

HNRS 1300
Reading Los Angeles:
Community and Structure in the Metropolis
Professor Chris Endy
Spring 2021

Meetings and Contact Information

Class Meeting Times: Tuesdays and Thursdays, 12:15 to 1:30 pm on Zoom.
Tuesdays will be our primary class meeting day. Thursdays will sometimes involve a second class session, a small-group workshop, or independent work time.

Office Hours: Tuesdays: 1:40 to 2:10 and 5:00 to 5:55pm

Other times: I am very happy to schedule Zoom meetings at other times during the week. Please send me an email to arrange a time.

Office hours are times that faculty set aside to meet with students to talk about any topic. You do not need to make an appointment for office hours. You can just pop in unannounced. If I am meeting with another student, please remain in the Zoom waiting room and I will buzz you in when I'm free.

Email: cendy@calstatela.edu

Website: I have a personal faculty webpage with advice on surviving college and links to some of my favorite things: <http://www.calstatela.edu/faculty/christopher-endy>.

Course Overview

HNRS 1300 Official Course Description: Strategies for understanding the social, political, economic, and cultural structures and processes that shape the modern metropolis. GE Block D (civic learning).

What You Can Expect to Learn in this Course: In HNRS 1300, we will blend different academic disciplines to explore the nature of community and neighborhood in Los Angeles. We will learn a lot about our city, but we will also use Los Angeles to analyze broader concepts and processes, including identity formation, imagined communities, structure, agency, activism, democracy, gentrification, and civic space.

By the end of this course, you will be able to:

1. demonstrate understanding of the **concept of community** in its diverse forms and meanings, including the role of **structure, agency, and intersectionality** in shaping community, with a focus on Los Angeles. This will help fulfill the GE Block D and Civic Learning requirements.

2. demonstrate an ability to **synthesize academic concepts and connect them to civic practices and daily life** in Los Angeles.
3. demonstrate appreciation for the joys, frustrations, and enduring value of **active participation in civic life**.
4. demonstrate ability to plan and complete **successful team collaboration** through a complex filmmaking project that requires the following skills: problem-posing, research, civic engagement, synthesis of competing views, writing, editing, use of multimedia technology, public speaking, audience feedback, and navigation of intellectual property standards.
5. demonstrate **skills of critical reading, discussion, and writing**. You will interpret challenging sources and demonstrate ability to draw evidence and concepts from them to build arguments. You will express those arguments with clear writing, effective public speaking, and careful use of evidence.

The Ten-Year Test: Ten years from now, if I see you at a Dodgers game, at a museum, or at a reasonably-priced restaurant with excellent food, I want you to be able to say, “I still use the skills that we practiced in HNRS 1300,” and I want us to share stories of how we are both contributing to civic life in our communities.

A full list of learning outcomes appears later in the syllabus.

Assignments and Grading

Class Participation	13%	based on attendance and engagement with course (i.e. Zoom and Canvas).
Short Informal Projects (SIPs) x18	36%	varied activities, informal in nature, to help you get ready for discussion, explore class themes, or prepare for bigger assignments.
Digital Storytelling		
Individual Research	10%	individual grade, 3-4 pages plus notes
Draft Storyboard	4%	a team grade
Final Film	10%	a team grade
Midpoint Contributions to Team	1%	individual grade, w/ input from peers
Final Contributions to Team	3%	individual grade, w/ input from peers
Final Self-Reflection	3%	individual grade: 2-3 pages
Final Essay #1: Personal-Civic Topic	10%	3-4 pages
Final Essay #2: Structural Topic	10%	3-4 pages

Pages refer to typed, double-spaced pages (about 300 words per page). We will use a “+/-” system: A (93-100), A- (90-92), B+ (87-89), B (83-86), B- (80-82), C+ (77-79), C (73-76), C- (70-72), D+ (67-69), D (60-66), F (0-59). If you don’t understand the basis of the grade you received or if you disagree with the assessment, speak to me—but only after letting twenty-four hours pass for you to absorb and reflect on the evaluation.

Required Readings

Eric Avila, *Popular Culture in the Age of White Flight: Fear and Fantasy in Suburban Los Angeles* (Berkeley: University of California Press, 2004).

Wendy Cheng, *The Changs Next Door to the Díazes: Remapping Race in Southern California* (Minneapolis: University of Minnesota Press, 2013).

We will also read articles and book chapters, available online (see syllabus schedule for details).

Attendance

Key features of this course revolve around learning that we do together in the Zoom classroom. If you miss class, you will miss the heart of this course. Please make attending *each* class session your top priority. Please arrive on time and stay until the end. Arriving 15 minutes late or leaving 15 minutes early generally counts as a whole class absence. If an unexpected emergency arises, send me an email as soon as possible and contact members of your team. Missing one or two classes during the semester will not hurt your grade, but further absences will. These absences will also result in a lower class participation score. **Students will automatically fail the course if they miss seven or more class sessions.**

How I Will Grade Your Essays?

Essay grades reflect three related criteria. I give equal weight to each of these three areas when determining your grade:

1. ARGUMENT: development of an argument that answers your essay’s question with clarity, substance, and creativity.
2. EVIDENCE: numerous details and short quotations from the relevant material.
3. WRITING: expression of ideas in a clear, concise, engaging prose.

Grading rubric for essays:

A: excellent. Outstanding in all three areas.

B: good. Strong in all three areas, or significant strengths in one offset by weakness in another.

C: average. Adequate in one or more areas, offset by weakness in others

D: poor. Problems in all three areas, or lack of engagement with the assignment.

F: unacceptable. Serious flaws in all three areas, or lack of engagement.

What If I'm Not a Good Writer?

Nonsense! Everyone can become a good writer. Some people might have an unusual talent for great writing, but everyone can learn how to become a clear, confident writer. All it takes is a good writing method and time. We will work together in class on the *method* part. If you then invest the *time*, you can write strong essays, and you can use this skill for the rest of your life. To get started, look on Canvas for my [handout, "How to Write Argumentative Essays."](#) I am more than happy to work with you individually to improve your writing skills. Please visit office hours to talk more.

Short Informal Projects

The class schedule lists 18 SIPs (short informal projects). You should turn in 16 of the 18 SIPs. You can skip one of the Avila reading response SIPs and one of the Cheng reading response SIPs. All other SIPs are required (i.e. "no-skip-SIPs"). Unlike your essays, SIP work can be informal. I will evaluate SIPs for their thoughtfulness and thoroughness, but I will not expect perfect, polished prose. Still, please do some proofreading so I can understand your ideas.

Late Policy

Out of fairness to other students, assignments will be penalized 2% of their value for each day late, stopping at 10% per week late (e.g. two weeks late = 20% late penalty). Late final essays will be penalized 4% of their value for each day late. Final essays cannot be submitted more than four days after the deadline.

Free Lates: For two assignments (but not the final essays or anything relating to Digital Storytelling), you can submit your work one week after the due date with no penalty. Simply write "Free Late" near the top when you submit it, or write "Free Late" as a Canvas submission comment. You may only take advantage of this option twice; use it wisely.

What Should I Do If I Start to Fall Behind?

Sometimes work, health, or family can make it hard to attend class or meet deadlines. If you see a problem approaching, please stop by office hours or send me an email to keep me posted. When an unexpected problem arises, please let me know as soon as possible. If a real hardship arises and you let me know what's going on at an early stage, I will do my best to work with you and help you do well in the class.

Plagiarism

Plagiarism refers to the use of another author's words or ideas without acknowledgement of this use. This includes copying from texts or webpages as well as submitting work done by somebody else. Other forms of plagiarism include altering a few words or the sentence structure of someone else's writing and presenting it as your

own writing (that is, without quotation marks or footnotes). If you commit plagiarism, you can receive a zero on the assignment and I may report you to University authorities.

How Can I Avoid Plagiarism? As a professor, I've noticed that students often resort to plagiarism when they run out of time or don't understand how to do an assignment. If you find yourself drifting toward plagiarism, visit my office hours or send me an email. I can help you get through the assignment or calculate the (modest) late penalty. You will be much better off taking a small late penalty than committing plagiarism.

The best way to avoid plagiarism is to learn the rules of how and when to cite and quote. Here are two good websites:

<http://writingcenter.unc.edu/tips-and-tools/plagiarism/>

and

<http://calstatela.libguides.com/content.php?pid=669390&sid=5542610>

Disabilities

As your professor, I want all students to succeed in this class. If you have a disability or any other issue that affects your learning, please let me know at any time. Also take note of the resources at the [Office for Students with Disabilities](#). If you have a verified accommodations form, please show it to me by Week Two.

Change

I reserve the right to make reasonable changes to the syllabus when needed.

Course Goals and Student Learning Outcomes—Full Version

Block D Learning Outcomes

- Demonstrate understanding of problems and issues using the principles, methodologies, value systems, and ethics employed in social scientific inquiry.
- Use inquiry processes, such as quantitative reasoning, qualitative reasoning, critical thinking, or creative thinking, to engage in complex decision making and problem solving.
- Demonstrate understanding of contemporary or historical events within political, social, cultural, or economic contexts with an emphasis on how these contexts are interwoven.
- Demonstrate understanding of the diversity of cultures and communities in the United States and abroad.
- Demonstrate understanding of the interconnectedness of individuals, communities, society, and/or the environment.

Civic Learning Outcomes

- Demonstrate understanding of the connection between academic learning / disciplinary knowledge and civic participation.
- Demonstrate understanding of their impact on their respective physical, social, and cultural environments and how such environments impact them.
- Demonstrate knowledge of ways to make change in local and global communities.
- Demonstrate the ability to collaborate in order to develop and implement an approach to a civic issue.

HONORS COLLEGE LEARNING OUTCOMES

Civic Engagement: Students will learn how to make a difference in the civic life of our communities and promote the quality of life in local and local communities, through both political and non-political processes.

- Incorporates awareness of the diversity of communities and cultures in responses and solutions
- Synthesizes academic knowledge with civic engagement activities as well as with personal experience
- Reflects on civic identity and commitment
- Structures communication strategies for civic engagement
- Achieves civic goal working across or within community contexts and structures

Creative Thinking: Students will be able to combine or synthesize existing ideas, images, or expertise in original and imaginative ways characterized by a high degree of innovation, divergent thinking, and risk taking.

- Taking risks / innovative thinking
- Embracing contradictions
- Connecting, synthesizing, transforming

Problem Solving: Students will learn to develop, implement, and evaluate a solution that addresses an open-ended question or achieves a desired goal

- Defines a clear and insightful problem statement
- Formulates multiple solutions / hypotheses that are sensitive to contextual factors
- Systematically and comprehensively evaluates solutions
- Evaluates outcomes comprehensively, accurately, and objectively

Inquiry, analysis, and research: Students develop an understanding of and appreciation for modes of inquiry in different disciplines. They undertake effective inquiry that demonstrates open-mindedness and uses a systematic process that involves rigorous assessment of evidence, data, and social contexts. At advanced levels, students formulate relevant research questions and produce original research, scholarly, or creative products.

- Demonstrates awareness of and appreciation for modes of inquiry in different disciplines
- Explores and synthesizes issues, objects or works through the collection and analysis of evidence
- Analyzes important patterns among gathered evidence related to a focused issue
- Develops a logical and nuanced conclusion based on critical evaluation of the inquiry.

Leadership: Students will learn to take initiative, work effectively in teams to achieve a common purpose, involve and motivate others, and demonstrate self-leadership and commitment

- Facilitates team process by making substantial contributions to team meetings and activities
- Self-leadership is demonstrated by ownership of his/her educational process

CLASS PARTICIPATION—WHAT IS IT?

Good class participation comes in many forms. It does *not* mean talking as often as possible in class. Here are different ways that you can achieve good class participation:

-**Read** carefully before class and **take notes** on those readings. Use the course overview at the start of the syllabus to determine what's important in the readings. Be prepared to point to specific page references in class. This is one of the most important steps you can take for good class participation.

-**Help** members of your small group. Receive help with enthusiasm.

-Raise your hand often and **share** ideas on a regular basis.

-**Ask** questions, no matter how broad or small.

-Get to know your classmates. Start casual **conversations** and post to our Canvas discussion threads.

-Frame your comments in **response** to what classmates have said. If a classmate says something that strikes you as smart, funny, or provocative, let us know.

-Be a **leader**. Be aware of what the group or class needs at any given moment to keep our energy and focus on track. That could mean sharing a question, a reading passage, a joke, etc. It could mean keeping a small group on task. It could mean letting a constructive silence continue.

-Be aware if you are speaking too much. For students with a tendency to speak all the time, good class participation can mean stepping back and seeing what you and others can learn by **listening** to classmates for a while.

-Pay attention to **emotions**—yours and others. An honest examination of history and society requires us to explore racism, sexism, and other forms of prejudice in both the past and the present. Discussing these topics can sometimes be disturbing or upsetting, but this discomfort is often an essential part of the learning process. Hopefully, you will find yourself provoked, intrigued, at times amused, but above all enlightened during this class. You can help in this effort by respecting the views of your classmates and by being eager to listen to what classmates and historical sources have to say.

-Visit my **office hours**. This counts as class participation. Send me an **email**. This also counts as class participation

-**Attend** class. This is big. If you have responsibilities outside your academic studies, make sure that you can prioritize attending class.

BRIEF WRITING GUIDE FOR ARGUMENTATIVE ESSAYS AND PARAGRAPHS

If you *practice* these seven tips, you can learn to write strong essays.

Tip 1. Write with a concise introduction and thesis statement. Start the essay with a half-page intro. The intro needs to include a thesis statement that clearly answers the assigned question. Avoid details and evidence in the introduction, but let readers know the basic reasoning behind your thesis.

Tip 2. Topic sentence arguments (TSA's) are crucial to good argumentative essays, but they rarely emerge in first drafts. A topic sentence is the first sentence of a paragraph in the body of an essay. Each topic sentence should have a mini-thesis statement (or TSA) that conveys the main argument of that paragraph. When you start body paragraphs with a clear and interesting TSA, you can show to your readers (and yourself) that you know the purpose of that paragraph. Most first drafts have weak TSA's, or they bury the TSA idea at the end of the paragraph. The best time to work on TSA's is after you complete your first draft. At that point, you know exactly what evidence and ideas each paragraph conveys, and you can thus better summarize the main argument of that paragraph in the opening TSA.

Tip 3. Write with clear paragraphs. In the body of your essay, a paragraph should contain just one basic idea or point. Paragraphs should hardly ever be more than 1/2 or 2/3 of a page (typed, double-spaced). If a draft paragraph grows longer, break it in pieces and give each new paragraph a good TSA.

Tip 4. Use lots of short quotations, and provide adequate context for each one. Brief context and analysis makes your evidence meaningful. Let us know who wrote or said the words. When useful, convey how that person's position in society shapes the meaning of the quotation.

WEAK: The late 1960s saw a decline in optimism. "The government never cared for us."

[This is bad because we don't know the position of who said this.]

BETTER: The late 1960s saw a decline in optimism. As civil rights activist Jane McKay wrote to Martin Luther King in 1967, "the government never cared for us."

[Note: We don't need to describe MLK because he is very well known. Most historical figures, however, require that you give some context.]

WEAK: The war was senseless, and "even the victors gained nothing."

BETTER: The war was senseless. According to historian Karen Silverman, "even the victors gained nothing."

Tip 5. Write in the active voice. The active voice stands in contrast to the passive voice. Passive voice hides key information from your readers. Your audience cannot tell who took the action (or held the viewpoint) that your sentence

describes. Historians care deeply about cause and effect, and active-voice sentences do a better job than the passive voice in conveying causality.

PASSIVE VOICE: The movement was accused of being communist.

ACTIVE: Truman's White House accused the movement of being communist.

PASSIVE VOICE: By 1942, the unemployment problem was solved.

ACTIVE: By 1942, military spending solved the unemployment problem.

Tip 6. Save time to revise your drafts. Good writing takes time. You can only achieve clear TSA's and concise prose if you have time to revise your draft at least two times.

Tip 7. Seek advice and ask questions. I am very happy to work with you individually to improve your writing skills. Please visit office hours to talk more. If you cannot make my office hours, I am very happy to schedule another time to meet.

How Can I Get Writing Help?

1. Talk to me! See Tip 7 above. Helping students write argumentative essays is part of my job, and I enjoy working with students on their writing.

2. For more writing tips, see [this handout](#) I made for my faculty [web page](#)

3. Visit the University Writing Center. The UWC can provide free tutoring help. Find the UWC in JFK Library, Palmer Wing, room 1039A. Stop by, call (323-343-5350), or visit their website: <http://www.calstatela.edu/uwc>

4. A great online resource comes from the Writing Center at the University of North Carolina. Visit the website below and you can find "handouts" offering advice on grammar issues (e.g. run-ons, passive-voice, quotation set-ups) and on "big picture" issues (e.g. thesis statements and how to avoid procrastination):

<http://writingcenter.unc.edu/handouts/>

TAKE-HOME FINAL ESSAYS

Personal-Civic Reflection Essay (3-4 pages)

Writing Prompt: Everyone has a sense of their position(s) in the place they live. Let's call this our sense of "situated self." What have you learned about your own "situated self" since the start of the semester?

Brainstorming questions (Don't try to answer all; just use them to generate ideas.)

- Has your sense of your position in Los Angeles changed since the start of the term? If so, how? And why? What ideas or experiences contributed to this new sense?
- Are you pleased or unhappy with these discoveries or changes? Why?
- Make a list of what you learned about Los Angeles that you found surprising this semester. Now reflect on *why* you found these to be surprising. What does it say about you or your background that you found this idea or fact surprising? (Consider that someone else might have always known this as common sense.)
- Now that you know something new, what do you want to do about it in the future?
- Revisit your early SIP responses and your concept map from the first week of the semester. Would you approach these activities the same way today?

Structural Awareness Essay (3-4 pages)

Writing Prompt: Identify a structure in Los Angeles that we have studied this semester that you think deserves more attention or understanding among the general public. In your essay, explain the structure and why it's important for more people to think smartly about this structure. You can focus on two or more *related* structures if you prefer.

Tips for the structural essay

- Revisit your notes on my lecture about structures from earlier this semester.
- Do not simply describe a structure. Make an argument for why it deserves more attention. Say something interesting about this structure.

Rules for both essays

- Your final essays should, together, draw at least four examples from Avila's book and at least four examples from Cheng's book. For instance, you could write one essay with three references to Avila and one reference to Cheng, and then your second essay should have one reference to Avila and three to Cheng. Any combination that adds up to four for Avila and four for Cheng is fine. That said, you will probably want to use many more references than those eight, especially in your structural essay.
- You can discuss themes that you also wrote about in your field trip reflection essay and digital storytelling essay, but please do not "double-submit" any essay writing. Create something new here for the end of the semester.
- You are welcome to draw from your SIP responses, your photo essays, your digital storytelling, or other *non-essay* activities from this semester.
- Provide citations (any academic format is fine) for all references to publications. You do not need citations for HNRS 1300 experiences such as trips outside the classroom.

ADVICE ON TAKING NOTES IN CLASS

- Start each day with the **topic** and the **day's date**.
- Create **visual variety and clarity** in your notes. Find a way to visually highlight big ideas and generalizations, as opposed to smaller supporting examples. Create a system to mark these differences and use it consistently.
- If professors are lecturing, pay special attention to **their thesis** (i.e. their main point). Hopefully they will present it at the start of each lecture. Mark or flag this thesis so you can find it easily later.
- Remember that your classmates have lots of insight to share. Don't limit your notes to what I say or show on the computer projector. I've designed this class so that many of the big ideas and examples emerge through class discussion and class activities. **Listen to you classmates** and write down in your notes their ideas and examples, especially those that help answer our main class question.
- You don't need to copy all the details. **Focus on the big ideas** and on the examples that really illustrate those big ideas.
- Don't simply write nouns. Nouns alone do not convey big ideas. **Verbs** are very important. Pay particular attention to verbs that show cause and effect relationship. Examples: caused, provoked, inspired, created, led to, prevented, transformed, changed, and so on.
- A little **doodling** is ok and might actually help prevent daydreaming. But don't get carried away. Too much doodling becomes daydreaming.

CLASS SCHEDULE

Code: R) Reading assignment

V) Viewing a film or video clip online

A) Assignment due, usually via Canvas. Unless otherwise noted, assignments are due before the start of class (i.e. before 12:15pm)

WEEK ONE

26 Jan: Introduction to the course // What is your map of Los Angeles?

28 Jan: Theoretical Concepts—How do we “read” a city? What is community?

A) Getting to know each other (SIP #1)

WEEK TWO

2 Feb: Theoretical Concepts—What is structure?

A) Finish SIP #1 by replying to classmates’ postings from Thursday.

A) First Photo Essay due (SIP #2). Create a photo of LA and write about 150 words explaining what you find interesting or significant. Also include basic context info (who, what, when, where). Any kind of photo is fine, but it must be one you have taken after the start of class. Share the photo and your 150-word analytical “caption” on Canvas.

R) Avila, i-xx (front matter). Read Roman numeral pages i to xx, especially the Preface. You do not need to write about these pages, but make a list of any questions that you have based on the reading. Avila's book can be a challenging read at times, so the more questions you pose, the better. In fact, you are welcome to raise questions about Avila before class in our [open Canvas discussion thread](#).

4 Feb: Race and real estate as structures

R) Avila, 1-19, 242 (chapter 1, and last page)

A) Reading response (SIP #3)

WEEK THREE

9 Feb: Engineering Community in Los Angeles

R) Avila, 20-64

A) Reading response (SIP #4)

A) Current events reports start this week (about two student reports per week; your report will count as your SIP #18 in Canvas gradebook. See [this page on Canvas](#) for details.

11 Feb: Methods and habits of observation: Lessons from the “10 mph car”

WEEK FOUR

16 Feb: Reading Los Angeles on film

R) Avila, 65-105

V) *Killer Bait* (watch excerpts from this 1949 film noir movie via YouTube; details on Canvas)

A) Reading response (SIP #5)

18 Feb: Methods and habits of observation, continued

WEEK FIVE

23 Feb: Commercializing the City: Disneyland, the Dodgers, and DTLA

R) Avila, 107-184

A) Reading response (SIP #6)

25 Feb: Consolidation: Taking stock of what we've learned so far

A) Reflective writing on your observations in the city (SIP #7)

WEEK SIX

2 March: The Freeway and the Future

R) Avila, 185-242

A) Reading response (SIP #8)

4 March: Digital Storytelling Workshop

Note: By the end of today's class, teams should have a clear research plan.

WEEK SEVEN

9 March: Filming Los Angeles

V) *Los Angeles Plays Itself* (excerpts)

V) Urban renewal movies (excerpts)

A) Analysis of movies and neighborhoods (SIP #9)

11 March: Digital Storytelling Workshop

WEEK EIGHT

16 March: Digital Storytelling Workshop // Getting to know the Autry Museum
Special Guests from the Autry Museum: Josh Garrett-Davis (curator) & Veronica Proctor (educator)

18 March: Digital Storytelling Workshop
A) Individual Research for Digital Storytelling due

WEEK NINE

23 March: Making sense of the SGV
R) Cheng, vii-xi and 1-22
A) Reading response (SIP #10)

25 March: Diversity and demographics
R) Cheng, 23-61
A) Reading response (SIP #11)

SPRING BREAK

WEEK TEN

6 April: Schools as contested civic space
R) Cheng, 63-90
A) Reading response (SIP #12)
A) Digital Storytelling Mid-Point Peer Evaluations Due (SIP #13)

8 April: Digital Storytelling Workshop

WEEK ELEVEN

13 April: Digital Storytelling Workshop
A) Digital Storytelling draft storyboard due by 11:59 pm today (team assignment)

15 April: Digital Storytelling Workshop
Special Event: “Feedback Forum” – Experts from the Autry Museum will give each team feedback on their draft storyboards during our Zoom class time.

WEEK TWELVE

20 April: "Civic Branding" and Civic Intimacy?

R) Cheng, 129-212

A) Reading response (SIP #14)

22 April: Digital Storytelling Workshop

WEEK THIRTEEN

27 April: Digital Storytelling Workshop // Planning for the Final Essays

29 April: Digital Storytelling Workshop // Planning for the Final Essays

WEEK FOURTEEN

4 May: Digital Storytelling Workshop

A) Final Digital Storytelling movies due by 11:59 pm today (team assignment)

6 May: Revisiting our photographic lenses

A) Second Photo Essay due (SIP #15). Similar to the first photo essay, but this time weave in at least one reference to a class reading (e.g. Avila, Cheng, or a current events report article). Your photo must be taken during or after Spring Break, and your choice of what to photograph should be inspired by an idea or concept that we have discussed in class.

WEEK FIFTEEN

11 May: Taking stock of what we've learned

A) Digital Storytelling Final Reflection Essay due

A) Digital Storytelling Feedback on Other Team's Videos Due (SIP #16)

13 May: Preparing for the final essays

A) Digital Storytelling Final Peer Evaluations Due (SIP #17)

FINALS WEEK

20 May: Finals Week essays due via Canvas by 11:59pm

A) Personal-Civic Reflection Essay (3-4 pages)

A) Structural Reflection Essay (3-4 pages)

These essays will count as our final exam.