**Topics in Social and Cultural History: Popular Culture [A&H #384].**

**Meeting:** Monday/Thursday 11:00-1:00; Classroom #13

**Instructor:** Dr. N. Mykoff

**Office Hours:** by appointment

**Term:** Spring 2013

**I. COURSE DESCRIPTION**- This research seminar studies history by focusing on American popular culture (institutions, forms, expressions, and behaviours that are familiar to the general population). It begins in the 19th century with the appearance of “Indian Fighter” Buffalo Bill and the invention of silent film; and ends in the 21st century with the rise of television therapist Dr. Phil and the explosion of social media in cyberspace. Although the focus is on the United States, the class looks beyond the nation’s borders to explore the ways that foreign countries, like the Netherlands, interpret American icons, like ‘the Marlboro Man,’ to serve their own national agendas.

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- Three convictions steer the course.
 1. Popular culture provides insight into contemporary society. A Hollywood ‘blockbuster’ tells us something about the global audiences that applaud the film.
 2. Culture that is popular shapes daily life. Associations of crime with race seen on ‘the’ news, for instance, reinforce the idea that racial groups are inherently criminal.
 3. It also provides a means to question and challenge commonly held ideals and convictions. Narratives, film footage, artefacts and art, like this anti Vietnam War poster, reveal the questioning and, in the process, shed light on the human side of historical events.

- The class studies these notions throughout the term in the readings, short research projects and presentations that reveal ways to study the past, and deepen understanding of history. In the second part of the semester, students choose and explore a research topic. Some study a familiar subject from a new angle. Others delve into new topics. Most use their analyses in applications to internship and graduate programs in fields ranging from History, Gender and Media; to Law, literature, and Social Psychology. By the end of the course, all know to question the familiar and the unfamiliar in the past as well as the present.

**II.PREREQUISITES: ONE OF THE FOLLOWING**

A 200 or 300 level History course;

A 200 level Antiquity course;

Instructor’s Permission

##### **III. TRACK/MINOR** This class serves as an alternative in the following.

**TRACKS**

* Social and Cultural History
* History
* Media

**MINORS**

* American Studies
* Gender Studies

# **IV. REQUIRED TEXTS**

1. Jamaica Kincaid, A Small Place (1988).
2. Sherman Alexie, The Diary of a Part Time Indian (2007).
3. Selected Articles and Excerpts

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##### **V. GRADING SYSTEM**

Class Participation 40%

Exam 30%

Final Project 30%

##### **VI. COURSE REQUIREMENTS**

**1.CLASS PARTICIPATION**

Attendance is essential for participation.

So is reading the weekly assignment by Monday’s class.

Participation includes contribution to class discussions, debates and activities; and a short (i.e., 20 minutes) presentation (see below) on a historical topic or scholarly article. It also includes completing research projects scattered throughout the term and reflected on the syllabus.

**Short Presentation Format** (See addendums A and B)

The point of the presentation is to enrich understanding of the literature and history. It also hones presentation skills.

The short presentation consists of:

1. outline
2. presentation
3. brief discussion
4. Outline

Students submit their presentation outline to the instructor by 5:00pm the day before the presentation is scheduled. The point is to get feedback before presenting. This is a requirement.

Presenters provide class members with a hard copy of their outline on the day of the presentation.

1. Presentation

In addition to summarizing (i.e., not reading from) their outlines, students are encouraged to provide the class with historical context and to engage literature and screenings assigned in the class. Although speakers may not use power-point, they are encouraged to use the internet, and other, visual, audio, and textual sources, to illustrate their presentation.

1. Discussion

After presenting his/her summary and analysis, the speaker leads the class in discussion of a theme, topic, or point raised in the article that (s)he found compelling, or ridiculous (or both). One way to do this is by posing questions to the class.

**2. EXAM**

The exam consists of short essay questions that test understanding of the themes and topics covered during the semester. The exam DOES NOT cover materials in the Recommended Readings.

**3. RESEARCH PROJECTS**

Short research projects scattered throughout the term develop research and analytical skills, fill in historical gaps, and help students choose a final project topic and approach. The projects are described in the syllabus and will be detailed in class.

**4. FINAL PROJECT**

Student research a topic of choice. Their work is graded in terms of process, content, and product. They may either:

1. Write a scholarly analysis (approx. 10 pages/3,000 words)

(see **a** and **b** below)

OR;

1. Craft a public history project.

(see **c** below)

**Content:**

The final project engages secondary literature (i.e., articles read for class), and draws on primary sources (i.e., diaries, letters, newspapers, literature, film, television series, internet sites, oral histories, art forms, music…).

Students choose one of the following research approaches.

**Written Analysis:**

1. **Argue that popular culture provides insight into society.**

Do this by focusing on one cultural form or expression over time or, within two different nations. An example of the former is a study of Dr. Phil in the 1980’s and 2000. An example of the latter is a comparative analysis of Sesame Street in America with Sesame Street in the Netherlands.

1. **Engage the “glocalization” vs. Americanization debate.**

Take a stance. Support your argument by drawing from original primary research.

**Public History:**

1. **Use a cultural form or expression to educate.**

Create an exhibit/blog/film/program, for a general audience. The point is to argue that popular culture provides insight and education by creating cultural form or expression that does both.

(see National Geographic’s Photo Camp for an example).

We will discuss possible approaches in class.

**VII. ACADEMIC POLICIES**

- Attendance is essential. Arriving to class on time is expected. In the event of illness, inform the instructor in a brief email; and get the notes, announcements and any assignments given during the missed class, from a classmate. Do not email the instructor for materials covered during a missed class. Unexcused and repeated absences affect the participation grade.

- Presentations must be given on the assigned date.

Those that do not present on their assigned date should not assume that they can present in the following week(s).

- Written work, unless stated otherwise, must be typed and submitted on paper on the date specified. Late submissions incur a grade point penalty for each day beyond the due date. Thus, an A paper handed in one day late will be marked down to an A-. An A paper handed in two days late will be marked down to a B+. An A paper handed in three days late will be marked down to a B, and so on.

- Make-up exams will only be given under extenuating circumstances.

- Cell phones and other electronic devices must be turned off before the start of class.

**VIII. SYLLABUS**

**WEEK #1 INTRODUCTION** [January 28/31]

**Readings**

 1. “Why Study Popular Culture?” *Major Problems in American Popular Culture* (2012) hereafter *MPAP:* 1-25.

 2. “Chinese American Stereotypes in 19th Century Minstrelsy,” *MPAP:* 46-49.

 3. John Blair, “First Steps to Globalization: Nineteenth-Century Exports of American Entertainment Forms,” *Here, There and Everywhere: The Foreign Politics of American Popular Culture* (2000): 17-33.

 4. David Blight, “If You Don’t Tell it Like it Was, It can Never Be as it Ought to be,” *Slavery and Public History: The Tough Stuff of American Memory* (2006): 19-35.

 5. What is a Document?” and “How to Read Documents:” *The Vietnam War: A History in Documents* (2002): 6-9

**MONDAY:**

 Introduction

 Why study popular culture?

**RESEARCH PROJECT #1 (due next class)**

**How is the past (re)presented to the public?**

Answer this question by visiting a digital museum or archive that focuses on one of the following:

1. Slavery; or

2. Civil War; or

3. The Indian Wars (1870’s-90’s)

See below for sample sites. Feel free (encouraged) to visit a site not listed.

Analyze your chosen site. Be prepared to describe your findings next class, and feel free to show the class an image, illustration or enactment, that you found especially striking.

Your analysis might address one, some, or all of the following questions:

1. Is the site objective? Why or why not? Who do you think is shaping the narrative and for what purpose?
2. Is the (re)presentation compelling? Why or why not? Note/describe its strengths and limitations.
3. What does the site tell you about identity (individual, group, local, regional, national)?

**SAMPLE WEBSITES** (again, feel free to search a site not listed below)

**I. SLAVERY**

- **Regional Sites**

New York Historical Society <http://nydivided.org/VirtualExhibit/T1/>

Georgia Historical Society <http://www.georgiahistory.com/containers/154#Slavery>

(search: slavery).

Slavery on Mount Vernon

<http://www.mountvernon.org/visit/plan/index.cfm/pid/212/>

- **Recommended: Lost-Cause/ Southern Heritage sites**Sons of Confederate Veterans <http://www.scv.org>

Southern Heritage News and Views <http://www.shnv.blogspot.com>

Black Neo-Confederate Discusses Beliefs <http://www.splcenter.org/get-informed/ingelligence-report/browse-all-issues/2000/summer/confederates-in-black>

Rainbow Confederates – blog

- **Federal Sites (American)**

<http://www.spartacus.schoolnet.co.uk/USAslavery.htm> or

<http://memory.loc.gov/ammem/snhtml/snhome.html>

Debate about a National Slavery Museum i.e.,

 <http://www.amren.com/features/20020116bet.htm>

National Park Services U.S. Department of the Interior

<http://www.nps.gov/history/> (go to the site and search: slavery)

- **Beyond the American Continent**

Kura Hulanda Museum, Curacao <http://uddari.wordpress.com/2012/02/19/the-story-of-slavery-kura-hulanda-holland-courtyard-museum-by-julian-worker/>

photoCLEC – Photographs, Colonial Legacy, and Museums in Contemporary European Culture <http://photoclec.dmu.ac.uk/content/museum-colonial-past-%E2%80%93-netherlands>

- **In Art**

Kara Walker <http://whitney.org/Exhibitions/KaraWalker>

The American Museum of Photography <http://www.photographymuseum.com/faceof.html>

US National Museum of Art Commemorating Slavery

 <http://www.usnationalslaverymuseum.org/>

**II. CIVIL WAR**

- **South**

Commemorating 150 Years: The Civil War in Georgia <http://www.gacivilwar.org/Events/Search> (search: click on Attractions; search Slavery)

On Black Confederates

 Search:

 Neo-Confederates

 Civil War Re-enactors of the 37th Texas Cavalry

Louisiana State Museum <http://lsm.crt.state.la.us/1nation/1nation8.htm>
Mississippi Commemoration of the Civil War <http://www.mscivilwar150.com/index.php>

- **North**

American Antiquarian Society – Northern Visions of Race, Region and Reform

http://mac110.assumption.edu/aas/default.html

Valley of the Shadows Archive <http://valley.vcdh.virginia.edu/>

- **In Art**

The Civil War in Art: Teaching and Learning Through Chicago Collections

<http://www.civilwarinart.org/>

Digital Archive (search Civil War)

<http://www.accessible-archives.com/collections/the-civil-war/>

- **Music** – Civil War

**III. THE INDIAN WARS (1870’s-90’s)**

- Sample Search Terms and Approaches:

Indian Wars; Ghost Dance; Wounded Knee; Standing Rock Reservation; Pine Ridge Reservation. You might also look up tribal names and search the tribe’s reservation i.e., Cheyenne Indian Reservation.

- Sample Sites:

Wounded Knee

[www.travelsd.com/Attractions/wounded-Knee-the-Museum.dr](http://www.travelsd.com/Attractions/wounded-Knee-the-Museum.dr)

Sitting Bull

 <http://www.nps.gov/libi/historyculture/sitting-bull.htm>

Little Bighorn Battlefield: National Monument

 <http://www.nps.gov/search/index.htm?query=little%20bighorn%20battle>

Buffalo Bill Historical Center (see also tourism)

 <http://www.bbhc.org/>

- Recommended

Wounded Knee Today

National Geographic <http://ngm.nationalgeographic.com/2012/08/pine-ridge/fuller-text>

Photo Essay <http://ngm.nationalgeographic.com/2012/08/pine-ridge/huey-photography#/13-possessing-alcohol-in-pine-ridge-illegal-670.jpg>

**THURSDAY:**

Discussion.

The class discusses the readings and internet research.

Their findings might reveal different representations of a single event.

**WEEK #2 IDENTITY** (nation and self re-presented) [February 4/7] **Presentations**

Readings: 4; 6

**Readings**

 1. Stephen Spencer, “Representation,” *Race and Ethnicity: Gender, Identity and Representation* (2006):1-13; 20-24

 2. Peter N. Stearns, “Introducing Fear,” *American Fear: The Causes and Consequences of High Anxiety* (2006): ix-19.

##  3. Matthew Rothschild, You Have No Rights: Stories of America in an Age of Repression (2007): 1-31; 109-128.

## 4. Barbara Ehrenreich, Bright-Sided: How the Relentless Promotion of Positive Thinking Has Undermined America (2009): 1-13.

 5. Avro Quoetone Mikkanen (Kiowa-Comanche) “Coming Home,” *Major Problems in American Indian History* (2007): 503-513.

6. Masako Notoji, “Cultural Transformation of John Philip Sousa and Disneyland in Japan,” *Here, There and Everywhere: The Foreign Politics of American Popular Culture* (2000): 219-226.

**MONDAY:**

 Discussion

**THURSDAY:**

 Presentations: readings 4; 6

WEEK #3 RACE AND FREEDOM [February 11/14]

**Presentations**

 Historical Context – TBA

 Readings 3; 4; 7

**Readings**

 1. “Cars as Popular Culture Democracy, Racial Difference, and New Technology 1920-1939,” *MPAP:* 227-240.

 2. Kathleen Franz, “African-Americans Take to the Open Road,” *MPAP:* 240 247.

 3. Philip Deloria, “The Racial Politics of the Automobile,” *MPAP:* 247-254.

 4. Philip Deloria, Playing Indian (1998): 1-9.

 5. George Lipsitz, The Possessive Investment in Whiteness: 1-23.

 6. James Loewen, Sundown Towns: A Hidden Dimension of American Racism (2005): 3-23.

 7. Rob Kroes, “Advertising: The Commodification of American Icons of

 Freedom,” *Here, There and Everywhere:* 273-287.

**MONDAY:**

 Presentations: Historical Context + Readings 3; 4

THURSDAY:

 Presentation: reading 7

**WEEK #4 RACE AND RIGHTS** [February 18/21]

**Presentations**

 Historical Context – TBA

 Reading: 7

 Recommended Readings: A and B

**Readings**

 1. “Television Becomes Part of the Family 1955-1965,” *MPAP:* 332-357.

 2. Herman Gray, “Television as Representation: This Historical and Discursive Formation of Television Treatments of Blackness,” *MPAP:* 371 379.

 3. “‘The malicious and untruthful white press’: Lynch narratives and criminalization,” *White Victims, Black Villains: Gender Race and Crime News in U.S. Culture* (2006): 84-104.

 4. “The Consumption of Lynching Images,” *Only Skin Deep: Changing Visions of the American Self:* (2003) 267-273.

##  5. “Criminalizing Black Culture,” *White Victims, Black Villains:* 153-189.

##  6. “Watch Your Signs,” and “Goon Violence”, *You Have No Rights: Stories of America in an Age of Repression* (2007): 64-70; 215-228.

 7. John McMurria, “Global TV Realities: International Markets, Geopolitics, and the Transcultural Contexts of Reality TV,” *Reality TV…* (2009): 179-197.

**Recommended Readings**

 A. Ken Gonzales-Day, Lynching in the West: 1850-1935: 1-19.

##  B. Tricia Rose, “Hidden Politics: Discursive and Institutional Policing of Rap Music,” *Gender, Race Class in Media…* (2011): 396-405.

**MONDAY:**

 Discussion

 Recommended Reading: A

**THURSDAY:**

 Presentations: reading 8 + historical Context

#### **WEEK #5 LEISURE** (CLASS AND CONSUMPTION) [February 25/ 28]

#### **RESEARCH PROJECT #2**

#### **Presentation:**

 Historical Context – on Tourism.

#### **Reading:**

####  1. Jamaica Kincaid – A Small Place

**Recommended:**

A. “Beyond the Casino: Sustainable ­Tourism and Cultural Development on Native American Lands” <http://www.tandfonline.com/doi/abs/10.1080/14616680320001722346>

B. Cheyenne Indian Reservation Tourism

<http://www.travelsd.com/About-SD/Our-History/Plains-Indians/Sioux-Tribes/Cheyenne-River-Sioux-Tribe>

**MONDAY:**

 Presentation: Historical Context

**THURSDAY: CLASS DOES NOT MEET**

 **RESEARCH PROJECT #2:** Participant Observations or Open Interviews. Students conduct participant observations/open interviews. They record their findings in a 2-3 page paper they submit to the instructor next class.

#### **WEEK #6 CLASS AND CONSUMPTION** [March 4/7]

#### **FINAL PROJECT PROPOSAL DUE**

**Presentations:**

 Readings: 3; 4; 5

**Readings:**

 1. Gregory Mantsios, “Class in America: Myths and Realities (2000),” *American Identities: An Introductory Text Book* (2006): 264-269.

 2. Dorothy Alison, “A Question of Class,” *Growing Up Poor: A Literary Anthology* (2001): 76-86.
 3. Sherman Alexie, “Indian Education,” *Growing Up Poor…:* 106-113.
 4. Barbara Ehrenreich, Nickel and Dimed on Not Getting by in America (2001) excerpt.
 5. Schlosser, “The Most Dangerous Job,” *Fast Food Nation: The Dark Side of the American Meal* (2001): 169-190.

 6. Schlosser, “Global realization,” *Fast Food Nation:* 224-252.

 7. “Kids for Sale: Corporate Culture and the Challenge of Public Schooling”: *Gender Race and Class in Media:* 171-174
 8. “Your Trusted Friend,” *Fast Food Nation:* 31-34.

**Recommended:**

 A. Sally Stein, “Passing Likeness: Dorothea Lange’s Migrant Mother” and the Paradox of Iconicity,” *Only Skin Deep…* (2003)

 B. Ralph Ellison, The Invisible Man (1953) – excerpt.

MONDAY: PROJECT PROPOSAL DUE at the beginning of class

 Project Proposal:
 i. Research Approach

ii. Primary Sources

 Presentations: readings 3; 4; 5

THURSDAY: Discussion

#### **WEEK #7 WAR [VIETNAM]** [March 11/14]

##### **Presentations**

 Historical Context- Vietnam in Hollywood Film TBA

 Readings: 5; 7

##### **Readings**

 1. “Selling Patriotism: Picture Essay,” *The Vietnam Wars…:* 88-95.

 2. “Going to War,” *The Vietnam Wars…:* 96-115

 3. John Berger,” Photographs of Agony,” *The Photography Reader:* 288 290.
 4. “A People Divided,” *The Vietnam Wars…:* 116-127.

 5. Chester Pach, “’We Need to Get a Better Story to the American People’: LBJ, the Progress Campaign, and the Vietnam War on Television,” *Selling War in a Media Age…* (2010):170-195.

 6. Film: Heaven and Earth [view with a classmate]

 7. Ruud Janssens, “Duty, Honor, country: Military Academics, Leadership and American Culture,” *Who’s the Boss: Leadership and Democratic Culture in America* (2007): 39-54.

**Recommended Reading** TBA

## **MONDAY:**

##  Discussion

 Presentations: readings 5; 7

 **RESEARCH PROJECT #3** (due next class)

(Re)presenting the Vietnam Wars

How (and why) is conflict expressed and commemorated in popular culture? Focus on Vietnam.

Explore a national, regional, local, private or individual archive/museum/expression (i.e., music, poster, painting, photography…), within the U.S., Vietnam, or other nations that participated in, and commemorate, the war. Work in teams of three and be prepared to present your findings next class. Your analysis should consider the following:

1. What does the representation celebrate or commemorate?
2. What does it overlook? Why?
3. How does it present notions of good and evil?

Helpful Links:

<http://www.amervets.com/warlib6/warlib6v.htm>

<http://www.legacy-project.org/index.php?page=event_detail&eventID=16>

<http://www.wellesley.edu/Polisci/wj/Vietnam/general.html>

<http://www.donutdolly.com/>

**THURSDAY:**

 Discussion

 Presentations: Historical Context (Vietnam in Film) + Team Research

#### **WEEK #8 AMERICAN INDIANS** [“Fact,” Fiction and Film] [March 18/21]

**Presentation**

 Recommended Reading: A

 Historical Context: No Reservations (2002)

**Readings**

 1. Sherman Alexie, The Absolutely True Diary of a Part-Time Indian: (2007).

 2. “Continuing Challenges, Continuing Peoples,” *Major Problems in American Indian History:* 486-497.

**Recommended**

 A. “Case Study: Indigenous Australians,” Race and Ethnicity: 136-161.

 B. Art and Identity

<http://photography.nationalgeographic.com/photography/photos/photo-camp-pine-ridge-2009/>

**MONDAY:**

 Discussion

 Presentation (Historical Context + recommended Reading A).

**THURSDAY:** Discussion

[March 25/28] **SPRING BREAK**

#### **WEEK #9 AMERICAN INDIANS** [continued] [April 4]

#### **MONDAY: NO CLASS** – Pasen.

#### **THURSDAY:** (presentations: Hester & Rebeka + Discussion)

#### **WEEK #10 REVISITING EARLIER THEMES** [April 8/11] (Through Television)

ENGAGING CONTEMPORARY DEBATES (Globalization v. Americanization)

Readings
 1. “Popular Culture and Globalization: Beyond Imperialism,” *MPAP:* 409 440.

 2.“New Media, New Networks, New Content New Methodologies: Popular Culture’s Past Illuminates its Future,” *MPAP:* 441-470.

Presentations:

1. Vietnam War - Star Trek (1960’s)
2. News
3. Race – The Cosby Show (1980’s)
4. Animation/ Political Commentary – South Park (1990’s)
5. Class – Reality Shows i.e., Paris Hilton/ Honey Boo Boo (2000’s)
6. Ethnicity/Religion - Sister Wives/ Breaking Amish (2013)

MONDAY:

Discussion

Presentations: A-C

THURSDAY: EXAM

**WEEK #11** [April 15/18]

 Students meet individually with instructor throughout the week

 **RESEARCH ASSIGNMENT #4** (due Thursday at 11:00)

 Website Critique

 Write a 2-3 page critique of a website germane to your project.

 The critique contains the following:

1. Brief/clear description.
2. Summary of strengths and weaknesses.
3. The site’s utility for teachers.

 Excellent critiques may be submitted for publication.

**MONDAY:** Presentations Continued: D-F

**THURSDAY: CLASS DOES NOT MEET**

 **RESEARCH ASSIGNMENT #4** due at 11:00 (hard copy and electronically).

**WEEK #12 PAPER DRAFT/QUESTIONS and CONCERNS**[April 22/25]

**MONDAY:**

 **DUE AT THE BEGINNING OF CLASS: PAPER DRAFT.**

 Students bring their paper draft to class.

 It must be typed and at least 3 pages.

**THURSDAY:** Review of final paper draft/ roundtable discussion.

## **WEEK #13** [April 29/ May 2] **REVISION WEEK – NO CLASS**

#### **WEEK #14** [May 6]

### **MONDAY:**

### Panels meet to practice presentation and craft homework assignment.

### Each panel submits their homework assignment as a panel to the instructor by 1:00 for review and feedback.

**THURSDAY:** **NO CLASS - ASCENSION**

**WEEK #15 PRESENTATIONS** [May 13/16]

**MONDAY:** TBA

**THURSDAY:** TBA

# **WEEK #16 FINAL PAPER DUE** [May 20/23]

# **MONDAY:** **FINAL PAPER DUE**

# **THURSDAY:** TBA

# **VIII. GENERAL INSTRUCTIONAL OBJECTIVES/STUDENT LEARNING OUTCOMES**

Students who complete this class will have mastered Roosevelt Academy’s Specialist Program Outcomes. They will acquire and demonstrate this mastery through class participation, research projects, exams, written and oral analyses, and individual and team presentations.

After completing the class students will:

1. Have a firm grasp on the ways that popular culture provides insight

Into history and contemporary life.

1. Have the ability to critically analyze the ways that cultural forms, expressions and behaviors, both confirm and contest social norms and values.
2. Have an overview of North American History within a global context, from the 19th century through the present, and a clear sense of the human experiences of historically significant developments and events.
3. Know the differences between primary and secondary sources, and be able to recognize and study a very wide range of primary sources, including novels, television, film, music, monuments and cyberspace, and use scholarly works to understand what they read and hear.
4. Have the analytical skills to critically read scholarly works and engage relevant debates.
5. Have critical self-reflective thinking that integrates knowledge from different fields of historical inquiry, like Native American and Asian American History; and from a variety of disciplinary and socio-cultural perspectives, like Media Studies and Cultural Anthropology.
6. Have a clear understanding of historiography that is evident in the ability to discuss major (and minor) historiographical trends.
7. Be able to locate primary materials in digital and ‘real’ archives, museums; and private and public institutions.
8. Be able to craft and conduct participant observations, surveys and open interviews.
9. Have the research and analytical skills to explore a topic of interest, by delving into primary materials and drawing from secondary works.
10. Recognize that bias shapes all analyses, and is informed by the author’s social context, as well as his or her political and personal agendas.
11. Be able to present critical analyses of secondary works and primary research, in a clear and compelling manner, both orally and in writing.
12. Have expertise in a historically significant topic or theme.
13. Understand the need, and have the ability, to question the familiar and the unfamiliar in the present as well as the past.

**APPENDIX A**

SHORT PRESENTATION OUTLINE - Readings

Name: \_\_\_\_\_\_\_\_\_\_\_\_

1. Author/ Title/ Date of Publication
2. Brief (and clear) Summary
3. Central Argument
4. Strengths and/or Limitations
5. Discussion Questions:

A.

B.

**APPENDIX B**

SHORT PRESENTATION OUTLINE – Historical Context

Name: \_\_\_\_\_\_\_\_\_\_\_\_

1.Summary

(including illustrations i.e., clips from the internet)

1. Relevance to course readings
2. Something that struck you
3. Discussion Question/ Point