

HIST 390 - 006 : Fall 2019

The Digital Past: A Cultural New Deal

Instructor: Jessica Dauterive (she/her/hers)

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All course communication [Slack Workspace](#)

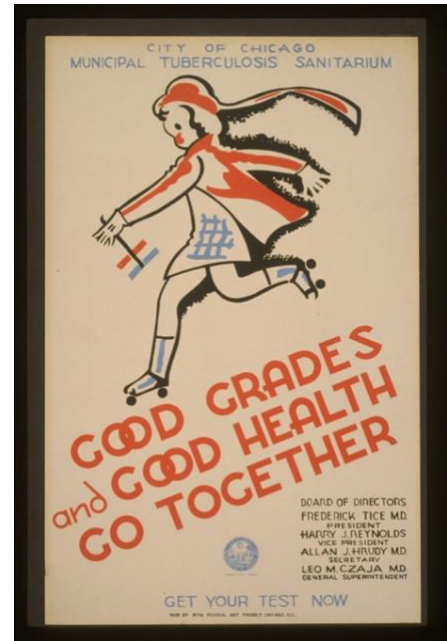
Course Website: <http://jessicadoeshistory.com/cnd>

Class Time: M/W, 1:30 - 2:45

Room: Planetary Hall 224

Office Hours: Mondays and Wednesdays from 12:00-1:00 & by appointment

Office: Robinson B 226C



Course Description:

Welcome to History 390, The Digital Past: A Cultural New Deal. In this course you will learn how to do history using a variety of digital tools. This course — which fulfills the university's Core IT requirement — will teach you the fundamentals of information technology through creative engagement with historical methods and sources. Throughout the semester, we will learn how to use and apply digital tools to the study of America in the 1930s. Our focus will be on Federal Project Number One, a group of federally-funded and administrated agencies meant to get American artists back to work after the Great Depression. We will explore these projects--including the Federal Writers' Project, Federal Art Project, Federal Music Project, and Federal Theatre Project--for what they can teach us about the larger social, cultural, and political movements of the decade.

No background in history or technology is required to succeed in this course. During the semester, you will learn how to engage with primary sources through digital tools and put them into conversation with secondary sources to make historical arguments and tell digital stories about the past. This class prioritizes *doing* history. Therefore, attention will be given to asking historical questions; finding, analyzing, and presenting sources; and reflecting on what these questions and methods mean in the digital age.

In this course you will:

- explore the history of the 1930s, particularly as it relates to New Deal-era arts and culture projects;
- create historical scholarship using digital collections and tools; and
- publish your work online.

This course also fulfills the University's IT requirements which has the following goals:

- Students will understand the principles of information storage, exchange, security, and privacy and be aware of related ethical issues.

- Students will become critical consumers of digital information; they will be capable of selecting and evaluating appropriate, relevant, and trustworthy sources of information.
- Students can use appropriate information and computing technologies to organize and analyze information and use it to guide decision-making.
- Students will be able to choose and apply appropriate algorithmic methods to solve a problem.

Important Dates:

Labor Day (University closed): September 2

Last Drop Day (no penalty): September 9

Final Day to Drop (with penalty): September 17

Fall Break: October 14

Midterm grades: October 18

Thanksgiving (no class): November 27

Final Assignment Due: December 11

Please be informed--if you decide this class isn't right for you, you must manually take the steps to drop it. The professor will not drop you from the class if you stop attending.

Assignments

This course will ask you to complete a range of assignments to demonstrate your grasp of both historical content and digital methodologies. This will consist of quizzes and participation assignments, blog posts, skill assignments, and a final exhibit and reflection blog post. More information on each assignment type is listed below. Detailed rubrics and criteria will be included for each individual assignment in the course schedule. Please contact me if you have any issues or concerns about keeping up with the assignments or readings.

Quizzes and Participation (10%)

I may give a short, in-class quiz any day when reading is assigned. If non-textual media is assigned (digital exhibits, podcasts, etc.), the quiz may also ask about the form of the media and how it impacts the argument. Any handwritten notes can be used during the quiz; digital devices will not be permitted until the quiz is over. I will drop the lowest quiz grade at the end of the semester.

There will also be occasional participation assignments that will be 5% of your total grade.

Blog Posts (30%)

You will be expected to complete ten blog posts throughout the semester. Sometimes they will ask you to respond to, synthesize, or engage with the historical and digital content in your readings and class discussions. Other times, they will be more focused on outlining your process as you work through each skill assignment. Each blog post should be 350-500 words, and will be graded based on the [blog post guidelines](#). More detailed criteria and deadlines for each post will be available in the course schedule and in class.

Skill Assignments (40%)

Throughout the semester you will be asked to demonstrate your understanding of a number of digital skills to ask historical questions and make historical arguments. The 8 skills are: (1) metadata, (2) place-based storytelling, (3) image analysis, (4) timelines, (5) text analysis, (6) mapping, (7) sound analysis, (8) graphic arguments. Each assignment will be graded based on the [skill assignment guidelines](#). More detailed criteria and deadlines for each assignment will be available in the course schedule and in class.

Final Project (20%)

Your final assignment will be to build an Omeka exhibit that demonstrates a working knowledge of the New Deal and the possibilities for digital history. This will include reusing items you produced throughout the semester as well as creating and integrating new ones. In addition to the exhibit you will write a blog post that describes your process and the major themes and skills you learned over the semester. This will be slightly longer than the other blog posts, 750-1000 words. A proposal for your exhibit will be the last week of class and make up 5% of your final grade. The remaining 15% will be split between the exhibit and blog post. More details will be available in the course schedule.

You are not required to purchase any texts for this course, but you will have readings due nearly every day our class meets. These are listed in the course schedule the day they are due. Sources will either be publicly available online, accessible through Mason's library catalog, or in the course [Dropbox Folder](#). The password for this folder will be posted in the course Slack channel during the first week of classes.

The course schedule is subject to change at any point. This includes changes in assignments or readings. This course website will serve as the official record of our activities and will be updated accordingly.

Late Assignment Policy

Each student will be given 5 late days to be used for any assignment (excluding the final project) as long as you have informed me ahead of the due date and let me know how many days you are using. You can use them all at once, or space them out over the semester (for example, you can give yourself an extra day for five projects or five extra days for one project). Use these wisely. Once you are out of late days, late work will drop a letter grade each day and will be given no credit after three days.

Extra Credit Policy

I will assign at least two extra credit blog posts throughout the semester. There also may be additional extra credit opportunities for attending lectures or workshops in the area. Please take advantage of these opportunities as they come up, and please do not ask for extra credit outside of these assignments as it is unlikely your request will be granted.

Communication

This course utilizes Slack for almost all communication outside class. For questions about assignments, skills, or resources students are first expected to use the Slack #questions channel to discuss. Use the #assignments channel to post links to completed assignments. Any

correspondence with Professor Jess should also be done in the Slack workspace, either in the #general channel or as a private message.

Technology

This course requires all students to bring a laptop or tablet to each class to participate in in-class assignments. Please make sure your device is charged or that you bring a charger with you. There are plugs throughout the room, but it is not guaranteed that everyone will have access to one.

All assignments in this course will be submitted electronically (except for quizzes which I will distribute and collect in class). Please back up your work throughout the semester, either on an external hard drive or through a cloud service like Dropbox or Google Drive. Computer failures are not acceptable excuses for late assignments.

All students will be required to use technology in class. Please be use them for course work and communication only. Any students using their device for other course work, watching movies, browsing social media, or otherwise disrupting class may be asked to leave and lose participation points. One of the goals of this course is to learn how to be respectful producers and consumers of digital content, so please extend that respect to our classroom.

Academic Integrity and Classroom Conduct

You are expected to know and follow Mason's policies on academic integrity and the honor code. Familiarize yourself with the honor code and academic integrity standards to avoid any issues in your classes. Plagiarism is not acceptable in any form. Any text or idea that is not in your own words needs to be cited without exception. This includes direct quotes or paraphrased text. If in doubt about the honor code or if something might be plagiarism, please ask for clarification. You will not only avoid getting into trouble, but will also help fellow classmates who have similar questions.

In-class discussions also fall under the category of academic integrity. Anything you contribute to our class discussions must be done with respect and civility toward others who have different ideas, perspectives, and traditions than your own. I am committed to creating a classroom that supports diversity in race, ethnicity, national origin, gender identity, sexuality, class, disability, age, and religion. If anything is said in the classroom that makes you uncomfortable, by the professor or a fellow student, please schedule a time to talk with me as soon as possible.

Disability Services

If you have a documented learning disability or other condition that may affect academic performance, please consult George Mason's Disability Services (SUB I, Suite 2500; (703) 993-2474) to determine the accommodations you need. Please do not hesitate to seek out the assistance you need to be successful in this course.

Course Schedule:

Monday, August 26 – What is the Cultural New Deal?

Assignment:

- Use [Hypothesis](#) to annotate the syllabus. Annotation means taking notes. Can include: things you want to add to, things you have questions about, things you think are interesting, cool, etc. You can also answer, add to, or clarify questions or comments from other students. Use the class group for your annotations. *Due Wednesday, August 28 by noon.*

Wednesday, August 28 – What is Digital History?

Due Today:

- Watch the following Hypothesis video (embedded in course website) on the brief history of the web and how your hypothesis assignment fits in.
- Watch sections of Miriam Posner's video (embedded in course website) "How did they make that:"
 - Focus on: 0:00--6:07
 - Watch discussion about Negro Travelers' Green Book digital project: 6:08-8:49
 - Optional: Can watch at least one of the remaining projects that Posner discusses with other digital humanists.

Resources

- [What is Digital Humanities generator](#)
- [DH Glossary](#)
- ["How did they make that?"](#) (original blog post)

Assignments due after class:

- **Blog post #1 – Two parts, due by noon Wednesday, September 4:**
 - Part One: Drawing from our discussions of the Great Depression, New Deal, and digital history this first week, briefly discuss what you've learned and what you hope to learn more about throughout the semester.
 - Part Two: Analyze the digital project assigned to you using Miriam Posner's framework. After posting, browse through the blog posts of your classmates, explore the projects they analyzed, and leave at least two comments that add to the discussion.

Monday, September 2 – Labor Day (NO CLASS)

Wednesday, September 4 – A New Deal for Who?

Due Today:

- Blog Post #1 due.

- Read sections I-IV, VII-IX, and XI from [Chapter 23](#) of *The American Yawp*.
- Read Cody White's article "[The CCC Indian Division](#)."
- Read Kevin Boyle's review of Ira Katznelson's *Fear Itself*: "[The President Proposes...](#)"
- Listen to an episode of the narrative history podcast, *The Memory Palace*: "[Hoover](#)."

Monday, September 9 – Guest Presentation: Tony Guidone

Due Today:

- Read Ian Milligan's "[Illusionary Order: Online Databases, Optical Character Recognition, and Canadian History, 1997–2010](#)" (Mason login required).
- Visit the [Enslaved Children of George Mason](#) project.

Assignments:

- **Read and annotate** Omeka Document for [Adding Items](#), [Working with Dublin Core](#), and using the [Exhibit Builder](#) plugin. **Due by noon on Wednesday 9/11.**
- **Blog post #2:** Respond to Tony Guidone's presentation. Consider the following the questions: how has text searching changed the way you engage with information (academically or not)? Can digital projects make significant social change? What is lost and/or gained by using digital media? **Due by noon Monday, September 16.**

Wednesday, September 11 – Omeka Workshop / Digital Collections and Archives

Due Today:

- Read Trevor Owens' piece "[Defining Data for Humanists: Text, Artifact, Information or Evidence?](#)"
- Read Miriam Posner's blog post "[Humanities Data: A Necessary Contradiction](#)"

Assignments:

- **Skill #1:** Using the Omeka tutorials we went over in class, select three items from the resource list to upload to Omeka with complete/comprehensive metadata. The items need to be in the public domain. Add the tag fall-2019 to your items and put them into the collection "Skill #1". Once you're finished, send the links to your items to Professor Jess in Slack. **Due by noon Monday, September 23.**

Monday, September 16 – Federal Project Number One and The Folk

Due Today:

- Blog Post #2.

- Read excerpt from Kenneth Bindas' *All This Music Belongs to the Nation: The WPA's Federal Music Project and American Society* (in Dropbox).
- Read excerpt from Benjamin Filene's *Romancing the Folk: Public Memory and American Roots Music* (in Dropbox).
- Read "[WPA Publications in the Library Collections](#)" to become more familiar with the resources we'll be drawing from this semester.

Wednesday, September 18 – Copyright, Intellectual Property, and the Public Domain

Due Today:

- Watch the following video, *Everything is a Remix*, on the history of copyright and intellectual property law in popular culture (embedded in course website).
- Also, [read this piece](#) by Ethan Hein about how copyright law connects Alan Lomax (who we learned about last week) to Jay-Z.
- Explore [NYPL's Public Domain](#) collection, visualizations, and remixes.

Resources:

- [Mason's Copyright Basics](#)
- [Creative Commons](#)

Monday, September 23 – The Dust Bowl, Migration, and the Documentary Ideal

Due Today:

- Skill assignment #1 due.
- Read "[The Migrant Experience](#)."
- Read section VI from [Chapter 23](#) of *The American Yawp*.
- Listen to the *Backstory* podcast episode "[Border Patrols: Policing Immigration in America](#)."
 - You are encouraged to listen to the whole episode, but we will be focusing on the segment The Deported at 19:00-28:45 in the audio (transcript at bottom of page).

Assignments:

- Read and annotate the [Exhibit Image Annotation](#) documentation. **Due before the start of class Wednesday 9/25.**
- **Skill #2:** Over the next few weeks, locate and visit a New Deal site near you via The Living New Deal [Map](#). Document your visit in 1) image 2) sound and 3) text. This can be

as simple as taking a photo with your phone, recording audio at the site, and writing up a history, or you can be more creative. Then, upload the media to Omeka in the “New Deal Sites” collection using the Item Type “Place-Based Stories.” Include comprehensive metadata, and be sure to include a location in the Maps tab. In the Description field write at least five sentences describing the site and your experience selecting and documenting it. What technology did you decide to use to document the site? What possibilities does modern technology provide that the 1930s did not? Are there any similarities? Once you are finished, send the link to your item to Professor Jess on Slack. **Due by noon Wednesday, October 16 (because it involves travel this assignment has a later due date, but you’re welcome to turn it in as early as possible as there will be assignments in the meantime).**

Wednesday, September 25 – Image Annotation and Glitching

Due today:

- Watch *The Art of the Glitch* video (embedded in course website).
- Read Michael Kramer’s piece “[Glitching History](#).”

Resources:

- Trevor Owens’ “[Glitching Files for Understanding: Avoiding Screen Essentialism in Three Easy Steps](#)”

Assignment:

- **Skill #3/Blog Post #3:** Browse or search through the resource guides [link in course website]. Find an image that you find particularly interesting and that connects to one of the themes we have discussed in class. Add this image to Omeka in the collection “Image Annotations” with comprehensive metadata. Then take the following steps:
 - First, create an exhibit. On the first page, use the Exhibit Image Annotation to annotate the image. Include at least three annotations: one needs to reference the image analysis principles we discussed in class and one needs to discuss the themes we’ve discussed in class.
 - Second, use the glitching process in Trevor Owens’ blog post (and detailed in class) to create a glitched version of the same image. Once you’re satisfied, upload this image as a second media file in the same Omeka item. Add this image to your exhibit alongside the annotation.
 - Then, provide a link to your exhibit in a blog post that discusses your process (and a screenshot of your images, if you’d like). How did you select your image? How do these methods allow us to think more critically about images? Did you find one method more useful or engaging than the other? **Complete project is due by noon Wednesday, October 9.**

Monday, September 30 – No Class / At Home Assignment

Class is cancelled this week, but you are expected to watch the movie *It Happened One Night* and [read this guide](#) associated with it. Take notes as there will be a quiz at the start of the next class.

Movie available through [Swank Digital Campus](#) with your GMU credentials.

Wednesday, October 2 – Pop Culture in the 1930s

Due Today:

- Read “[Facing the Music](#)” and “[How Song, Dance, and Movies Bailed us out of the Depression](#)” Morris Dickstein.
- Read excerpt from Denning’s *The Cultural Front: The Laboring of American Culture* (in Dropbox).

Monday, October 7 – The Popular Front, Feminism, and the Long Civil Rights Movement

Due Today:

- Read section XII from [Chapter 23](#) of *The American Yawp*.
- Read [Introduction](#) from Jennifer Ritterhouse's *Discovering the South: One Man's Travels Through a Changing America in the 1930s*.
- Explore the [interactive map](#) in the companion website for *Discovering the South*.
- Read The Living New Deal's short essay "[Working Together](#)."

Wednesday, October 9 – Critical DH: Thinking Through Algorithms

Due Today:

- Assignment #3/Blog Post #3.
- Watch Cathy O’Neil: [The Truth about Algorithms](#).
- Read excerpt from Safiya Noble’s *Algorithms of Oppression: How Search Engines Reinforce Racism* (in Dropbox).
- Read Louise Matsakis’ piece “[What Does a Fair Algorithm Actually Look Like](#).”

Assignments:

- **Blog post #4:** Write a blog responding to our conversation about algorithms and the ways they can reinforce social bias. How have scholars argued for or modeled a new approach to doing digital work that is feminist, postcolonial, or antiracist? How did WPA cultural workers challenge or contribute to social inequalities? In what ways does this connect to digital databases or collections? Use examples from the readings, class discussion, or projects. **Due by noon Wednesday, October 16.**

Tuesday, October 15 –Fall Break (class moved to Tuesday): Historical Research in the Digital Age

****Course meets in Fenwick Library today—room 1014A—with librarian George Oberle.**

Due Today:

- Read Ian Milligan's "[Historians' archival research looks quite different in the digital age.](#)"

Wednesday, October 16 – Oral History // Timelines

Due Today:

- Skill assignment #2.
- Blog Post #4.
- Read [An Introduction to the WPA Slave Narratives](#) (all pages) and [A Note on the Language of the Narratives](#).
- Read [Introduction](#) to American Life Histories: Manuscripts from the Federal Writers' Project, 1936 to 1940.

Resources:

- [TimelineJS](#)

Assignments:

- **Skill #4/Blog post #5:** Select and listen to an oral history recorded by a WPA employee and take notes on all of the important dates in the life of the person being interviewed (if the interview is broken up, be sure to include all parts of the interview). Then, use TimelineJS create a timeline that begins with the birth of the person and ends with the date of the interview. Then, create two timeline layers. On one layer, include the dates you recorded for person being interviewed. On the second, list important dates in national or global history during the same time period. Consider how life history and national/political history intersect (or don't). How did this person experience national or global events? Are there major events you are surprised they didn't mention? Why or why not? What is the relationship between timelines of history and oral history? Write a blog post that discusses your process and discoveries. Embed your timeline in this post and include a link to the original audio. Send a link to Professor Jess in the Slack channel when you're finished. **Due by noon Wednesday, October 22.**

Monday, October 21 – Federal Writers' Project // Text Analysis (pt.1)

Due Today:

- Read [Introduction](#) to Jerrold Hirsch's *Portrait of America: A Cultural History of the Federal Writers' Project*.
- Read "[America Eats: Pioneers of Food Writing](#)" by Camille Bégin and explore the What America Ate project.

- Read Lauren Tilton’s article “[Race and Place: Dialect and the Construction of Southern Identity in the Ex-Slave Narratives.](#)”

Resources:

- [Google Books Ngram Viewer](#)
- [Mining Eleanor Roosevelt's "My Day" Columns](#)

Assignments:

- **Skills #5 pt.1:** Build a corpus of at least 10 XML documents from the FWP collections to perform text analysis on. Keep notes on the historical question you want to answer and the ways that you used filters or keywords to navigating through the sources. Then, we will create a group corpus in Omeka to prepare for pt.2. More details for this assignment will be given in class. **Corpus must be submitted to Professor Jess by Friday, October 25.**

Wednesday, October 23 — The American Guide Series and Tourism

Due Today:

- Read excerpt from Christine Bold’s *The WPA Guides: Mapping America* (in Dropbox).
- Explore the online exhibit [The American Guide Series: American Culture Defined](#) from Utah State University.

Monday, October 28 -- Federal Writers’ Project / Text Analysis (pt.2)

Due Today:

- Read case studies on using the text analysis plugins:
 - [Experiencing the September 11 Digital Archive, Using Omeka’s Ngrams and Text Analysis Plugins](#)
 - [Using Omeka’s Two Distant Reading Plugins to Explore the Language of Death and Mourning in the September 11 Digital Archive](#)

Resources:

- [Voyant Tools](#) and [Documentation](#)
- Miriam Posner’s [Investigating Texts with Voyant Tools](#)
- Omeka Documentation for [Text Analysis](#) and [Ngram](#) plugins.

Assignments:

- **Skill #5 pt.2/Blog post #6:** Using both your own and the full class corpus, you will experiment with text analysis approaches in Voyant and Omeka. You will then write a blog post (with screenshots/embeds of your analysis) that discusses what you’ve learned about distant reading and what kinds of historical questions it allows you to ask and

answer. More details on this assignment will be given in class. **Due by the start of class Wednesday, November 6.**

Wednesday, October 30 – Mapping the 1930s

Due Today:

- Read Sarah Bond's piece "[Mapping Racism And Assessing the Success of the Digital Humanities.](#)"
- Explore various mapping projects and consider how maps can provide different understandings of the 1930s:
 - [Mapping Inequality](#)
 - [Photogrammar](#)
 - [What America Ate](#) (map viewer)
 - [Navigating the Green Book](#)

Assignments:

- **Skill #6/Blog post #7:** Choose a state guide with full text from [this list](#), pick a tour from the TOC and map it. Then, use NYPL's Navigating the Green Book project to trace a similar journey. How does mapping transform these sources? What can you learn by comparing or contrasting the two? Consider the audiences of each project. What do your maps reveal about the possibilities for different American tourists in the 1930s and 1940s? Write a blog post that includes both maps and that discusses your process within the context of the themes we've been discussing in class. **Due by noon Monday, November 18.**

Monday, November 4 – Federal Theatre Project

Due Today:

- Read "[Federal Theatre: Melodrama, Social Protest, and Genius](#)" from the Library of Congress.
- Read Hallie Flanagan's speech "[Is This the Time and Place?](#)"

Assignments:

- **Read and annotate** the Special Collections policies before coming, as well as other introductory materials to this collection (links in Slack channel).

Wednesday, November 6 – Visit to GMU Special Collections

Due Today:

- Skill assignment #5/Blog Post #6.
- Read "[Bias, Perception, and Archival Praxis](#)" interview.

Assignments:

- **Blog Post #8:** Write a blog post responding to our visit to Special Collections. Consider the following: What is an archive, and how do archivists make decisions about what to keep and preserve? How has an archivist's job changed in the digital age? Did you have a different experience engaging with the physical artifacts rather than the digital ones we have been using all semester? What are some of the possibilities and constraints of digitizing materials? **Due by noon Wednesday, November 13.**

Monday, November 11 – Federal Music Project

Due Today:

- Skill assignment #6.
- Read sections of Peter Gough's *Sounds of the New Deal: The Federal Music Project in the West*:
 - Peggy Seeger's [Foreword](#)
 - [Introduction](#)
- Listen to the radio documentary "[Ballad of Americans.](#)"

Wednesday, November 13 – Digital Sound Studies

Due Today:

- Blog Post #8.
- Explore the [Works Progress Administration: Federal Music Project](#) project from WYNC.
- Explore the [Cities and Memory](#) project.
- Explore the [Global Jukebox](#) project.
- Read [Playing Ancient Music Without an Instrument.](#)

Assignments:

- **Skill #7/Blog post #9:** Using the tools we discussed in class, select at least one audio file from any of the resource guides and either annotate it with SoundCloud, annotate with it using SoundCite, or a combination of both to make some kind of argument based on the themes we have been discussing all semester. If you have other audio editing skills, you are welcoming to suggest other possibilities with Professor Jess, but this will require approval. Write a blog post that includes your sound annotation(s) and discusses the process of choosing and annotating as well as how it connects to themes we've discussed in class. **Due Monday 12/2 by start of class.**

Monday, November 18 – Federal Art Project

Due Today:

- Read Livia Gershon's piece, "[What Kind of Work is Masculine?](#)"

- Explore these various WPA-era arts projects:
 - [WPA Murals](#)
 - [Index of American Design](#)
 - [WPA Posters](#)

Assignments:

- Final project proposal due Monday, December 2 by start of class. More details will be given in class.

Wednesday, November 20 – Comic Books, Memes, and GIFs

Due Today:

- Read Jill Lepore’s article “[The Suprising Origin Story of Wonder Woman.](#)”
- Read Adam Koszary’s article “[look at this absolute unit.](#)” and the accompanying [Twitter moment](#).
- Read Jim McGrath’s “[This is Fine’: Reading, Making, and Archiving Memes after November 2016 \(NCPH Twitter Mini-Con, October 2018\)](#) and the accompanying [Twitter moment](#).

Resources:

- [Comic Maker](#)
- [Giphy](#)
- [Gif Maker](#)
- [Meme Maker](#)

Assignments:

- **Skill #8/Blog post #10:** Make a meme, gif, or comic page using an image from the resource list (or elsewhere as long as it can be related to the topics we’ve discussed in this course). Before you begin, consider what kind of story, argument, or commentary you want to make, what image would help you make it, and which tool would be the most effective to convey it. Include your creation in a blog post that discusses your process and how it connects to themes we discussed in class. **Due December 4 by start of class.**

Monday, November 25 – HUAC and the Decline of Federal One

Due Today:

- Read sections X, XII, XIV from [Chapter 23](#) of *The American Yawp*.
- Read your assigned section from the [Special Committee on Un-American Activities](#) hearings.

Wednesday, November 27 – NO CLASS: Thanksgiving

Monday, December 2 – Digital Citizenship

Due Today:

- Skill Assignment #7/Blog Post #9 due.
- Proposal for final exhibit due.
- Read Yoni Appelbaum's "[How the Professor Who Fooled Wikipedia Got Caught by Reddit.](#)"
- Read Mat Honan's "[How Apple and Amazon Security Flaws Led to My Epic Hacking.](#)"

Resources:

- Mat Honan's "[Three Essential Steps to Making Yourself More Hack-Proof.](#)"

Wednesday, December 4 – Legacies of the New Deal

Due Today:

- Skill Assignment #8/Blog Post #10.
- Listen to episode of *The Memory Palace*: "[Independence Hall 2: The Legend of Walter Knott.](#)"
- Read Mark Kaufman's "[The Green New Deal: Historians Weigh in on the Immense Scale Required to Pull it Off.](#)"
- Michael Hobbes' digital essay "[FML: Why millennials are facing the scariest financial future of any generation since the Great Depression.](#)"

