

## HIS 3942 History Practicum:

### The United States from Victory to Cold War, 1942-1950

Instructor: Dr. Joseph Spillane

Classroom: Keene-Flint 119

Class Meeting Times: Tuesday 5-6 (11:45-1:40) and Thursday 6 (12:50-1:40)

Office Hours: Thursday 9:00-Noon and by appointment

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Course Grader: Zachary Wilmoth

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#### About this Course

As the “History Practicum” this course is intended to offer you the opportunity to learn in more detail just what it is that historians do, and how they do it. It is useful preparation for a number of things: for being a History major at the University of Florida, for doing your own original research papers and projects, and for being a more educated and thoughtful consumer of the history that others have written. Like every Practicum, the course is focused on a particular topic, in this case the United States from the planning for and experience of victory in World War Two through the start of the Korean War in 1950. The importance of these years is rarely in dispute among historians of modern US history, though there are many differences as to *why* they mattered. In this course we will address a variety of topics, all of which serve as different windows into the dynamic of these years. And if we do not cover a topic of interest, no worries, because you will have the opportunity to prepare your own research prospectus, which can address anything of interest to you (as long as it implicates the United States in this moment).

This is a very hands-on sort of course. Learning how to be a historian means doing history, from the ground up. We will learn about these years, but we will also practice all the elements of sound historical practice and methods. So be prepared to regularly attend class and actively engage in the work.

#### Objectives

Students who successfully complete this course will be able to:

- Distinguish between different types of historical sources, take effective notes on any given source, and evaluate their utility for historical research.
- Use the resources of the UF Libraries to locate relevant historical sources for any given research topic
- Ask effective historical research questions.
- Investigate the historiographical debates surrounding specific research topics.
- Prepare a research prospectus which displays proper understanding of formulating a research question, locating and documenting sources, and adherence to the conventions of writing in history.

- NOTE! Students who complete this course will also finish having learned a great deal about the United States at mid-century, and should be able to write with confidence on many core issues in modern United States history.

## Readings

There are a couple of texts that need to be purchased:

1. Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, 10<sup>th</sup> edition (New York: Bedford/St. Martin's, 2020). NOTE: The current edition of this textbook is the 10<sup>th</sup> edition. That's the one available through the UF bookstore, for example. However, I find that any edition from the 5<sup>th</sup> edition forward is quite suitable for this course. Feel free to purchase an older edition, used copy, if you would like to save yourself some money. BUT—you really must purchase a copy. It is essential for this course.
2. Andrew G. Kirk, *Doom Towns: The People and Landscapes of Atomic Testing* (New York: Oxford University Press, 2017). We will be spending two full weeks with this text, doing several assignments around it, and using it in class, so it is very critical to have your own copy.

The remainder of the readings for the course are available electronically through the University of Florida Library, or online generally, and links to those readings will be available in the syllabus for each week of the course. Please make sure you are engaging with the reading; that is key to what we are doing in the classroom and to your smaller assignments.

There are a great many useful histories and accounts of this era. I have listed just some of them here, in case you are interested in learning more or thinking about potential research proposal ideas:

- Benjamin Alpers, *Dictators, Democracy, and American Public Culture: Envisioning the Totalitarian Enemy, 1920s-1950s* (Chapel Hill: University of North Carolina Press, 2003).
- Carol Anderson, *Eyes Off the Prize: The United Nations and the African American Struggle for Human Rights, 1944-1955* (New York: Cambridge University Press, 2003).
- James L. Baughman, *Same Time, Same Station: Creating American Television, 1948-1961* (Baltimore: Johns Hopkins University Press, 2007).
- John Morton Blum, *V Was for Victory: Politics and Culture during World War II* (New York: Harcourt Brace Jovanovich, 1976).
- Paul Boyer, *By the Bomb's Early Light: American Thought and Culture at the Dawn of the Atomic Age* (New York: Pantheon, 1985).
- Kevin Boyle, *The UAW and the Heyday of American Liberalism, 1945-1968* (Ithaca: Cornell University Press, 1995).
- Frank Costigliola, *Roosevelt's Lost Alliances: How Personal Politics Helped Start the Cold War* (Princeton University Press, 2013).
- Lizabeth Cohen, *A Consumers' Republic: The Politics of Mass Consumption in Postwar America* (New York: Vintage Books, 2002).
- John D'Emilio, *Sexual Politics, Sexual Communities: The Making of a Homosexual Minority in the United States, 1940-1970* (Chicago: University of Chicago Press, 1983).
- Joel Dinerstein, *The Origins of Cool in Postwar America* (Chicago: University of Chicago Press, 2017).

Thomas Doherty, *Projections of War: Hollywood, America, and World War II* (New York: Columbia University Press, 1993).

John Dower, *War Without Mercy: Race and Power in the Pacific War* (New York: Pantheon, 1986).

David Ekbladh, *The Great American Mission: Modernization and the Construction of an American World Order* (Princeton: Princeton University Press, 2010).

Jeffrey Engel, ed., *The Four Freedoms: Franklin D. Roosevelt and the Evolution of an American Idea* (New York: Oxford University Press, 2016).

Lewis A. Erenberg and Susan Hirsch, eds. *The War in American Culture: Society and Consciousness during World War II* (Chicago: University of Chicago Press, 1996).

Ruth Feldstein, *Motherhood in Black and White: Race and Sex in American Liberalism, 1930-1965* (Ithaca: Cornell University Press, 2000).

Richard Fox and T.J. Jackson Lears, *The Culture of Consumption: Critical Essays in American History, 1880-1980* (New York: Pantheon, 1983).

John Lewis Gaddis, *The Long Peace: Inquiries into the History of the Cold War* (New York: Oxford University Press, 1987)

John Lewis Gaddis, *We Now Know : Rethinking Cold War History* (Oxford: Oxford University Press, 1997)

Ronald Alan Goldberg, *America in the Forties* (Syracuse: Syracuse University Press, 2012).

William S. Graebner, *The Age of Doubt: American Thought and Culture in the 1940s* (New York: Twayne, 1991).

Kelly Lytle Hernandez, *Migra!: A History of the U.S. Border Patrol*. 1st ed. (Berkeley: University of California Press, 2010).

Daniel Horowitz, *Betty Friedan and the Making of the Feminine Mystique: The American Left, the Cold War, and Modern Feminism* (Amherst: University of Massachusetts Press, 1998).

Michael Hunt, *Ideology and U.S. Foreign Policy* (New Haven: Yale University Press, 1987).

Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (London: Oxford University Press, 1985).

T. Christopher Jespersion, *American Images of China, 1931-1949* (Stanford: Stanford University Press, 1996).

Neil Jumonville, *Critical Crossings: The New York Intellectuals in Postwar America* (Berkeley: University of California Press, 1991).

Christina Klein, *Cold War Orientalism: Asia in the Middlebrow Imagination, 1945-1961* (Berkeley: University of California Press, 2003).

Walter LaFeber, *America, Russia and the Cold War* (New York: McGraw-Hill, 2008).

Melvyn Leffler, *For the Soul of Mankind: The United States, the Soviet Union, and the Cold War* (New York: Hill and Wang, 2008).

Melvyn P. Leffler and David S. Painter, *Origins of the Cold War: A International History* (London: Routledge, 2005).

Lisa Levenstein, *A Movement Without Marches: African American Women and the Politics of Poverty in Postwar Philadelphia* (University of North Carolina Press, 2009).

Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era*, rev. Edition (New York: Basic Books, 2008).

Louis Menand, *The Free World: Art and Thought in the Cold War* (New York: Farrar, Straus and Giroux, 2021).

Joanne Meyerowitz, *Not June Cleaver: Women and Gender in Postwar America, 1945-1960* (Philadelphia: Temple University Press, 1994).

Jennifer Mittelstadt, *From Welfare to Workfare: The Unintended Consequences of Liberal Reform, 1945-1965* (The University of North Carolina Press, 2005).

Becky Nicolaides, *My Blue Heaven: Life and Politics in the Working-Class Suburbs of Los Angeles, 1920-1965* (Chicago: University of Chicago Press, 2002).

David Oshinsky, *A Conspiracy So Immense: The World of Joe McCarthy* (New York: Free Press, 1993).

Christopher D. O'Sullivan, *FDR and the End of Empire: The Origins of American Power in the Middle East* (New York: Palgrave MacMillan, 2012).

James T. Patterson, *Grand Expectations: The United States, 1945-1964* (New York: Oxford University Press, 1997).

Richard H. Pells, *Not Like Us: How Europeans Have Loved, Hated, and Transformed American Culture Since World War II* (New York: Basic Books, 1997).

Ann Elizabeth Pfau, *Miss Yourlovin: GIs, Gender, and Domesticity during World War II* (New York: Columbia University Press, 2008).

Kim Phillips-Fein, *Invisible Hands: The Businessmen's Crusade Against the New Deal* (New York: W.W. Norton & Company, 2010).

Richard Gid Powers, *Not Without Honor: The History of American Anticommunism* (New Haven: Yale University Press, 1998).

David Reid, *The Brazen Age: New York City and the American Empire, Politics, Art, and Bohemia* (New York: Pantheon Books, 2016).

Ellen Schrecker, *Many Are the Crimes: McCarthyism in America* (New York: Little Brown, and Company, 1998).

James T. Sparrow, *Warfare State: World War II Americans and the Age of Big Government* (New York: Oxford University Press, 2011).

Penny Von Eschen, *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War* (Cambridge, MA: Harvard University Press, 2004).

Reinhold Wagnleitner, *Coca-Colonization and the Cold War: The Cultural Mission of the United States in Austria after the Second World War* (The University of North Carolina Press, 1994).

Irwin M. Wall, *The United States and the Making of Postwar France, 1945-1954* (New York: Cambridge University Press, 1991).

Wendy Wall, *Inventing the 'American Way': The Politics of Consensus from the New Deal to the Civil Rights Movement* (New York: Oxford University Press, 2008).

Odd Arne Westad, *The Global Cold War: Third World Interventions and the Making of Our Times* (London: Cambridge University Press, 2005).

Stephen Whitfield, *The Culture of the Cold War* (Baltimore: Johns Hopkins University Press, 1991).

Samuel Zipp, *Manhattan Projects: The Rise and Fall of Urban Renewal in Cold War New York* (London: Oxford University Press, 2010).

## Assignments

The course assignments are organized in the following way:

In-class assignments: 40 points (4 assignments @ 10 points each)

Individual Canvas assignments: 40 points (4 assignments @ 10 points each)

Practice Annotations: 20 points (2 assignments @ 10 points each)

Scavenger Hunt assignment: 50 points

Class Participation: 50 points

Final Research Proposal: 100 points

TOTAL POINTS: 300

## Grading Scale

94-100%—A

90-93—A-minus

87-89—B-plus

84-86—B

80-83—B-minus

77-79—C-plus

74-76—C

70-73—C-minus

67-69—D-plus

64-66—D

60-63—D-minus

59 or below—E

## Late Work and Make Up Work

No make-up assignments will be given except in cases of an excused absence as defined by UF's attendance policy – (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) or a documented emergency. Notification of an excused absence should be made **BEFORE** to the assignment's deadline and not days later. For an emergency, instructor notification should be made within 72 hours post-emergency event and not weeks later. Students should be prepared to document the reasons for the absence. Students whose absences are not excused will not normally be allowed to make up assignments.

## Academic Integrity

Academic dishonesty is strictly prohibited. *Dishonesty includes cheating and plagiarism.* Cheating encompasses acts such as, but not limited to, collaborating with other students on the class assignments when not directed or collaborating with others or unauthorized materials during an exam.

Plagiarism involves acts such as, but not limited to, failing to cite sources properly in written work, using phrases taken from original sources without proper quotations and citations, submitting all or part of papers that have been submitted to another class either in the past or during this current semester, and attempting to pass off someone else's ideas as your own.

Plagiarism can occur in the absence of intent; it is your responsibility to make sure that you do not copy words or ideas from anyone, or generated by anybody (or anything) besides yourself, either purposefully or inadvertently. Cheating or plagiarism will result in penalties. It might be a zero on the assignment, an E in the class, or other disciplinary action. I may also elect to report academic dishonesty to the Dean of Students Office.

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult me.

### **Extra Credit**

This is a commonly asked question, so please know that I will under no circumstances provide a student with an individualized extra-credit assignment. I also do not use “incompletes” except in the event of genuine problems (usually occurring after the withdrawal deadline) that are valid excuses for being unable to finish coursework on time. Your grade in the class is based on your performance on the assignments and final paper. Please do not come to me at the end of the semester asking for “extra” points. It is your responsibility to check Canvas regularly and to always know your current grade.

### **Disability Access**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students are required to meet with the instructor to discuss the appropriate accommodations required for the class. Just simply emailing the instructor your accommodation letter with no further discussion will not suffice. Students with disabilities should follow this procedure as early as possible in the semester. Additionally, if you were to experience an event during the semester that may require class accommodations, please reach out to the Disability Resource Center as soon as possible and provide me the documentation immediately following your visit, so that you are not delayed in receiving class accommodations.

### **Course Evaluation**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their

Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/> . Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/> .

## COURSE SCHEDULE

Note that more information for each week, including details on assignments and due dates, can be found on the course's Canvas page.

### **Week One (Thursday, August 22)—Course Introduction and Overview**

Just a single class meeting this week, so we will use it to review the syllabus and course requirements.

### **Week Two (Tuesday, August 27 and Thursday, August 29)—Some Questions. 1) What is History, and Why Study It? 2) What Makes a Historical Era?**

What is history? What does it mean to “do” history? And what does one get from the study of history. This week, we will discuss some introductory readings on these questions. In addition, a course organized around a single moment in time necessarily begins with the question: *why*? What exactly is there about any “era” that makes it worthy as an organizing framework for historical inquiry? What are the strengths and limitations of thinking about this moment in time?

Required Readings:

Mary Lynn Rampolla, *A Pocket Guide to Writing in History* (hereafter cited as Rampolla, *Pocket Guide*), Introduction: Why Study History?

Peter Stearns, “Why Study History? Revisited” *Perspectives on History* (September 2020); <https://www.historians.org/research-and-publications/perspectives-on-history/september-2020/why-study-history-revisited>

Lillian Guerra, “Why I Am A Historian: A Response to Mary Beth Norton,” *Perspectives on History* (September 2018); <https://www.historians.org/research-and-publications/perspectives-on-history/september-2018/why-i-am-a-historian-a-response-to-mary-beth-norton>

Christine C. Kleinegger, “Moody Decade: The 1940s Revisited,” *American Quarterly* 44 (March 1992): 129-135.

Louis Menand, “Notes on Cold War Historiography”, *Global Storytelling: Journal of Digital and Moving Images* 2 (2023). doi: <https://doi.org/10.3998/gs.3427>

### **Week Three (Tuesday September 3 and Thursday September 5)—One World: Wendell Willkie’s Journey and the Quest for Liberal Internationalism**

This week, we will use the remarkable world tour of Wendell Willkie to illuminate one strand of American planning for the postwar world—the quest for liberal internationalism. We will read Samuel Zipp’s useful summary of Willkie’s trip and the conflicted (sometimes contradictory) state of American thinking, and then look for it ourselves in newspaper coverage of the journey.



Required Readings:

Samuel Zipp, "Dilemmas of World-Wide Thinking: Popular Geographies and the Problem of Empire in Wendell Willkie's Search for One World," *Modern American History* 1 (2018): 295-319.

Franklin D. Roosevelt, "State of the Union Message to Congress," January 11, 1944.

Harry S. Truman, "Remarks Upon Receiving an Honorary Degree from the University of Kansas City, June 28, 1945" <https://www.trumanlibrary.gov/library/public-papers/68/remarks-upon-receiving-honorary-degree-university-kansas-city>

Patrick Rael, How to Read a Primary Source, <https://courses.bowdoin.edu/writing-guides/>

Rampolla, *Pocket Guide*, "Working with Sources"

**Classroom Assignment 1 of 4. Newspaper coverage of Willkie's Journey.**

**Week Four (Tuesday September 10 and Thursday September 12) AND Week Five (Tuesday September 17 and Thursday September 19)—Doom Towns**

These two weeks, we will be working with Andrew G. Kirk's graphic history, *Doom Towns: The People and Landscapes of Atomic Testing*. The exception will be Tuesday, September 17, during which we will be doing our Library West and Special Collections visits.

**Classroom Assignment 2 of 4. Images as Evidence.**

**Individual Assignment 1 of 4. On oral history.**

Required Readings: Andrew G. Kirk, *Doom Towns: The People and Landscapes of Atomic Testing* (New York: Oxford University Press, 2017); PLEASE READ Part I, Chapters 1-6 and 9 and Part III. We will also examine various documents in Part II as well, but I'll review these in class.

**Week Six (Tuesday September 24 and Thursday September 26)—Demobilization/Social History**

This week we shall explore the process of "demobilization"—that process of moving the United States from a war setting to peace, a complicated process that involved the reconversion of economic and industrial activity, the movement of millions of people into and out of the places and jobs they had occupied, and a broad-based collective and individual effort to imagine and then act out what "postwar" life would mean. While this story has been written many times, it is perhaps best told through the lens of social history. This week, we will examine demobilization AND social history.

Required Readings: Laura McEnaney, "Nightmares on Elm Street: Demobilizing in Chicago, 1945-1953" *Journal of American History* 92 (2006): 1265-1291. [http://archive.oah.org/special-issues/teaching/2006\\_03/article.html](http://archive.oah.org/special-issues/teaching/2006_03/article.html)

### **Individual Canvas Assignment 2 of 4. The Urban Geography of Demobilization.**

Rampolla, *Pocket Guide*, "Reading and Writing in History"

NOTE: You may also wish to review Zachary M. Schrag, *The Princeton Guide to Historical Research*, Chapter Ten "Interpreting Sources" (available as an e-book from the UF Library; you can connect through the Course Reserves link on the course Canvas page).

### **Week Seven (Tuesday October 1 and Thursday October 3)— The African American Freedom Struggle (Scavenger Hunt Week)**

As both soldiers and civilians, African Americans were critical to the United States' mobilization for war. That mobilization disrupted American racial dynamics, creating new impetus for asserting rights through the well-publicized "Double V" campaign that stressed victory over fascism abroad and victory over white supremacy at home. At the same time, rising expectations fueled by war led to significant backlash as well. This week, we'll briefly explore the ways in which historians think about the campaigns for rights and use the African American experience to illustrate. Most of the week will be dedicated to the scavenger hunt.

There are no assigned readings for this week.

#### **THE SCAVENGER HUNT**

The scavenger hunt is a group project, worth 50 points toward the course total of 300 points.

The hunt will start on Tuesday, following lecture. Your group will be given an initial mystery question. Once you have correctly answered the mystery question, your group will be given in class the specific scavenger hunt rules.

You will have the class period on Thursday to complete the scavenger hunt. You must turn in your final report by the end of the day on Friday.

### **Week Eight (Tuesday October 8 and Thursday October 10)—Postwar Through Film: The Noir Years**

Historians use popular films to provide some perspective on the past, to capture something of public attitudes and views in a particular moment in time. For historians of the postwar period, the emergence of what came to be known as *film noir* is among the most salient developments. This week, we'll discuss

noir as a genre, and what it might—or might not—say about the United States’ emergence from global war.

There are no assigned readings for this week, only films.

### **Classroom Assignment 3 of 4.**

#### **WEEK Nine (Tuesday, October 15/Thursday, October 17): Seeing the Present and Imagining the Built Future: Views of Manhattan**

We will also be practicing annotated bibliographies this week (Thursday) using this chapter from Samuel Zipp’s *Manhattan Projects* as an example, so make sure you have read it for Thursday!

Reading: Samuel Zipp, “Clearing the Slum Called War,” in *Manhattan Projects: The Rise and Fall of Urban Renewal in Cold War New York* (Chapter One, pages 33-69).

#### **Practice Annotated Bibliography, 1 of 2—Zipp, *Manhattan Projects***

#### **WEEK Ten (Tuesday, October 22/Thursday, October 24): The History of Technology—The Long-Playing Record**

This week, we will undertake a brief introduction to the history of technology. As a field of historical inquiry, it has a noticeably hard time (as we shall see) fitting into a narrow periodization approach to history with “beginnings” and “endings”; to practice our skills as historians of technology, we will consider some examples from the world of popular media. Taking the case of radio as an example, we will then consider the emergence of the long-playing record.

Readings:

Michael Schmidt, “The Louis Armstrong Story, Reissues, and the LP Record: Anchors of Significance,” *Journal of Social History* 52 (2018): 304-331.

<https://academic.oup.com/jsh/article-abstract/52/2/304/5107851>

Amanda Jenkins, “Inside the Archival Box: The First Long-Playing Disc,” *Library of Congress Blogs*, <https://blogs.loc.gov/now-see-hear/2019/04/inside-the-archival-box-the-first-long-playing-disc/>

This week, we will practice annotating bibliographies again, this time with the Schmidt article.

#### **Practice Annotated Bibliography 2 of 2—Schmidt on the LP Record.**

**Week Eleven (Tuesday, October 29/Thursday, October 31): Historiographical Conversations, Part One: Gender and Postwar Consumer Society**

**Classroom Assignment 4 of 4.**

Readings:

Joanne Meyerowitz, "Beyond the Feminine Mystique: A Reassessment of Postwar Mass Culture, 1946-1958," *Journal of American History* 79 (1993): 1455-1482. <https://www-jstor-org.lp.hscl.ufl.edu/stable/pdf/2080212>

Elizabeth R. Escobedo, "The Pachuca Panic: Sexual and Cultural Battlegrounds in World War II Los Angeles," *Western Historical Quarterly* 38 (2007): 133-156. <https://www.jstor.org/stable/25443504?mag=pachuca-rebels-in-1940s-los-angeles&seq=8>

**Week Twelve (Tuesday, November 5/Thursday, November 7): Historiographical Conversations, Part Two (Anti-Communism and the Red Scare)**

This week, in our continuing discussion of how historians frame major questions, we will consider one of the major; the Red Scare in Hollywood, 1948;

Readings:

Marc J. Selverstone, "A Literature So Immense: The Historiography of Anticommunism," *OAH Magazine of History* (October 2010): 7-11.

Manfred Berg, "Black Civil Rights and Liberal Anticommunism: The NAACP in the Early Cold War," *Journal of American History* 94 (2007): 75-96.

Rampolla, *Pocket Guide*, "Following Conventions of Writing in History"

**Individual Canvas Assignment 3 of 4.**

**Week Thirteen (Tuesday November 12 and Thursday November 14) AND Week Fourteen (Tuesday November 19 and Thursday November 21)—Historiographical Conversations, Part Three: The Origins of the Cold War**

Readings: TBD

NOTE: For some good advice on research design, you can start with Rampolla, *Pocket Guide*, "Writing a Research Paper" and then you may ALSO wish to read Zachary M. Schrag, *The Princeton Guide to Historical Research*, Chapter Four "Research Design" (available from the UF libraries as an e-book, and locatable in the "Course Reserves" section of the course Canvas page). Schrag offers helpful guidance

on defining the basic scope of your project, structure, periodization, geographic focus and historiographical considerations...all of which will come into play as you think about a research proposal.

Readings:

Rampolla, *Pocket Guide*, "Plagiarism: What It Is and How to Avoid It"

**Individual Canvas Assignment 4 of 4.**

**Week Fifteen (Tuesday December 3): Course Assessment and Final Project Q&A Session**

**Final Research Prospectus Due: DECEMBER 12, no later than 9:30 AM.**