse College): https://www.youtube.com/watch?v=_hdVFiANBTk
    - Read lyrics: https://genius.com/Nina-simone-to-be-young-gifted-and-black-lyrics
  - Read: Martin Luther King, Why We Can’t Wait (NY: Signet Books, 1964), excerpts

See the discussion board for accompanying written assignment.

Source Analysis 4, due date 1
Please locate and print out (if possible) one article from the popular press from the period we are studying that reviews or otherwise discusses one of the assigned singers from this unit. (If you cannot print the document, please provide a link and/or cut and paste the most relevant passages.) Write a 1-2 page summary and analysis: what stands out about how this publication wrote about this performer?

Tuesday, March 30
-Asynchronous
  - See the discussion board for accompanying written assignment.

-Synchronous
  - No class; I encourage you to sign up for office hours

DUE: Essay 2, Wednesday March 31, 9 am.

UNIT III:
The “New Right” and Popular Culture.

Tuesday, April 6 Backlash? Whiteness and the Right
-Asynchronous
  - See the discussion board for accompanying written assignment.

-Synchronous,
  - Watch: Rocky (1976)

Read:
  - TBA

Source Analysis 4, due date 2
Please locate, print out (if possible) an article from the popular press from the period we are studying that reviews or otherwise discusses one of the following:
  - Rocky (1976)
  - Invasion of the Body Snatchers (1956)
  - Jaws (1975)

If you cannot print the document, please provide a link and/or cut and paste the most relevant passages. Write a 1-2 page summary and analysis: what stands out about how this publication wrote about this
-Asynchronous
  • Watch: footage of Disco Demolition Night (available on Blackboard)
  • Donna Summer, “La Last Dance” official video, https://www.youtube.com/watch?v=1pE01_0cCus
  • Village People, “YMCA” official video, https://www.youtube.com/watch?v=CS9OO05w2k
  • 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)
  • *All in the Family*, TBD.

Tuesday, April 20: Blockbuster Films and the Reagan Era
-Asynchronous
  • *Jaws* (1975)
  • Ronald Reagan, selected speeches
  • Jimmy Carter, selected speeches

See the discussion board for accompanying written assignment.

Tuesday, April 27: Popular Culture and Covid
TBD

DUE: 1-paragraph summary of your final paper topic.

OPTIONAL: Outline and/or tentative thesis for your final essay, due by Thursday, April 29

Final Essay, Due Thursday, May 11, 2:30