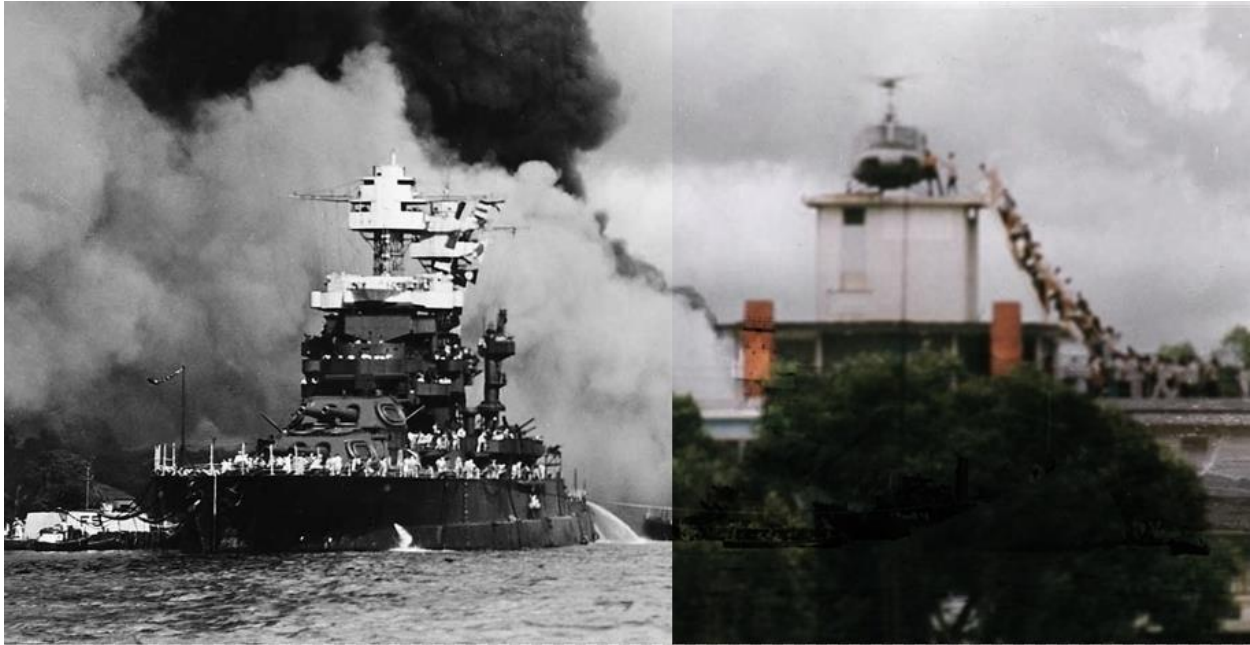


# HIST 40673

## THE UNITED STATES FROM 1941 TO 1975

Fall 2023, Tuesdays and Thursdays  
3:30-4:50 PM SCAR 2008



### Professor

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by appointment

### **Course Description**

From attack to defeat. The years 1941 and 1975 bookend two of the most infamous moments in U.S. history—the Japanese military’s attack on the US naval base at Pearl Harbor, Hawaii, and the defeat of the United States-backed South Vietnam by North Vietnamese forces. This course will explore the time period between these two events, a period that marked not only defeat, but also victory. We will examine the U.S. efforts in World War II, both on the homefront and in the war’s many theaters, the almost immediate beginning of a Cold War that sparked hot conflicts in Korea and Vietnam, and the domestic repercussions of these events at home.

### **Course Goals**

- Understand the historical changes brought on by World War II, the Cold War, the Korean War, and the Vietnam War, as well as the wars’ relationship to broader American social and cultural changes.

- Analyze the ways social, cultural, gender, racial, and other factors framed the diversity of American wartime experiences, for women and men in the military, on the homefront, and in civilian support roles.
- Develop skills in evaluating primary and secondary sources, analyzing cultural materials, and in effective written and oral communication.

### Texts

Readings listed in course schedule

### Important Class Notes

- **Class Materials** – All class handouts, including the syllabus, readings, and supplemental materials, are available on TCU Online.
- **Communication** – Any course announcements will come from me via your university email. Please check it! Also, it is best to contact me via email. On weekdays, I will respond to you within twelve hours. On weekends, when I am at conference, or during university breaks, it may take longer for me to respond.
- **Attendance** – Everyone is allowed two absences (beyond official excused university absences), and leaving class early counts as an absence. Additionally, playing with your cellphone, texting, using your computer for non-classroom activities (messaging, shopping, making the next greatest TikTok, or any other such shenanigans), disrupting the class, or any other disrespectful or rude behavior will constitute an absence. Beginning with your third absence, you will lose one percentage point off your final grade for each absence.
- **Late Assignments** – All assignments are due at the beginning of class on the day they are due. I do not accept late work for any reason, nor do I offer make-up assignments. Thus, if you fail to submit an assignment on time, you will receive a zero. If you know you will miss class, you must submit any assignment due that day prior to the beginning of class. If an unexpected, documented emergency causes you to miss class the day an assignment is due, you must contact me as soon as possible and hand in the work you have completed so far.
- **Academic Misconduct** – Neither I nor TCU will tolerate any kind of academic dishonesty in this class. If I determine you to have violated the university's policies on academic misconduct in any way (intentionally or unintentionally), you will, at minimum, receive a zero on the assignment. I will report you to the academic dean, the dean of your college, your department chair, and the dean of campus life. Additionally, I will recommend to the academic dean that you be dropped immediately from the course with a grade of F. There will be NO exceptions to this policy. If you are unsure of what constitutes a violation of the [Academic Conduct Policy](#), please see me or consult the undergraduate [catalog](#). Your registration in this course serves as your acknowledgement of and agreement to these terms.

### TCU Academic Policies and Notices

See the Koehler Center Website or our TCU Online page

### Assignments and Grading

- **Participation** (200 points, individual grade) – I expect not only that you attend class, but also that you take an active role in our discussion and activities. Your discussion and active

participation in each class meeting is crucial to everyone's learning in the course. You should come to each class ready to engage in discussion—simply showing up and sitting quietly in your seat for the duration of class will not earn you anything more than a zero participation grade. Students who always (more than once per class) actively and insightfully contribute to discussion of key themes of the day's reading will earn A grades. Those who usually (once per class) contribute to discussion or whose contributions are not critically engaged in the readings will earn B marks. Students who often (during most, but not all classes) participate or whose comments are only sometimes critically engaged in the readings will earn C grades. Students who seldom or never participate in class discussion or whose participation does not critically engage the readings will earn D and F grades. Everyone will receive a midterm participation grade so that you can evaluate your performance, though you should feel free to discuss your participation with us at any point of the semester.

- **Discussion Questions** (200 points total, 10 points each, individual grade) – Everyone must submit three (typed and printed) discussion questions on every day that we have a common reading. These questions are designed to elicit discussion, so ask questions that are open-ended, that will encourage us to think critically about the authors' arguments, use of evidence, and method of analysis. Insightful, thought provoking questions that stimulate constructive discussion of the reading's themes and/or connect it to other course materials will earn A marks. Questions that ask good questions directly related to the readings will earn Bs. Straightforward questions answered easily by the readings will earn C grades, while questions that are not based in a critical, historical approach to the day's reading will earn Ds. Failing to submit questions will result in an F grade. Twenty-two total; lowest two scores are dropped.
- **Podcast Plan** (100 points, group grade) – Your podcast plan is a proposal for how you will craft your episode and how you will learn the answers to your questions. Your plan will be evaluated by its thoroughness, insightfulness, and creativity. An outstanding proposal will do all of the following: The draft of your “hook” should truly set the scene and draw in your listeners, not merely retell an event step by step. Your big questions should truly be big; they should connect your topic to broad questions about US history and keep your listener wanting to learn more. Your research plan must be relevant and well reasoned, grounded in good scholarship.
- **Sound Up!** (50 points, group grade) – We want our podcast episodes to be informative, as well as entertaining, and who says we can't do both? Sound Up! is your plan to integrate period and otherwise appropriate audio into your podcast. Everyone should have at least two audio selections that serve an educational purpose. Provide a reputable and reliable source for your audio, explain your rationale for including those particular audio selections (if you're clipping from a longer piece, you must tell us exactly what piece you will use), and plan for how you will integrate the audio into your podcast. Additionally, please provide (royalty and copyright-free) audio selections that you will use for transitions or other effects and indicate where they will appear in the episode. Be sure that your selections fit the mood and tone of your podcast. An outstanding Sound Up! plan will demonstrate that the hosts have thoughtfully considered and planned to use their audio selections not merely as entertaining segues in the episode, but as educational tools. It will demonstrate precisely how the audio selections will augment other elements of the episode, not merely be dropped into it at random spots.

- **Introduce Your Guest** (25 points, group grade) – An outstanding plan for your guest interview will have an original, yet brief (2-3 sentence) biography to use in introducing your guest author (not simply copied and pasted from their website, which is a sure way to earn a zero grade). It will also include an agreed upon time and date for the interview (all hosts must participate), and at least five thoughtful questions that will help you answer your big questions and tie your TCU topic to broader national events.
- **Answer Big Questions essay** (100 points, individual grade) – Everyone will write a scholarly essay that answers the big questions of your episode. Outstanding essays will have a clear thesis statement that is well-established throughout the essay through reliance on and use of all your sources. It will be clear, insightful, and well-written, free of grammatical mistakes. This is an individual assignment. Your co-host's essay will obviously include the same sources and may come to the same conclusions, but you must write your essay yourself, in your own words, with your own brain. Any reliance on AI, your grandma, or any other individual who is not a TCU librarian or Writing Center tutor, will result in a zero on the assignment and your being reported to whatever authority will listen to me. We are happy to discuss drafts with you provided you arrange a meeting in sufficient time.
- **Full Script draft** (100 points, group grade) – Submit a full draft of your episode script, complete with time approximations and lines for each host. Indicate where you will integrate audio clips and different portions of your author interview. Everything must be written out as dialogue, and you must include script for your transitions to audio clips and your author interview. Drafts will be judged on their thoroughness, accuracy, and attention to detail. Your draft must show how you will draw in the listener from the very beginning of the episode, walk the listener through your big questions and answers, and bring the episode to a conclusion.
- **Teaser** (25 points, group grade) – Submit a 1-2 sentence teaser for your episode to the hosts of the prior week (first episode submits to Vuic and Cox). Teaser should actually be a teaser, in that it should make listeners eager to learn more. Give them enough information about your topic and your big questions that they're itching to come back!
- **Peer Review Draft** (100 points, group grade) – You've almost made it! The first draft of your podcast will be a complete, polished episode that you will exchange with a set of peer-review partner hosts. An outstanding draft will include every element of your podcast from the introductory music to the final sign off. It is a draft, and so is by definition a work in progress, but it must be complete and your very best work.
- **Peer Review Feedback** (50 points, individual grade) – Listen to your partners' episode and provide detailed, helpful feedback (time stamps will be essential here). Think about the episode critically, not in the sense that you're looking to criticize, but that you're looking to help them improve. What can they do to clarify their information? How might they improve the order in which information or different elements (such as audio or author interview sections) are presented, so that the listener feels they are being guided through the learning process efficiently? Is the sound quality good, or do portions need to be edited/re-recorded?
- **First Draft** (150 points, group grade) – You're nearly there! The first draft of your podcast will take the feedback you received from your peers and use it to improve the draft that Vuic and Cox will hear. Remember that each step in this process is designed to help you improve; if your first draft does not implement the feedback your peer review partners provided, your grade will reflect that lack of revision. Again, a draft is a work in progress, but at this stage, it should be

nearly perfect. All recorded drafts will be evaluated both for their scholarly and audio qualities. Information must be accurate, insightfully presented, and relevant to your big question. Audio should be clear, without errors or distraction, smoothly transitioned, and used to bolster the educational lesson of your episode.

- **Final Podcast Episode** (200 points, group grade) – Congratulations, you’ve made it! The final episode will be ready for the world. An outstanding grade will mean that you have utilized the feedback you received along the way to craft an engaging, quality podcast episode that takes your listener from the life and times of Horned Frogs, to the broad themes of US history, then back again.
- **Webpage Information** (100 points, group grade) – Each episode will have a webpage that provides sources and additional information. Co-hosts should collaborate on the information provided and can decide if they write their own or each other’s biographies!
- **Final Grade** (1400 points possible, 550 of which are individually earned) – Final grades are calculated as a percentage of the total points possible and assigned letter grades according to the following scale. They are not rounded.

**Important note:** Grades on ANY group assignment may be adjusted proportionally if one partner does not pull their weight. Co-hosts for episodes bear equal responsibility for the work and will earn equal credit. If you feel that you are carrying more or less than your fair share at any point, please see Vuic and Cox immediately so that we can rectify any problems.

100-93=A	89-87=B+	79-77=C+	69-67=D+	59 and below = F
92-90=A-	86-83=B	76-73=C	66-63=D	
	82-80=B-	72-70=C-	62-60=D-	

## Course Schedule

\*\*\* I may make minor adjustments (including additional readings) to the schedule as the semester progresses. Missing the class when an assignment was changed will not serve as a legitimate excuse for missing an assignment due date. \*\*\*

### Tuesday, August 22

Introductions

### Thursday, August 24

When Do Wars Begin?

- Mary Dudziak, Chapter 2 “When Was World War II?” in *Wartime* (e-book)
- Discussion Questions: In lieu of questions for today, make a timeline for the years 1941 to 1975 and code each year based on whether the nation was at war or in peace. Be ready to discuss your rationale.
- **Podcast:** Listen to a historically focused podcast of your choosing (on headphones—do not play it on your computer!) and think about what elements work well and what do not, what you like (or hate) about how the host(s) introduce topics and questions, how the episode integrates audio elements.

- Good options for historically focused podcasts: The Kitchen Sisters Present, Ben Franklin's World, Dig: A History Podcast, Sexing History, Someone Talked! National D-Day Memorial Podcast, Scene on Radio

**Tuesday, August 29**

## Why We Think We Fight

- Susan A. Brewer, Chapter 3 “The Good War: Fighting for a Better Life in World War II” in *Why America Fights* (e-book)
- Discussion Questions

**Thursday, August 31****Podcast: Research in class with partner****Tuesday, September 5**

## Who We Think We Fight

- John W. Dower, Chapter 3 “War Hates and War Crimes” in *War Without Mercy* (e-book)
- Discussion Questions
- Guest appearance from [Dr. Bill Allison](#), creator and host of [Military Historians Are People, Too! podcast](#)

**Thursday, September 7**

## Who Fights When Not All Fight?

- Aaron Hiltner, Chapter 1 “Making the Military Man” in *Taking Liberties* (TCU Online)
- Beth Bailey, Chapter 3 “A Higher Moral Character” in *Managing Sex in the U.S. Military* (e-book)
- Discussion Questions

**Tuesday, September 12**

Field Trip! Meet at the [National Leadership Foundation](#) museum, 3149 S University Drive (corner of University and West Devitt, across from Kroger)

- <https://fortworthreport.org/2022/07/19/the-ultimate-sacrifice-for-our-freedom-fort-worth-banner-program-honors-veterans/>

**Thursday, September 14**

## Fighting at Home

- John W. Jeffries, Chapter 4 “A Nation on the Move” and Chapter 5 “New Circumstances, Old Patterns” in *Wartime America* (TCU Online)
- Discussion Questions
- **Podcast: [Podcast Plan](#) Due: draft of your “hook” and wrap-up/modern-day connection; big questions; proposed sources and guest author**

**Tuesday, September 19**

## Fighting Abroad

- Thomas A. Guglielmo, Chapter 8 “Deploying Jim Crow,” in *Divisions* (TCU Online)
- Discussion Questions

**Thursday, September 21**

Fighting at Home, Again

- Matthew F. Delmont, Chapter 17 “Homecoming” in *Half American* (TCU Online)
- Robert K. Chester, “Negroes’ Number One Hero:” Doris Miller, Pearl Harbor, and Retroactive Multiculturalism in World War II Remembrance,” *American Quarterly* 65, no. 1 (March 2013): 31-61. (TCU Library databases)
- Discussion Questions
- **Podcast: [Sound Up!](#) Due: submit your audio selections, with sources and rationale, plan for integrating into episode**

**Tuesday, September 26**

Remembering and Forgetting

- John Bodnar, Chapter 7 “The Victors,” in *The “Good War” in American Memory* (e-book)
- Discussion Questions
- **Podcast: [Introduce Your Guest](#) due: submit your guest author introduction, interview date/time, questions to ask**

**COLD WAR****Thursday, September 28**

- Mary Dudziak, Chapter 3 “What Kind of War Was the Cold War?” in *Wartime* (e-book)
- Laura McEnaney, “Introduction,” *Civil Defense Begins at Home* (e-book)
- Discussion Questions

**Tuesday, October 3**

Hot War in Korea

- Susan A. Brewer, Chapter 4 “War in Korea,” in *Why America Fights* (e-book)
- Discussion Questions
- **Podcast: [Answer Big Questions](#) essay due: submit a 750-word essay that includes all of your sources and answers the big questions posed by your episode. Remember that this is an individual assignment.**

**Thursday, October 5**

No Class – Fall Break

**Tuesday, October 10**

Center for Digital Expression Class Visit

- **Bring your laptop!**

**Thursday, October 12**

Paradox in the 1950s

- Maurice Isserman and Michael Kazin, Chapter 1 “Gathering of the Forces,” in *America Divided: The Civil War of the 1960s* (e-book)

- Mary Dudziak, Chapter 3 “Fighting the Cold War with Civil Rights Reform,” in *Cold War Civil Rights* (e-book)
- Discussion Questions
- **Podcast: Author/Guest interviews completed by today; submit audio file**

### Tuesday, October 17

#### Hot in a Cold War

- Melinda L. Pash, Chapter 4 “In Country in Korea,” in *In the Shadow of the Greatest Generation* (e-book)
- Discussion Questions
- **Podcast: [Full Script](#) draft due**

### Thursday, October 19

#### Defense Capitalism

- Michael Brenes, Chapter 1 in *For Might and Right* (e-book)
- Discussion Questions
- **Podcast: Teaser for next week’s episode due to the episode before yours**

### Tuesday, October 24

#### Going Underground

- Laura McEnaney, Chapter 1 “The Dilemmas of Planning and Propaganda” in *Civil Defense Begins at Home* (e-book)
- Discussion Questions
- **Podcast: all week – groups meet with Vuic and Cox to discuss progress; record and edit**

### Thursday, October 26

#### Cold War Homefront

- Thomas Bishop, Chapter 1 “The Log Cabin of the Nuclear Age” and Conclusion “Take to the Hills,” in *Every Home a Fortress* (e-book)
- Discussion Questions
- **Podcast: all week – groups meet with Vuic and Cox to discuss progress; record and edit**

## AMERICA’S VIETNAM WAR

### Tuesday, October 31

#### Into the Big Muddy

- Susan A. Brewer, Chapter 5 “Why Vietnam?” in *Why America Fights* (e-book)
- Discussion Questions
- **Podcast: [record and edit](#)**

### Thursday, November 2

#### Talkin’ ‘bout my Generation

- James E. Wright, Chapter 3 “Passing the Torch to a New Generation” and Chapter 4 “Receiving the Torch” in *Enduring Vietnam* (TCU Online)



- Discussion Questions
- Podcast: [Full episode draft due to peer review partners](#)

### Tuesday, November 7

We all bleed green?

- Beth Bailey, Chapter 6 “Culture and Identity” in *An Army Afire* (e-book)
- Discussion Questions
- Podcast: peer review feedback due to partners

### Thursday, November 9

Podcast Work!

### Tuesday, November 14

Who’ll Stop the Rain?

- Penny Lewis, Chapter 3 “Countercurrents in the Movement” and Chapter 5 “Counter-memory II: GIs and Veterans Join the Movement,” in *Hardhats, Hippies, and Hawks* (e-book)
- Discussion Questions
- Podcast: [First Draft](#) due

### Thursday, November 16

Coming Home

- James E. Wright, Chapter 7 “Getting Out of This Place” in *Enduring Vietnam* (TCU Online)
- Maurice Isserman and Michael Kazin, Chapter 10 “The Fall of the Great Society,” in *America Divided: The Civil War of the 1960s* (e-book)
- Discussion Questions
- Podcast: [Website information](#) due

### Tuesday, November 21 and Thursday, November 23

No Class - Thanksgiving Break

### Tuesday, November 28

The Costs of War

- Sabrina Thomas, Chapter 2 “Saving Cold War Children,” in *Scars of War* (e-book)
- Discussion Questions
- Podcast: [editing](#)

### Thursday, November 30

When Do Wars End?

- James E. Wright, Chapter 9 “Enduring Vietnam: A Story that Has No End,” in *Enduring Vietnam* (TCU Online)
- Discussion Questions
- Podcast: [editing](#)

**Tuesday, December 5** – Last Day of Class

Wrapping Up

- Website creation/proofing
- **Final Podcast file due**

**Thursday, December 14, 2:00 PM (Final Exam Period)**

Podcast Preview Party!!



### Podcast Assignment

This semester, our class will create a podcast series, with each of you contributing an episode from a particular moment in US history between 1941 and 1975.

Each podcast episode will begin and end with TCU, but the heart of the episode is really about how an event or person at TCU illustrates broader themes and questions in US history. Your topic is essentially your “hook.” Your episode will begin with something that happened on our campus, ask some big questions about what that event might suggest about broader themes, then dive into a discussion of those larger themes and events. You’ll interview a historian who is an expert on the larger story, integrate period-appropriate audio from songs or films, and then conclude by returning to our campus. What modern-day connections can we draw between the past and the present? What are the contemporary legacies of the TCU story with which you began?

Your new BFF for the semester (aside from Vuic and Cox, of course) will be the [Center for Digital Expression](#), located in SCAR 2003, directly across from our classroom. The CDE has a wealth of [helpful tips and videos](#) that you’ll find useful in thinking about sound quality, how best to conduct your interviews, and how to edit audio files and weave them together. They also have Yeti microphones that you can check out to use (Mac users will likely need a dongle).

We will work on these episodes for the duration of the semester, breaking the work into small components, revising and editing to ensure we produce a quality, interesting, and relevant podcast. We may require adjustments along the way, but our plan is as follows:

1. Partner up and get topics!
2. Podcast Plan (Due Thursday, September 14)
  - a. Set the scene: Dive into your TCU-centered topics. Most of the information you'll need to craft a captivating hook for your episode can be found in TCU's student newspaper [The Skiff](#), or the [Horned Frog](#) yearbook, both of which are fully digitized and available via the library's webpage. Take copious notes and keep track of your sources. Think about how to tell the story of your event or person in a way that will draw in a listener and make them want to learn more.
  - b. Ask some big questions: Transition to the heart of your episode by asking some big questions. What is the larger context for your question? What's the underlying importance to your topic? How does it connect to what was happening in the nation? And, most importantly, so what? Why should anyone be interested in learning more about your topic? At this point, you only need to ask the questions. The rest of your episode will be devoted to learning the answers.
  - c. Investigate: How are you going to find out the answers to your questions? Through research, reading, and talking with experts! For the purposes of your podcast, you'll need to consult at least one of the course readings and one book. You will also interview the author of the book you consult. Work with Vuic and Cox to find a great book with a helpful author. Not just any old book will do, nor will any old historian. Or young one, for that matter.
  - d. Back to TCU: Each episode needs to return to TCU in the end. What's the modern legacy for our campus?
3. Reflect: As you research and learn, keep notes and keep track of where you get your information, just as you would if you were writing a paper for a class. Start thinking about how best to organize your information in a way that will make a good story. Do your readings/author agree on important points? Do they offer different ways of approaching a similar question? What order and pacing will most effectively keep your listener engaged?
  - a. It will be very important that you and your partner coordinate and organize your work. Decide where you want to store your audio files, and be sure that you have everything backed up, in a place where you can both access everything. Duplicate your original audio recordings—don't take a chance on losing something!
4. Sound Up! (Due Thursday, September 21)
  - a. Set the scene, again: Make your podcast a great listening experience by integrating period-appropriate audio. You might play small clips from a song that discusses your topic and discuss how the song highlights important things you're learning about your topic. Film clips could also work, or newsreels, or radio programs, or government videos. The options are nearly limitless, as long as you use your audio to make a point and explain that point. We can't just play CCR songs because they're awesome. You have to integrate them into the episode and analyze them. Otherwise, John Fogerty is going to come after me.
  - b. Good sources for historical audio include: [The Authentic History Center](#), [Internet Archive](#) (especially the [Prelinger Archives](#), [Ephemeral Films](#), [Periscope Film](#), [Old Time Radio](#)), the [Library of Congress Audio Recordings](#), [Smithsonian Folkways Recordings](#), [Portal to Texas History](#)

- c. Good sources for royalty-free background audio (not the kind that would be used as an educational tool, but just nice sounds for transitions or effect): [BenSound](#), [Creative Commons](#)
5. Introduce your guest: (Due Tuesday, September 26) Each episode will include portions of your interview with the author of the book you consult.
  - a. Once you have your potential author selected, contact them via email. Describe the overall project and how your interview will fit into it. Tell them how much time it should take, and be sure that they understand the episode will air.
  - b. Send a Zoom invitation to the author and to yourselves, and set the invitation so that Zoom will automatically record your interview. You do NOT want to get ten minutes into your interview and realize that you're not recording! It's a good idea for you and your partner to test your audio before the interview to be sure that everything sounds good on your end.
  - c. Record your interview on Zoom. Then save the recording in two places, just in case.
  - d. Be sure to think about how and when to introduce your author, and how to use the information you glean from them in the episode. Do not just plunk the entire interview down into your episode. Think about how you can break it up so that listeners hear an expert provide important pieces of information at the right moment. Be gracious with your guest. Remember that they are giving you their time and attention out of the goodness of their hearts.
6. Answer big questions: (Due Tuesday, October 3) Wrap up the "meat" of your podcast by answering the big questions you asked in the beginning. What have you learned? What does it all mean? What should your listener take away with them at the end of the episode? Everyone will answer these questions in their own, individual essay that integrates all of your sources (book, class reading, author interview, audio selections). Write your essay as you would any scholarly essay in a history class. Your thesis statement should be the answer to your big questions, then the body of your paper will use your sources to support your thesis statement.
7. Script: (Due Tuesday, October 17) Now that you have all of the components of your podcast, start piecing them together. Think carefully about how you tell your story, about what your listener needs to know and in what order. How can you best use your author interview to help your listener learn along with you? How can you and your co-host play off of each other to walk your listener through the episode? When would be the best time to hear your audio selections? How will your audio serve as educational tools? Who says what?
8. Teaser: (Due Thursday, October 19) Each episode (except the last one!) will introduce the following episode. You'll need to send the hosts for the prior episode a one or two-sentence summary of your episode that conveys your topic and big question.
9. Record: You've already got your audio and your author interview. Now record the rest. Use a microphone to get the best quality. Test your audio, then test it again. Follow your script, so that you're not winging it, but also be conscious about sounding conversational. You do not want to sound as if you're reading off a page, and you want to be super conscious of your recording quality. Save everything in at least two places!
10. Edit: No matter how awesome you are, or how awesome your mama thinks you are, you will need to edit. You'll need to do things more than once. You'll think you've got it right, only to listen to it later and discover that you should really re-record a section. Do that. Don't skimp

on the quality. Rearrange bits of information. Triple check that the audio starts to fade in or fade out at exactly the right second, not one second too soon or too late. Editing is part of the process, and it will be worth it in the end. Your episode will go through three draft and review processes: a peer review (due Thursday, November 2), the first draft (due Tuesday, November 14), and the final episode (due Tuesday, December 5).

11. Webpage: (Due November 16) Our podcast will have an accompanying website, where listeners can learn more about your episode, see the sources you used, and find out more about the topics discussed. You will need a title for your episode, a one-sentence summary, links to ALL of your sources, including your audio (even background) and guest author, a "For Further Reference" section that lists three to five additional sources about your topic, and a headshot and 1-2 sentence biography of yourself.

### **Podcast Episode Topics**

#### **WWII**

Two TCU alum buried at Normandy cemetery (Hubert Lindsey and Preston Hooper)

TCU chaplains in WWII

Horned Frog Women at War (WAAC recruiter on campus, students who joined military, changes in women's opportunities/courses)

Harrison Miller Moseley (TCU physics professor in the Manhattan Project)

#### **1950s/1960s**

Cold war bunker on campus

Late 1940s barracks/student veterans on campus

Student exchange with Jarvis College students (college desegregation)

#### **VW era**

#1 lottery pick 1969 (not a sports draft!)

Women's Student Association

Johnny Nhan family story