



**SOCU/SSCU/HISU 397
Course Syllabus**

Fall 1/ 2009/ Hanford Center

HISU / SOCU / SSCU 397

Social Movements in the Sixties

3 credits

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CUC COURSE CUSTODIAN

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CATALOG COURSE DESCRIPTION

(Same as HISU/SSCU 397) Through film, literature, and oral history, we will take a fresh look at this controversial time in American history. Beyond protests, civil rights, Vietnam, sex, drugs, and rock'n'roll, there is the sociological question of how and when social movements arise, and how individuals within them rise to leadership roles. Social movements are a response to economic and demographic changes and they, in turn, make societal and cultural changes (or perhaps solidify them). Many of the characteristics of modern society that we take for granted -- for example, voting rights for women or organized labor -- have their origins in the struggles of organized social movements. Sociological theory and methods such as oral history provide a means to examine these issues.

PREREQUISITES: None

RESTRICTIONS: None

ESSENTIAL EQUIPMENT AND FACILITIES: None

COURSE LEARNING OBJECTIVES

By the end of the course the student should be able to . . .

- Compare and contrast various theories of social movements and social change;
- Outline the major historical events of the sixties;
- Analyze existing archives of oral histories (online or in libraries) and conduct an oral history interview;
- Analyze oral histories and personal narratives from different social movements;
- Identify types and examples of social change leadership from the sixties;
- Differentiate among folk music, fifties rock and roll, and psychedelic/acid rock;
- Research and prepare an analytic paper in depth about one of the social movements of the sixties.

MAJOR STUDY UNITS

"The sixties was all about passion for causes. In the nineties such an idea is laughable. We no longer care about causes, or plights against "the system". And I think that's what the story was supposed to be about. Finding your own place within the momentum of the sixties. But the nineties had no momentum, and so watching this trumped up piece of nostalgia just made me annoyed, in the same way my parents and the rest of the baby boomers annoy me. They had something, they had ideals, how dare they bitch about how misguided it all was. It's more than anyone since will get." (www.personal.usyd.edu.au/~anna/reviews/girlinterrupted.shtml)

1. The 1950's set the stage
2. The Civil Rights movement
3. The Anti War movement
4. The Counter Culture movement
5. The Women's Rights movement
6. The Revolution in Music: From Elvis and Folk music to Acid Rock
7. The Sexual Revolution
8. The Psychedelic movement: experience/ experimentation in drugs, art, cults, communes, and religion
9. Leadership and Types of Leaders (charismatic, cult, legal/rational, expressive/instrumental)
10. Theories of Social Movements and Social Change
11. The Art and Method of Oral History

INSTRUCTIONAL STRATEGIES

Per the schedule at the end of this syllabus, students will write a 2-3 page précis, most weeks, evaluating the assigned reading for that week. The précis, which should focus on the reading in the primary text ("Takin' it to the Streets") may be augmented by additional reading in the supplemental text or other reading, is due at the beginning of each class. Each class session will begin with a group discussion covering the material in the assigned reading, for that week. Participation will be determined, in part, by your contribution to these discussions. In addition, there will be two larger research papers due, as specified in the schedule. These papers will be 6-8 pages, in length, and will be in response to specific prompts, as provided by the instructor. The seven précis and the two papers will conform, entirely, to the writing standards of the University.

REQUIRED TEXTS:

Bloom, A. & Brienes, W. eds. (1995). *Takin' it to the streets: A sixties reader*, 2nd ed. Oxford: Oxford University Press.

Freeman, J. & Johnson, V. eds. (1999). *Waves of protest: Social movements since the sixties*. Lanham.

Chapman On-Line Bookstore: WWW.mbsdirect.net/chapman

STUDENT PERFORMANCE REQUIREMENTS

Students are required to attend all course meetings, read all assigned material, participate in all activities, and deliver all written assignments on or before the posted due dates. Consult the schedule at the end of this syllabus for all due dates and

METHODS OF EVALUATION FOR DETERMINING GRADES

Grades for this course will be assigned based on cumulative point values, based on the following:

Each Précis is worth 50 points, for a total of 300 points.

Each research paper is worth 150 points, for a total of 300 points

Participation is worth up to a total of 200 points

Total point total for the quarter is 800 points

ATTENDANCE AND OTHER CLASS POLICIES

Attendance for this class, just as with any class is mandatory. Learning is a collaborative experience and each person's input, in the form of knowledge, experience, and understanding related to the course is crucial to the success of this class. Therefore, you will be required to attend every class session and participate in small and large group discussions, lectures, and other activities, as assigned.

The university recommends as a minimal policy that students who are absent 20% of the course should be failed. That policy will be followed in this class.

CHAPMAN UNIVERSITY COLLEGE ACADEMIC WRITING POLICIES

Specific writing standards differ from discipline to discipline, and learning to write persuasively in any genre is a complex process, both individual and social, that takes place over time with continued practice and guidance. Nonetheless, Chapman University has identified some common assumptions and practices that apply to most academic writing done at the university level. These generally understood elements are articulated here to help students see how they can best express their ideas effectively, regardless of their discipline or any particular writing assignment.

Venues for writing include the widespread use of e-mail, electronic chat spaces and interactive blackboards. Chapman University is committed to guaranteeing that students can expect all electronic communication to meet Federal and State regulations concerning harassment or other “hate” speech. Individual integrity and social decency require common courtesies and a mutual understanding that writing--in all its educational configurations--is an attempt to share information, knowledge, opinions and insights in fruitful ways.

Academic writing (as commonly understood in the university) always aims at correct Standard English grammar, punctuation, and spelling.

The following details are meant to give students accurate, useful, and practical assistance for writing across the curriculum of Chapman University College.

Students can assume that successful collegiate writing will generally:

- Delineate the relationships among writer, purpose and audience by means of a clear focus (thesis statements, hypotheses or instructor-posed questions are examples of such focusing methods, but are by no means the only ones) and a topic that’s managed and developed appropriately for the specific task.
- Display a familiarity with and understanding of the particular discourse styles of the discipline and/or particular assignment.
- Demonstrate the analytical skills of the writer rather than just repeating what others have said by summarizing or paraphrasing
- Substantiate abstractions, judgments, and assertions with evidence specifically applicable for the occasion whether illustrations, quotations, or relevant data.
- Draw upon contextualized research whenever necessary, properly acknowledging the explicit work or intellectual property of others.
- Require more than one carefully proofread and documented draft, typed or computer printed unless otherwise specified.

**CHAPMAN UNIVERSITY COLLEGE
ACADEMIC WRITING GUIDE (Rev. '06)**

Student's Name _____ Instructor _____

Paper Assignment _____ Course Title _____

(Instructor: Read the entire paper through then reflect on its merits employing the following criteria. Our goal is to provide guidance to the student progressively in order to improve the quality of his or her writing.)

Criteria	Comments	N S W	D e v	W D
The writer demonstrates an understanding of the assignment by using a style, form and language that is appropriate for its intended audience.				
The writer has chosen a topic in accord with the assignment and limited it sufficiently to explore in depth in the space allotted.				
The paper focuses its presentation by means of a clear statement of purpose (thesis statement, hypothesis or instructor posed question.)				
The paragraphs are logically and organically arranged as sub-topics or sections of the paper's main thesis statement, hypothesis or instructor posed question.				
The writer substantiates abstractions, judgments and assertions with specific illustrations, facts and evidence appropriate to the assignment and/or discipline.				
The writer has added to on-going discussions of the topic with his or her own critical analysis, rather than simply repeating what others have said through quotation-stacking, paraphrasing or summaries.				
The writer draws upon research whenever necessary to support critical analysis or assertions made and properly acknowledges the work of others by utilizing a standard documentation format acceptable for the course.				
The paper conforms to the minimal essentials of Standard American English grammar, word choice, spelling and punctuation.				

N S W = Needs Significant Work,

D = Developing

WD = Well Developed

Overall Rating

<p>The writer meets the needs of the particular audience and succeeds in his or her intended purpose--honestly engaging the subject and establishing her or his authority by offering a persuasive and factually supportable analysis.</p>	<p style="text-align: center;">Needs Significant Work Developing Well Developed</p> <p style="text-align: center;"> _____ →</p>
<p>Comments:</p>	

If this version of the paper is to receive a grade, the grade is _____. Instructor _____ Date _____

DOCUMENTATION POLICIES

Any material not original to the student must be cited in a recognized documentation format (APA, ASA, MLA or Chicago-style) appropriate to the particular academic discipline. For quick reference to documentation standards for various fields you may refer to: www.chapman.edu/library/reference/styles.

Deliberate use of information or material from outside sources without proper citation is considered plagiarism and can be grounds for disciplinary action. See the explanation of Academic Integrity below.

ACADEMIC INTEGRITY

As a learning community of scholars, Chapman University emphasizes the ethical responsibility of all its members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will not be tolerated. "Violations of academic integrity include, but are not limited to, cheating, plagiarism, or misrepresentation of information in oral or written form. Such violations will be dealt with severely by the instructor, the dean/center director, and the standards committee. Plagiarism means presenting someone else's idea or writing as if it were your own. If you use someone else's idea or writing, be sure the source is clearly documented." Other guidelines for acceptable student behavior are specified in the Chapman University College Catalog.

AMERICANS WITH DISABILITIES ACT STATEMENT

Any personal learning accommodations that may be needed by a student covered by the "Americans with Disabilities Act" must be made known to the instructor as soon as possible. **This is the student's responsibility.** Information about services, academic modifications and documentation requirements can be obtained from the director of the Center for Academic Success at the Orange Campus at 714-997-6828 or from the director of a Chapman regional campus.

QUICK ACCESS TO THE ON-LINE CHAPMAN LIBRARY RESOURCES

<http://www.chapman.edu/library/>

SELECTED BIBLIOGRAPHY

- Bantjes, R. (2007). *Social movements in a global context*, CSPI.
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- Blumer, H. (1939). "Collective Behavior" in *An Outline of the Principles of Sociology*. New York: Barnes and Noble, 1939, pp. 219-80.
- Boggs, C. (1986). *Social movements and political power: Emerging forms of radicalism in the West*. Philadelphia: Temple University Press.
- Chafetz, J. & Dworkin, A. (1986). *Female revolt: Women's movements in world and historical perspective*. Totowa, N.J.: Rowman and Allanheld.
- Daniels, R. V. (1989). *Year of the heroic guerrilla: World revolution and counter-revolution in 1968*. New York: Basic Books Inc.
- Davis, G. F., McAdam, D. W., Scott, W. R. & Zald, M. N. (2005) *Social movements and organization theory*. Cambridge University Press.
- DeBenedett, C. (1990). *An American ordeal: The antiwar movement of the Vietnam era*. Syracuse Univ. Press.
- Eckstein, S. (2001). *Power and popular protest: Latin American social movements*. Berkeley: University of California Press.
- Epstein, B. (1991). *Political protest and cultural revolution*. Berkeley: University of California Press.
- Evans, S. M. & Boyte, H. C. (1986). *Free spaces: The sources of democratic change in America*. New York: Harper and Row.
- Farber, David. *Chicago '68*, University of Chicago Press, 1988.
- Fisher, R. & Kling, J. (1993). *Mobilizing the community: Local politics in the era of the global city*. Newbury Park, CA: Sage Publications.
- Freeman, J. (1975). *The politics of women's liberation*. New York: Longman.
- Friedman, T. (1995). "The Bomb and the Boomerang," *New York Times*. August 27th, Section 4.
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- Rude, G. (1980). *Ideology and Popular Protest*. New York: Pantheon Books.
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- West, G. & Blumberg, R. L. eds. (1990). *Women and social protest*. New York: Oxford University Press.

Supplementary Materials:

Fiction, biographies and oral histories:

- Adler, B. (1971). *The Black soldier: From the American revolution to Vietnam*. Morrow.
- Archer, J. (1986). *The incredible sixties: The story years that changed America*, Harcourt Brace.
- Armstrong, N. (1970). *First on the moon. A voyage with Neil Armstrong, Michael Collins, Edwin E. Aldrin, Jr.* Little, Brown.
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- Berton, Pierre. (1967). *Voices from the sixties; twenty-two views of a revolutionary decade*. Garden City, NY: Doubleday.
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Kaiser, Charles. (1988). *1968 in America*. New York: Grove Press.

Kagan, Paul. (1975). *New world utopias: A photographic history of the search for community*. Penguin.

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Kleinfelder, R. L. (1993). *When we were young: a baby-boomer yearbook*. Prentice Hall.

Law, L. (photographer). (1987). *Flashing on the sixties*. Chronicle Books.

Leary, Timothy

Lichterman, Paul. *The Search for Political Community*

Liston, Robert A. *Violence in America: a search for perspective*. Messner, 1973.

Lynd, A. (1968). *We won't go; personal accounts of war objectors*. Beacon Press.

Makower, J. (1989). *Woodstock: the oral history*. Garden City, NY: Doubleday.

McGovern, G. S. (1968). *A time of war, a time of peace*. New York: Random House.

Mailer, N. (1969). *Miami and siege of Chicago*. Signet.

Moody, A. (1968). *Coming of age in Mississippi*. Dial Press.

Oberdorfer, D. (1971). *Tet: the story of a battle and its historic aftermath*. Garden City, NY: Doubleday.

O'Brien, T. (1990). *The things they carried: a work of fiction..* Houghton Mifflin.

Pollock, Bruce. *When Rock was Young: a nostalgic review of the Top 40 era*. Holt, Rinehart, 1981.

Sanders, E. (1997). *1968: a history in verse..* Santa Rosa: Black Sparrow Press.

Schanche, D. A. (1970). *The Panther paradox: A liberal's dilemma*. McKay.

Steinem, Gloria. (1983). *Outrageous acts and everyday rebellions*. New American Library.

Webb, S. & Nelson, R. W. (1980). *Selma, Lord, Selma, girlhood memories of the civil-rights days as told to Frank Silora*, University of Alabama Press.

White, T. H. (1969). *The making of the president, 1968*. Atheneum.

Willenson, K. (1987). *The bad war: an oral history of the Vietnam War*. New American Library.

Wright, Don. (1971). *Wright on! a collection of political cartoons*. Simon and Schuster.

X, Malcolm. (1965). *The Autobiography of Malcolm X*. Grove Press.

Zindel, P. (1971). *The Effect of Gamma Rays on Man-in-the-Moon Marigolds: a drama in two acts*. Harper & Row.

Records:

The Beatles. Sgt. Pepper's Lonely Hearts Club Band. (1967)

Bob Dylan. John Wesley Harding (1968)

Big Brother and the Holding Company. Cheap Thrills. (1968)

Cream. Wheels of Fire. (1969)

Jimi Hendrix. Voodoo Child. (1969)

Led Zeppelin. Led Zeppelin II. (1969)

Et.al.

Movies from and about the Sixties:

2001: A Space Odyssey

Alice's Restaurant

Blow-up

Bob and Ted and Carol and Alice

Bonnie And Clyde

Dr. Strangelove or: How I Learned To Stop Worrying And Love The Bomb

Easy Rider

Eyes on the Prize (PBS television series)

Hair

I am Curious, Yellow

James Bond early film series

Joe

Midnight Cowboy

One Flew Over the Cuckoo's Nest

The Deer Hunter

The Wild Bunch

The Graduate

CLASS BY CLASS ASSIGNMENT SCHEDULE:

Tuesday August 17 - 1950s as an introduction to the 1960s & Civil Rights to 1965

Tuesday August 23 - The Student Movement and the beginning of the New Left

READ: *Takin' it to the Streets*: Introduction, Chapter 1 and 2

READ: *Waves of Protest*: On the Origins of Social Movements by Jo Freeman.

READ: *Waves of Protest*: Sacrifice for the Cause by Eric L. Hirsch

DUE: Precis 1

Tuesday September 1 - Black Nationalism and Ethnic Consciousness

READ: *Takin' it to the Streets*: Chapter 3

READ: *Waves of Protest*: The Student Nonviolent Coordinating Committee: by Emily Stoper

DUE: Precis 2

Tuesday September 8 - Vietnam and The Antiwar Movement

READ: *Takin' it to the Streets*: Chapter 4

READ: *Waves of Protest*: Civil Disobedience and Protest Cycles by David S. Meyer

DUE: Precis 3

Tuesday September 15 - The Counterculture

READ: *Takin' it to the Streets*: Chapter 5

READ: TBD

DUE: Oral History Interview (recording and transcript)

Tuesday September 22 - The New Conservatism

READ: *Takin' it to the Streets*: Chapter 6

READ: *Waves of Protest*: The Spirit Willing: Collective Identity... by John C. Green

DUE: Precis 4

Tuesday September 29 - 1968...

READ: *Takin' it to the Streets*: Chapter 7

READ: TBD

DUE: Precis 5

Tuesday October 6 - The Women's Liberation Movement

READ: *Takin' it to the Streets*: Chapter 8

READ: *Waves of Protest*: Collective Identity in Social Movement Communities by Taylor and Whittier

DUE: Precis 6

Tuesday October 13 - Endings and Beginnings

READ: *Takin' it to the Streets*: Chapter 9

READ: *Waves of Protest*: The Decline of the Civil Rights Movement by Doug McAdam

DUE: Research Paper

Grading Scale and Assignments.

Précis

You will be required to write six short papers called Précis. Each précis will summarize and synthesize the readings assigned for that week from the main text and the supplemental reader. These papers should be 1-2 pages, in length, and should go beyond a simple retelling of the article(s). Analysis and critical thinking are at the heart of these papers. Although you will be required to write all six of these papers, the five highest grades will be used to calculate your grade. If you elect to not write a paper, the total possible points for that paper will be subtracted from your overall grade. Therefore, if you only write 5 of the six précis you will have 20 points subtracted from the total number of points that you earn on the other five papers – or, in other words, the highest possible score you could receive for this part of the grade would be 80 points, not 100. You **MUST** write all six précis.

Research Paper

In addition to the six précis, you will write one research paper. This paper will be a minimum of 5-6 pages, in length, and a maximum of 10 pages. You will be required to cite all your sources. This paper is worth 100 points, for a total of 200 points. You will be given the specific assignments for these two papers by the third week of class.

Oral History Interview

You will record and transcribe an interview with someone who is, at least, 55 years old. Essentially, you will ask this person to tell you the story of his or her life (especially as it pertains to the topic, at hand), only asking questions to clarify ambiguous points or to keep the interview going. You want the subject to tell the story in his or her own words. Once finished with the interview, you will transcribe the interview. You **MUST** clear subjects with the instructor. You will be provided with instructions for securing permissions and formatting the transcript.

All papers and précis must be submitted to the Turnitin plagiarism checker within Blackboard. You must submit it to Turnitin before the beginning of class on the date the paper/précis is due. You must also turn in a hard copy of the paper, at the beginning of class. I do not, under any circumstances, accept late papers and I will not grade a hard copy of a paper until the electronic version of the paper has been submitted to Turnitin.

At the beginning of most class sessions, the class will meet to discuss the readings assigned for that week. The précis are intended to prepare you for these discussions. One quarter of your grade is based on your participation in these discussions. You must be present to participate, and you must contribute.

Précis 100 pts total (20x5)

Oral History Interview 100

Research Paper 100 pts total (100)

Participation 100 pts total

Total possible points 400