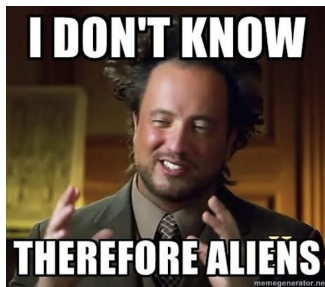


ENG 101: Expository Writing  
The Politics of Archaeological Heritage  
Spring 2021

Section 1: Tuesdays and Thursdays, 8–9:15am, [Zoom](#)  
Section 2: Tuesdays and Thursdays, 9:40–10:55am, [Zoom](#)  
Section 3: Tuesdays and Thursdays, 11:20am–12:35pm, [Zoom](#)



## Table of Contents

<a href="#">Instructor Information, Course Description, and Course Outcomes</a>	2
<a href="#">Course Culture</a>	3–4
<a href="#">What You'll Need</a>	5
<a href="#">What You'll Do and How Your Work Will Be Assessed</a>	6–8
<a href="#">Resources to Support You</a>	8–9
<a href="#">Schedule</a>	10–22
<a href="#">Week of January 25</a>	10
<a href="#">Week of February 1</a>	11
<a href="#">Week of February 8</a>	12
<a href="#">Week of February 15</a>	13
<a href="#">Week of February 22</a>	14
<a href="#">Week of March 1</a>	15
<a href="#">Week of March 8</a>	16
<a href="#">Week of March 15</a>	17
<a href="#">Week of March 22</a>	18
<a href="#">Week of March 29</a>	18
<a href="#">Week of April 5</a>	19
<a href="#">Week of April 12</a>	20
<a href="#">Week of April 19</a>	21
<a href="#">Week of April 26</a>	22
<a href="#">End of the Semester</a>	22

## Instructor

Dr. Laura Heath-Stout ([she/her/hers](#))

Email: [laura.heath-stout@emory.edu](mailto:laura.heath-stout@emory.edu)

Meet with Me:

- Drop in on Wednesdays, 9–11 [here](#)
- [Schedule a meeting](#)



## Course Description

What should happen to Confederate monuments? Why did ISIS destroy the archaeological site of Palmyra? Why is it illegal for archaeologists to dig up Native American bones? What is the artifact on the flag of Zimbabwe? In this course, we will examine the ways archaeological heritage affects and is affected by modern identities, oppression, and politics.

Students will begin the semester by writing a personal essay about an object or site that is meaningful to you. In the second and third major assignments, you will choose contested sites or monuments to research and write about. First, you will write an academic research paper about your site or monument, and then you will rewrite it as a less formal, multimodal (incorporating multimedia!) paper to be presented in an “Emory Heritage Twitter Conference” at the end of the semester.

## Course Outcomes

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

- Compose texts in multiple genres, using multiple modes with attention to rhetorical situations.
- Summarize, analyze, synthesize, and evaluate the ideas of others as you undertake scholarly inquiry in order to produce your own arguments.
- Practice writing as a process, recursively implementing strategies of research, drafting, revision, editing, and reflection.
- Analyze and explain a variety of modern conflicts over archaeological artifacts, monuments, and sites

## Course Culture

I am firmly committed to **resisting systemic oppression** in all areas of my life. In this class, I will work to promote an environment where everyone is welcome. I recognize that discrimination can be direct or indirect and take place at both institutional and personal levels. I believe that such discrimination is unacceptable, and I am committed to providing equality of opportunity for all by eliminating discrimination, harassment, bullying, or victimization. The success of this policy relies on the support and understanding of everyone in this class. We all have a responsibility not to participate in or condone harassment or discrimination of any kind.

Not everyone prefers to be called by their legal name, and not everyone's [pronouns](#) are obvious to others. In this class, **everyone has the right to go by the name and pronouns that they prefer**. You may introduce yourself using whatever name you wish to use, and should write your preferred name on all assignments. If your name or pronoun preference changes during the semester, please let me know so that I can refer to you by the correct name and pronouns. **Students should call me Dr. Heath-Stout or Professor Heath-Stout** and my pronouns are [she, her, and hers](#).



Preparation for, attendance at, and participation in Zoom class meetings are essential for success in the course. If you will be **missing class** because of [religious observance](#), please let me know in the first two weeks of the semester. If you will miss class for other reasons, please let me know as early as possible. Other than religious observances or medical leave, you may be absent twice before your grade will be negatively affected. Regardless of why you are missing class, I encourage you to watch the recorded Zoom session (posted on [Canvas](#)) and check in with classmates and with me about the content you missed.

While on Zoom for class, I encourage you to **keep your video camera on**, although if you need to turn it off occasionally for a few minutes, that is not a problem. If you need to have your camera off regularly, please talk with me about it. Please **keep your microphone muted** when you aren't speaking. You may sit or stand wherever you like, move from room to room, eat or drink on camera, go to the bathroom when you need to without asking permission, etc.

**Zoom classes will be recorded** and the recordings will be shared on the course [Canvas](#) website. Lectures and other classroom presentations presented through video conferencing and other materials posted on Canvas are for the sole purpose of educating the students enrolled in the course. The release of such information (including but not limited to directly sharing, screen capturing, or recording content) is strictly prohibited, unless the instructor states otherwise. Doing so without the permission of the instructor will be considered an Honor Code violation, and may also be a violation of state or federal law, such as the Copyright Act. All University policies remain in effect for students participating in remote education.



If there is something I can do to create a more comfortable learning environment for you, please never hesitate to ask (for example, “can you speak more slowly/loudly/clearly?” or “can you make the image brighter/more high-contrast?” or “can you ask my classmates to turn off their video camera while they move to a different room?”) even if you’re not registered with the Department of Accessibility Services. Students who want transcripts for audiovisual material should let me know as soon as possible so that I can make them. I will hold such conversations in strict confidence.

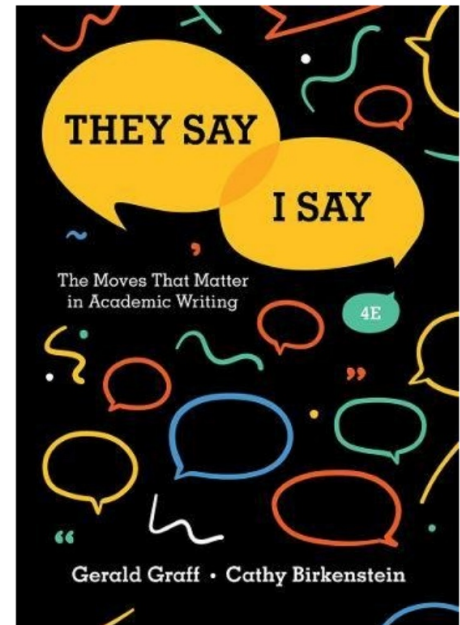
[Email](#) is the best way to **contact me** if you have questions or concerns. Generally, I will respond to all student email within 24 hours (although on weekends and holidays, it may take a little longer). Likewise, there may be instances when I will need to contact you by email, or by [Canvas](#) announcement. It is your responsibility to **check your [Emory-based email account](#) and your Canvas account** at least once every 24 hours on weekdays.

## What You'll Need

### Textbook

Our textbook is *They Say, I Say: The Moves that Matter in Academic Writing, Fourth Edition*, by Gerald Graff and Cathy Birkenstein. If you are on campus, you can borrow a hard copy of the book from [Woodruff Library](#). You can buy a paper or digital copy from [the publisher](#), [Amazon](#), or the [Emory Bookstore](#).

All other texts will be made available online through hyperlinks, or via Library Course Reserves, which you can access through the course [Canvas](#) site.



### Technology

We will be holding weekly class meetings through Zoom and interacting throughout the week via the class [Canvas](#) site, [Twitter](#), and [email](#). We will often use online materials from the [Emory Library](#) for research. During class, we will often collaboratively take notes in [Microsoft OneDrive](#) online documents or on [Padlet](#).

Emory recommends [these computer specifications](#) to make sure all of these systems work well. If you do not have a computer, please contact [oue.advising@emory.edu](mailto:oue.advising@emory.edu) for support in acquiring one. If you are an [international student and are having trouble accessing course materials](#), please let me know so we can work out a way for you to access them.

You will need a (free) [Twitter](#) account to participate in the Twitter Conference at the end of the semester. If you already have a Twitter account, you may use that or create a new account for this class. Your account may use your real name or a pseudonym: you'll just need to give me your handle and let me know it's you.



## What You'll Do and How Your Work Will Be Assessed

**Participate** in class meetings via Zoom. Your participation will be evaluated through a collective process in which I will gather input from students about what makes for good class participation, create a rubric from that input, present the rubric for editing by students, and then assign you to assess your own participation using that rubric. You will assess your participation twice during the semester, once at midterm (10% of final grade, due Friday, March 12) and once at the end of the term (10% of final grade, due Friday, April 30). I will assign you the participation grade you assigned yourself, unless I feel that it is unfairly high or low, in which case I reserve the right to modify it. (20% of your final grade)

Complete a variety of small **exercises**, including drafts, short written reflections, and reviews of classmates' work. Some exercises will be completed during class, and others will be completed as homework. Each exercise will be graded as complete or incomplete, and you will receive qualitative feedback on your exercises where appropriate. (20% of your final grade)

Write four **major assignments**. For each of these major assignments, you will receive **feedback** on drafts from me and from your classmates before finishing and submitting the final version to be graded. You will have access to a **rubric** for each assignment making clear what is being assessed.

1. The **Personal Reflection Essay** will give you the opportunity to reflect on an old object or place that is meaningful in your life or community. The final version is due Tuesday, February 16. (15% of your final grade)
2. The **Research Paper** is the central assignment of the course: you will choose an archaeological site, monument, or artifact, and research its significance to archaeologists and to a variety of other stakeholders. You will then write an academic research paper about the ways that your subject is contested in the present. The final version is due Tuesday, April 6. (20% of your final grade)
3. You will revise and rewrite your research paper in the form of a presentation for a **Twitter Conference**, modeled on the [Public Archaeology Twitter Conference](#), to be held Thursday, April 29. You, your classmates, and students in the two other sections will present your papers to a



broader public via Twitter, and interact with each others' papers. (15% of your final grade).

4. You will end the semester by compiling a **portfolio** of your writing, and writing an introductory cover letter reflecting on your development as a writer. The portfolio will be due at the time of your scheduled final exam period (10% of your final grade).

I **do not grade grammar** and grammar is not included in the [Course Outcomes](#). if you are a non-native English speaker or speak a non-dominant dialect, I will let you know if you are making consistent mistakes in your academic English, but if your writing is clear enough to read easily, your grade will not be negatively affected.

Each student begins the semester with a **time bank balance** of 72 hours (3 days), which you can use to **submit assignments late** without asking for an extension or giving a reason. You may use these hours on any of the exercises, participation evaluations, or major assignments or split them across multiple. I will track the balance of your time bank as a grade on Canvas, but your balance does not affect your grade in any way. If you need more time after your time bank balance is depleted, please write to me by email or meet with me **before the assignment deadline** to request an **extension**. After the time bank balance has been used up and in the absence of a granted extension, late assignments will lose 1/3 of a letter grade per day late.

If I assign you this letter grade on a paper...	I'll use this % to calculate your course grade.	Then, if your course grade falls into this range...	I'll assign this final letter grade.
A	95%	>93%	A
A-	91%	90-92%	A-
B+	88%	87-89%	B+
B	85%	83-86%	B
B-	81%	80-82%	B-
C+	78%	77-79%	C+
C	75%	73-76%	C
C-	71%	70-72%	C-
D+	68%	67-69%	D+
D	65%	60-66%	D
F	Varies	<60%	F

The [Honor Code](#) is in effect throughout the semester. By taking this course, you affirm that it is a violation of the code to cheat on exams, to plagiarize, to deviate from the teacher's instructions about collaboration on work that is submitted for grades, to give false information to a faculty member, and to undertake any other form of academic misconduct. You agree that the instructor is entitled to move you to another seat during examinations, without explanation. You also affirm that if you witness others violating the code you have a duty to report them to the honor council. I take plagiarism and other forms of academic dishonesty seriously. Should I suspect that you engage in academic dishonesty in this course, I will refer the case to Emory's Honor Council. You may also receive an F on the assignment(s) in question.

### **Resources to Support You**

The full **Emory Writing Center** staff of undergraduate tutors and graduate fellows is available remotely to support Emory College students as they work on any type of writing assignment in any field: sciences, social sciences, or humanities. Tutors can assist with a range of projects, from traditional papers and presentations to websites and other multimedia projects. They work with students on concerns including idea development, structure, use of sources, grammar, and word choice. They do not proofread for students. Instead, they discuss strategies and resources students can use as they write, revise, and edit their own work. Tutors also support the literacy needs of English Language Learners; several tutors are ELL Specialists, who have received additional training. Learn more and make an appointment at [writingcenter.emory.edu](http://writingcenter.emory.edu). Please review the [tutoring policies](#), including the updated [policies and procedures for online appointments](#) on our website before your visit. **You have my permission to work with writing center tutors on any assignment for this course.**

The [Emory libraries](#) offer a wide variety of online resources. The [Ask a Librarian](#) program lets you reach out digitally to an Emory librarian for help with research. [Dr. Lori Jahnke](#) is the subject librarian for Anthropology and [Sarah Morris](#) is the subject librarian for English, so they know the resources most relevant to our course especially well.

The [Department of Accessibility Services](#) has resources and technologies to help you manage your learning environment. If you have a **disability**, you are encouraged to register with this office. You may be **entitled to accommodations** in your courses, such as additional time on tests, staggered homework



assignments, or note-taking assistance. This office will give you a letter outlining the accommodations to which you are entitled that you can share with your teachers. Whether or not you choose to register with Accessibility Services, I encourage you to **talk to me** about any accommodations that would improve your experience of ENG101.

Free and confidential counseling services and support are available from the [Emory Counseling Center](#). This can be an invaluable resource when stress makes your work more challenging than it ought to be. Over forty percent of U.S. college students have sought counseling: you are not alone.

[Student Case Management and Intervention Services](#) assists students and their families on an ongoing basis and in times of crisis – including but not limited to meeting academic, medical, financial, and social challenges.

## SCHEDULE

### 1. Week of January 25

*Class on Tuesday, January 26:*

- CLASS DISCUSSION: Introduction to the Course and To Each Other
- CASE STUDY: The Mosque/Temple in Ayodhya, India



*Case Study 1: Indian Prime Minister Narendra Modi performs the Hindu ritual of bhoomi puja at the groundbreaking ceremony for a new Hindu temple at a contested religious site in Ayodhya, India, [source](#)*

*Before Thursday's Class:*

- READING: Course Syllabus
- READING: excerpts from *Evocative Objects: Things We Think With* edited by Sherry Turkle (Reserves)
- EXERCISE: Self-Assessment

*Class on Thursday, January 28:*

- WRITING LESSON: Introduction to the Personal Essay

*By the End of the Week:*

- EXERCISE: Participation Reflection due Friday, January 29, 5pm

## 2. Week of February 1



*Case Study 2: Reconstruction of a Burial of a Woman, Tišice, Czech Republic, [source](#)*

### *Before Tuesday's Class:*

- READING: "Shitty First Drafts" by Anne Lamott (Reserves)
- READING: "Perfectionism" by Anne Lamott (Reserves)
- READING: ["Is that Skeleton Gay? The Problem with Projecting Modern Ideas Onto the Past" by Kristina Killgrove](#)

### *Class on Tuesday, February 2:*

- CLASS DISCUSSION: Participation in a Seminar
- CASE STUDY: Gender in a Cemetery, Prague, Czech Republic

### *Before Thursday's Class:*

- READING: "Someone to Read Your Drafts" by Anne Lamott (Reserves)
- EXERCISE: Personal Essay Draft #1
- TASK: [Sign Up for a Personal Essay Meeting with Dr. Heath-Stout](#)

### *Class on Thursday, February 4:*

- WRITING LESSON: Peer Reviewing the Personal Essay
- VISITOR: Tutor from the Writing Center

### 3. Week of February 8

#### *Before Tuesday's Class:*

- EXERCISE: Personal Essay Draft #2 due by your Personal Essay Meeting
- READING: [“When is it Okay to Dig Up the Dead?” by Mark Strauss](#)
- READING: [“Can a Skeleton Heal Rift Between Native Americans, Scientists?” by Andrew Lawler](#)



*Case Study 3: Museum professionals and representatives from Native American tribal governments examine baskets at the San Diego Museum of Man, [source](#)*

#### *Class on Tuesday, February 9:*

- CASE STUDY: The Native American Graves Protection and Repatriation Act, USA



*Case Study 4: Brass plaques from the Kingdom of Benin (present-day Nigeria) in the British Museum, London, UK, [source](#)*

#### *Before Thursday's Class:*

- READING: excerpts from *The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution* by Dan Hicks (Reserves)
- READING: [“Opinion: Give Us Back What Our Ancestors Made” by Victor Ehikhamenor](#)
- READING: [“Why Western Museums Should Keep Their Treasures” by Tiffany Jenkins](#)

#### *Class on Thursday, February 11:*

- CASE STUDY: The Benin Bronzes, Nigeria

#### *By the End of the Week:*

- TASK: Attend a Personal Essay Meeting with Dr. Heath-Stout



#### 4. Week of February 15

##### *Before Tuesday's Class:*

- ASSIGNMENT: Personal Essay due Tuesday, February 16, beginning of class
- EXERCISE: Personal Essay Reflection
- READING: "Whose Past?" by Colin Renfrew and Paul Bahn (Reserves)
- READING: "The Future of the Past" by Colin Renfrew and Paul Bahn (Reserves)

##### *Class on Tuesday, February 16:*

- WRITING LESSON: Introduction to the Research Paper

##### *Before Thursday's Class:*

- EXERCISE: Research Topic Brainstorming
- READING: see Canvas for which of the following to read:
  - "Tourism in Poor Regions and Social Inclusion: the Porters of the Inca Trail to Machu Picchu" by Alexandra Arellano (Reserves)
  - "Developing Sustainable Tourism through Adaptive Resource Management: A Case Study of Machu Picchu, Peru" by Lincoln R. Larson and Neelam C. Poudyal (Reserves)
  - "Caught Between Nature and Culture: Making a Living within the World Heritage Site of Machu Picchu, Peru" by Keely B. Maxwell and Annelou Ypeij (Reserves)
  - "The Intersection of Gender and Ethnic Identities in the Cuzco-Machu Picchu Tourism Industry: Sácamefotos, Tour Guides, and Women Weavers" by Annelou Ypeij (Reserves)

##### *Class on Thursday, February 18:*

- WRITING LESSON: Claims, Reasons, and Evidence
- CASE STUDY: Machu Picchu, Peru



*Case Study 5: Machu Picchu, Peru, [source](#)*

## 5. Week of February 22



*Case Study 6: The flag of Zimbabwe, which depicts a statue of a bird from Great Zimbabwe, [source](#)*

### *Before Tuesday's Class:*

- EXERCISE: Bring in a Source: Encyclopedia Entry or Similar
- READING: *They Say, I Say*, Preface and Introduction
- READING: "The 'Zimbabwe Controversy': The Power of 'Fact' over 'Fiction'" by Joost Fontein (Reserves)

### *Class on Tuesday, February 23:*

- WRITING LESSON: Using Background Sources
- CASE STUDY: Great Zimbabwe, Zimbabwe

### *Before Thursday's Class:*

- EXERCISE: Bring in a Source: Newspaper or Magazine Article
- READING: ["Think Australia can't make or break global climate fight? Think again – and quickly" by Emma Young](#)
- READING: ["‘Noted’: Feds take two years to craft curt response on protecting 47,000-year-old rock art" by Emma Young](#)
- READING: ["‘Final frontier of Australian archaeology’: Drowned artefacts reveal first underwater heritage sites" by Emma Young](#)
- READING: excerpt from *Murujuga: Rock Art, Heritage, and Landscape Iconoclasm* by José Antonio González Zarandona (Reserves)



*Case Study 7: Aboriginal rock art depicting a turtle on the Burrup Peninsula, Australia, [source](#)*

### *Class on Thursday, February 25:*

- WRITING LESSON: Using Journalistic Sources
- CASE STUDY: Rock Art and Underwater Sites in Murujuga, Australia

### *By the End of the Week:*

- EXERCISE: Research Paper Source Notes and Annotations Part 1, due Friday, February 26, 5pm



## 6. Week of March 1

### *Before Tuesday's Class:*

- READING: *They Say, I Say*, Chapter 1–2
- EXERCISE: Bring in a Source: Scholarly Sources

### *Class on Tuesday, March 2:*

- WRITING LESSON: Using Scholarly Sources
- WRITING LESSON: Quoting, Paraphrasing, and Summarizing

### *Before Thursday's Class:*

- READING: *They Say, I Say*, Chapters 3–4

### *Class on Thursday, March 4:*

- WRITING LESSON: Virtual Library Visit with Librarian Sarah Morris

### *By the End of the Week:*

- EXERCISE: Research Paper Source Notes and Annotations Part 2, due Friday, March 5, 5pm

## 7. Week of March 8



*Case Study 8: A stone “cylinder seal” rolling stamp from Syria, and the image it creates when rolled over clay. These small, portable objects often end up on the art market, [source](#)*

### *Before Tuesday’s Class:*

- READING: *They Say, I Say*, Chapter 5
- READING: “The Illegal Excavation and Trade of Syrian Cultural Objects: A View from the Ground” by Neil Brodie and Isber Sabrina (Reserves)
- READING: [“ISIS’s Looting Campaign” by David Kohn](#)

### *Class on Tuesday, March 9:*

- WRITING LESSON: The Rhetorical Moves of a Proposal
- CASE STUDY: Looting in Syria

### *Before Thursday’s Class:*

- READING: *They Say, I Say*, Chapter 6
- READING: [“The History of the Triumphal Arch of Palmyra” by the Institute for Digital Archaeology](#)
- READING: “‘Postcard to Palmyra’: Bringing the Public into Debates Over Post-Conflict Reconstruction in the Middle East” by Zena Kamash (Reserves)



*Case Study 9: Replica of the 2000-year-old Palmyra Triumphal Arch erected in Trafalgar Square, London, UK, [source](#)*

### *Class on Thursday, March 11:*

- CASE STUDY: The Triumphal Arch from Palmyra, Syria, to London, UK

### *By the End of the Week:*

- EXERCISE: Research Paper Proposal due Friday, March 12, 5pm
- ASSIGNMENT: Midterm Participation Evaluation due Friday, March 12, 5pm

## 8. Week of March 15

*Tuesday, March 16: NO CLASS: REST DAY*

*Before Thursday's Class:*

- READING: *They Say, I Say*, Chapter 7
- READING: [“Is Ancient DNA Research Revealing New Truths—or Falling Into Old Traps?” by Gideon Lewis-Kraus](#)

*Class on Thursday, January 28:*

- WRITING LESSON: Introductions
- CASE STUDY: Pacific Colonization and Lapita DNA Studies, Vanuatu



*Case Study 10: Silas Alben, the chief of the village that includes the Teouma site (Vanuatu), where ancient remains were found, [source](#)*

## 9. Week of March 22

### *Before Tuesday's Class:*

- READING: *They Say, I Say*, Chapter 8
- EXERCISE: Research Paper Draft #1

### *Class on Tuesday, March 23:*

- WRITING LESSON: Paragraph Order and Transitions
- WRITING LESSON: Citation Formatting

### *Before Thursday's Class:*

- READING: *They Say, I Say*, Chapter 9

### *Class on Thursday, March 25:*

- WRITING LESSON: Characters and Actions
- WRITING LESSON: Get to the Verb!

### *By the End of the Week*

- You will receive written feedback on your Research Paper draft from Dr. Heath-Stout.

## 10. Week of March 29

### *Before Tuesday's Class:*

- EXERCISE: Research Paper Draft #2
- READING: *They Say, I Say*, Chapter 10

### *Class on Tuesday, March 30:*

- WRITING LESSON: Peer Review Practice: Dr. Heath-Stout's Freshman Writing
- WRITING LESSON: Peer Reviewing the Research Paper

### *Before Thursday's Class:*

- READING: *They Say, I Say*, Chapter 11

### *Class on Thursday, April 1:*

- WRITING LESSON: Conclusions
- WRITING LESSON: Titles



## 11. Week of April 5

### *Before Tuesday's Class:*

- ASSIGNMENT: Research Paper due Tuesday, April 6, beginning of class
- EXERCISE: Research Paper Reflection

### *Class on Tuesday, April 6:*

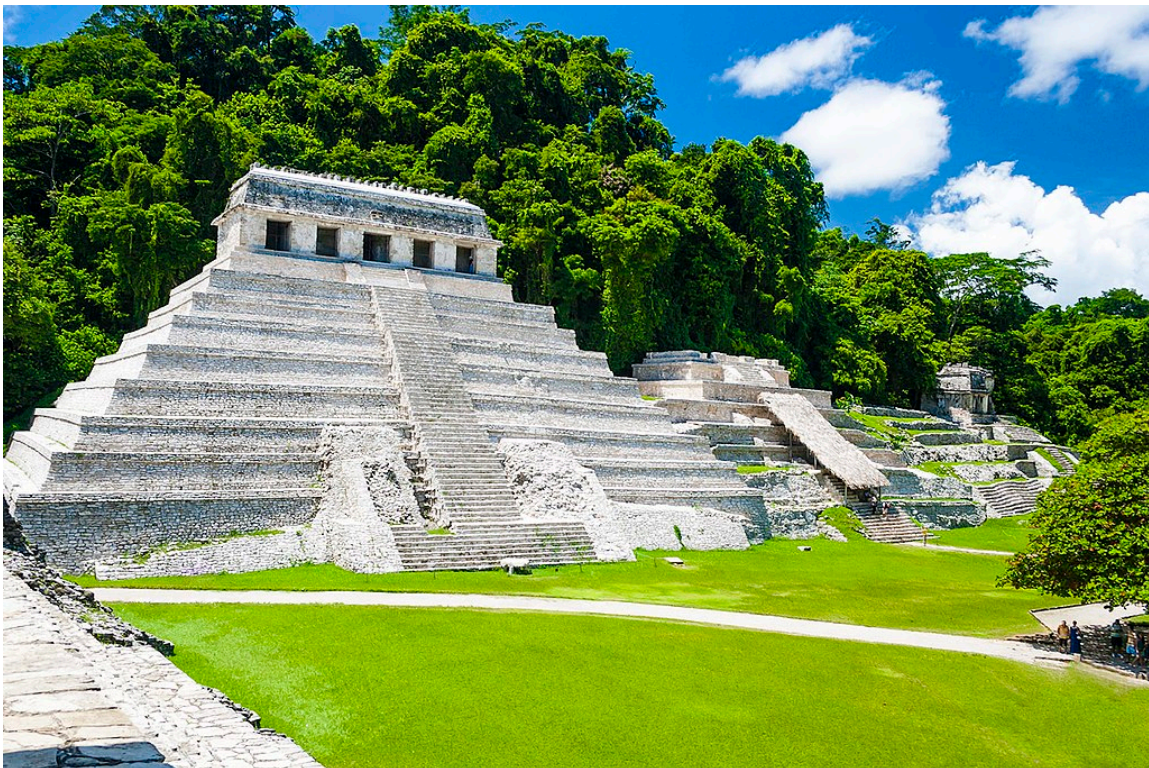
- WRITING LESSON: Introduction to the Twitter Conference

### *Before Thursday's Class:*

- READING: *They Say, I Say*, Chapter 13
- READING: [“From Ancient Wisdom to Alien Architects: The Varieties of Pseudoarchaeology” by David S. Anderson and Jeb Card](#)
- READING: [“Believe in Atlantis? These archaeologists want to win you back to science” by Lizzie Wade](#)
- READING: [Top Tweets using the #CancelAncientAliens Hashtag](#)

### *Class on Thursday, April 8:*

- CASE STUDY: “Ancient Aliens” at Palenque, Mexico



*Case Study 11: Temple of the Inscriptions at Palenque, Mexico, [source](#)*

## 12. Week of April 12

### *Before Tuesday's Class:*

- READING: "Concision" by Joseph M. Williams and Joseph Bizup (Reserves)
- READING: ["How China's Forbidden City Became the Palace Museum" by Adolfo Arranz](#)
- READING: ["Forbidden City Treasures Survived 14 Years Fleeing War Before Being Split Between Beijing and Taipei" by Adolfo Arranz](#)

### *Class on Tuesday, April 13:*

- WRITING LESSON: Concision
- CASE STUDY: Artifacts from the Forbidden City in China and Taiwan



*Case Study 12: The National Palace Museum, Taipei, Taiwan, [source](#)*

*Thursday, April 15: NO CLASS: Dr. Heath-Stout will be attending a conference (you could use the time to watch the video assigned for next Tuesday!)*

### *By the End of the Week:*

- EXERCISE: Twitter Paper Draft #1 due Friday, April 16, 5pm
- TASK: [Sign up for a Meeting or Written Feedback from Dr. Heath-Stout](#)



### 13. Week of April 19

#### *Before Tuesday's Class:*

- VIDEO: [“As the Statues Fall: A Conversation about Monuments and the Power of Memory”](#) sponsored by the Society of Black Archaeologists, the Indigenous Archaeology Collective, the Wenner-Gren Foundation, and the Cornell Institute of Archaeology & Material Studies



*Case Study 13: Lion of the Confederacy Monument, Oakland Cemetery, Atlanta, Georgia, USA, [source](#)*

- READING: [“Confederate Memorials in metro Atlanta”](#) by Pete Corson
- READING: “Monumental Change and the Power of Names” by Rebecca Solnit (Reserves)

#### *Class on Tuesday, April 20:*

- CASE STUDY: Confederate Monuments in Atlanta and Beyond



*Case Study 14: "Topography of Terror" Exhibit at the site of the headquarters of the Gestapo, Berlin, Germany, [source](#)*

#### *Before Thursday's Class:*

- READING: “Tourism to Memorial Sites of the Holocaust” by Rudy Hartmann (Reserves)
- READING: excerpt of “‘Grabe, Wo Du Stehst!’ An Archaeology of Perpetrators” by Reinhard Bernbeck and Susan Pollock (p. 221–226) (Reserves)

#### *Class on Thursday, April 22:*

- CASE STUDY: Nazi Heritage
- WRITING LESSON: Translating Academese to English

#### *By the End of the Week:*

- You will receive feedback on your Twitter Paper draft from Dr. Heath-Stout, either in writing or in a Zoom meeting.

## 14. Week of April 26

*Before Tuesday's Class:*

- EXERCISE: Twitter Paper Draft #2

*Class on Tuesday, April 27:*

- WRITING LESSON: Peer Reviewing the Twitter Paper

*Before Thursday's Class:*

- ASSIGNMENT: Twitter Paper

*Class on Thursday, April 29:*

- Emory Heritage Twitter Conference

*By the End of the Week:*

- ASSIGNMENT: Final Participation Evaluation due Friday, April 30, 5pm
- EXERCISE: Twitter Paper Reflection due Friday, April 30, 5pm

## 15. End of the Semester

- TASK: Please fill out your Course Evaluation through Canvas.
- ASSIGNMENT: Portfolio due at the end of your scheduled exam period:
  - Section 1 (8am): Wednesday, May 12, 10:30am
  - Section 2 (9:40am): Monday, May 10, 10:30am
  - Section 3 (11:20am): Thursday, May 6, 2pm