The 1960s: A Transformational Decade
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Vision

The vision of the U.S. Academic Decathlon® is to provide all students the opportunity to excel academically through team competition.

Mission

The mission of the U.S. Academic Decathlon® is to promote learning and academic excellence among students of varying achievement levels by developing and providing multidisciplinary academic competitions using U.S. Academic Decathlon® curricula.

Core Values

As a premier national scholastic competition for high school students, the United States Academic Decathlon® believes in:

- The academic growth of students;
- Challenging multidisciplinary learning;
- Teamwork as a means to achieve self-knowledge and life skills;
- Providing equal opportunities for students of different achievement levels;
- The importance of inclusivity and diversity to learning and the human experience;
- High standards of honesty and integrity;
- Transparency in our relations and interactions with all of our stakeholders;
- Excellence in our programs, services, and activities;
- Respect for diverse points of view.
Essential Information for Coaches

The United States Academic Decathlon® competition is comprised of ten events. There are seven multiple choice exams—one in each of the following subject areas: art, economics, literature, mathematics, music, science, and social science. Students also take an essay exam and are judged in a speech event as well as an interview event.

The culmination of the competition is the Super Quiz™ relay. The Super Quiz™ relay includes questions (in multiple-choice format) from the following seven subject areas: art, economics, literature, mathematics, music, science, and social science.

The multiple-choice exams in art, economics, literature, music, science, and social science each have 50 questions. The mathematics exam has 35 questions. Coaches can contact their State Director to find out the format that will be used for the Super Quiz™ relay.

Students will be given 30 minutes to complete each of the written multiple-choice exams. Students will have 50 minutes to complete the essay exam.

The United States Academic Decathlon® permits students to use calculators, including graphing calculators, for the mathematics exam only, provided they have none of the features listed in Section III of the USAD Calculator Policy. Coaches can view this calculator policy on the USAD website <http://www.usad.org/Coaches/AD-Calculator-Policy.aspx> or contact USAD to receive a copy of the calculator policy.

The literature test items will be derived from the selected works of literature and from the information provided in the Literature Resource Guide. The literature test will include a critical reading passage with accompanying test items. The literature test will also expect students to be able to analyze the selected works of literature as well as the critical reading passage and will expect students to be familiar with literary terms and devices.

The United States Academic Decathlon® competition tests will be written in accordance with the topics and percentages noted in the subject area outlines that are published in the Academic Decathlon® Study Guide.

The United States Academic Decathlon® offers Resource Guides and Student Exercise Books in art, economics, literature, mathematics, music, science, and social science. The Resource Guides and Student Exercise Books will assist students in their study of the topics listed in the subject area outlines. All USAD competition test items will be derived from the information and concepts presented in the Resource Guides as well as the selected literature, artworks, and musical works.

The 2018–19 mathematics curriculum and materials (including the subject area outline, Resource Guide, Student Exercise Book, and Notebook Divider) will be the same as were used for the 2015–16 United States Academic Decathlon®.

Test writers have been instructed to construct tests such that at least 10–20% of the questions on each test require the use of higher-order thinking skills.

While the Art Resource Guide includes information relevant to the 18 selected artworks, this guide contains text only and does NOT include images of the artworks.

The Art Reproductions Booklet contains reproductions of the 18 artworks that are included in this year’s art outline. However, please be aware that no text beyond the title, artist, date, etc., accompanies these artworks.

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We thank our corporate sponsors for their support!

NASSP Approved

The National Association of Secondary School Principals has placed this program on the 2018–19 NASSP List of Approved Contests, Programs, and Activities for Students.

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ELIGIBILITY GUIDELINES
2018–2019

THE TEAM
A team consists of nine full-time students from the ninth through twelfth grades of the same high school; or, if there is no ninth grade, a team consists of nine full-time students from the tenth through twelfth grades of the same high school. A full-time student is defined as a student who is enrolled in four or more class periods per day. Each team is made up of three Honor students, three Scholastic students, and three Varsity students in accordance with the following grade point average definitions:

- **Honor:** 3.750 – 4.00 GPA
- **Scholastic:** 3.000 – 3.749 GPA
- **Varsity:** 0.00 – 2.999 GPA

Contestants may compete in a higher division than their own grade point average category but not in a lower division.

Each team member competes in all ten events of the Decathlon and is eligible for individual medals in all ten events. Only six scores count for the final team standing in the competition—the top two Honor scores, the top two Scholastic scores, and the top two Varsity scores. Therefore, schools may enter with fewer than nine members and still be eligible for team awards as long as there are at least two Honor, two Scholastic, and two Varsity members.

Home-schooled students can participate in the United States Academic Decathlon® if their school district allows home-schooled students to participate in other extracurricular activities. Home-schooled students can only participate in the United States Academic Decathlon® program at the high school they would attend if they were not home-schooled. The GPA classification of home-schooled students will be made in accordance with state law pertaining to home-schooled students. The State Academic Decathlon® organization and/or the State Director have final authority regarding the participation and classification of home-schooled students, and the decision of the State Academic Decathlon® association and/or the State Director will be final.

Within each state, the determination of the composition of each team is made by the State Academic Decathlon® organization and/or the State Director, and the decision of the State Academic Decathlon® organization and/or the State Director is final. The state championship team that attends the National Finals, however, must be comprised according to the guidelines stated previously. The nine students who attend the National Finals must be the same nine students who participated in and won the state competition. No different or additional team members may be included except in the event of a student’s death, medical emergencies, or other extenuating circumstances and only with the express prior approval of USAD.

The State Academic Decathlon® organization has the full authority to declare the first-place team ineligible to attend the National Finals in accordance with the rules and practices of its state organization and may send the second-place team to represent its state. In such cases, the decision of the State Academic Decathlon® organization and/or the State Director is final. However, the United States Academic Decathlon® should be notified promptly of such an occurrence.

COMPUTATION OF GRADE POINT AVERAGES
GPA calculations for ninth-grade students include only their grades earned while in the eighth grade and in the summer session between eighth and ninth grade. The “focus semesters” for GPA computation for tenth, eleventh-, and twelfth-grade students go back two years prior to the present grade level of the contestant. If the contestant is a twelfth grader in September of the competition year, then
the semesters that are used for GPA computation are all of the tenth grade, all of the eleventh grade, and the summer sessions between tenth and eleventh grades and between eleventh and twelfth grades. Likewise, if the contestant is in eleventh grade in the fall, the focus period for GPA computations includes the entire ninth grade, the entire tenth grade, and the summer sessions between ninth and tenth grades and between tenth and eleventh grades. If the contestant is in tenth grade in the fall, the focus period for GPA computations includes the entire eighth grade, all of the ninth grade, and the summer sessions between eighth and ninth grades and between ninth and tenth grades. Regardless of the system used to determine a GPA locally, these criteria must be followed to ensure uniformity and equity among all participants in the United States Academic Decathlon®.

Grades for courses shall be used in GPA computations for United States Academic Decathlon® competition purposes if the courses focus more than 50% of the time on understanding ideas, concepts, and theories of a specific discipline and the assessments are objective in nature. Grades for courses that directly deal with the theoretical content covered in the United States Academic Decathlon® curriculum and competitive events should be included in GPA computations. However, a grade for a course focused specifically on the United States Academic Decathlon® should NOT be included in GPA computations.

Grades for courses shall NOT be used in GPA computations for United States Academic Decathlon® competition purposes if they are hands-on, performance-based, skills type, lab-based, or more than 50% of course time is spent in service learning or internship. The skills that are developed in these courses tend to be more technical/vocational, and the majority of a student’s grade in these courses is subjective in nature. Please refer to the United States Academic Decathlon’s current Acceptable/Unacceptable document.

Inquiries regarding borderline courses should be referred to the State Director, who will make the determination based on the academic nature of the course, and who will then implement the decision uniformly throughout the state. The decision of the State Academic Decathlon® organization and/or the State Director with regard to which course grades are applied to the United States Academic Decathlon® GPA tabulation is final.

For all alpha grades, all A’s will count as 4.0, all B’s will count as 3.0, all C’s will count as 2.0, and all D’s will count as 1.0. Anything below D will count as 0 points. When numerical grades appear on the transcript in place of alpha grades, they shall be converted to alpha grades according to the official conversion scale that appears on the school’s official transcript or in the school’s official profile.

The GPA for each student shall be calculated by dividing total points by total credits hours for the focus semesters. The total points shall include the alpha grade points multiplied by the credit hours. Unless a school’s curriculum defines the specific credit hours earned by a course, credit hours should be determined as 1.00 credit hours for a full-year grade, 0.50 credit hours for a half-year grade, 1/3 credit hours for a trimester grade, and 0.25 credit hours for a quarter-year grade.

If a student receives a Fail in any academic course, the F is counted in averaging the student’s grades even though no credit is given. When a course has been failed prior to the focus period for which the GPA is being computed but repeated during that period, only the repeat grade is counted. When a course is failed and repeated during the focus semesters, both grades will be counted in the GPA.

Incomplete or pass/fail grades are not included in computing the GPA unless the student received an F that appears on the transcript. Once a grade is given to remove an incomplete, that grade must be used to determine the Decathlon GPA. If only pass/fail grades are assigned, the State Director will determine an evaluation scale in concert with the United States Academic Decathlon® Testing Director.

Community college or other college courses are included in the GPA only if high school credit is given and the course is listed on the official school transcript.

A grade, regardless of whether it is advanced placement, honors, regular, or remedial classification, will count the face value of the final grade as reflected on the official transcript. No weighting of grades for honors classes will be included, even if this is the local district policy. An “A” grade, therefore, will count 4 points for Decathlon computation even if it counts 5 points within the local system. Under no circumstances may an “A” grade count three points. The letter grade shown on the transcript will be used in computing GPA regardless of any plus or minus. State Directors may determine standards for eligibility for students from schools with non-traditional grading systems. Such standards should be communicated to the United States Academic Decathlon® for approval prior to the state competition.
If a school or a teacher has a policy of changing grades subsequent to receipt of advanced placement test scores, the new grade must be used for the computation of the Decathlon GPA. The deadline for the adjustment of AP grades is established by the State Academic Decathlon® organization and/or State Director, and the decision of the State Academic Decathlon® organization and/or State Director will be final.

**VERIFICATION OF ELIGIBILITY**

Each high school will submit official transcripts to verify eligibility of team members to the manager of the competition the team is entering. The school certification of transcripts will be the final indication of a student’s eligibility and GPA category. The competition manager shall check the GPA computation in accordance with the above guidelines and verify eligibility of each team member. It is recommended that GPAs are calculated using the United States Academic Decathlon’s GPA Calculation Excel Worksheet, which can automatically calculate a student’s GPA and identify the lowest division in which a student may compete. The team coach shall be notified of any discrepancies.

Foreign students are eligible to participate in the United States Academic Decathlon®. A foreign student who does not possess a valid transcript may participate in the Honor category. If a coach wishes to qualify a foreign student for the Scholastic or Varsity categories, the coach must provide adequate evidence that the student performed at a relative B or C status within the foreign system during the two years prior to participation in the Decathlon. The State Academic Decathlon® organization and/or the State Director have final authority regarding the participation and classification of foreign students, and the decision of the State Academic Decathlon® association and/or the State Director will be final.

For the National Finals, each State Director must file a team certification guaranteeing that this is the same team that won the State Championship and that all team members are eligible for the categories as indicated. Official transcripts must accompany this form. In addition, the United States Academic Decathlon® may request transcripts directly from the high school in order to verify eligibility. The decision of the State Academic Decathlon® organization and/or the State Director regarding the certification of the State Championship Team will be final.

Participation in the United States Academic Decathlon® is voluntary and is open to all students regardless of race, creed, color, sex, sexual orientation, religion, national origin, disability or handicap.

Questions regarding computing the Decathlon GPA or eligibility of students should be addressed to the State Director or to the United States Academic Decathlon® at 714-585-1259 or FAX (760) 652-5161 or e-mail: daniele@usad.org.

**INTERVIEW RULES AND GUIDELINES**

**Students will be judged on their ability to do the following:**

1. Present ideas and responses informally and orally that are appropriate to the setting and the questions asked.
2. Listen to the comments and inquiries of the interviewers and elaborate with interesting detail and vivid impressions while avoiding repetition.
3. Establish and maintain rapport with members of the interview group through voice, gesture, and attitudinal posture.
4. Use voice, vocabulary, and language structures appropriate to informal oral communication.

**Students are scored in the following categories:**

**Voice**
- Volume
- Flexibility
- Expressiveness

**Language Usage**
- Grammar
- Enunciation
- Appropriateness

**Interpersonal Skills**
- Rapport
- Interaction
- Involvement

**Non-Verbal Language**
- Movement
• Gesture
• Posture

Manner
• Assurance
• Enthusiasm
• Directness

Listening Skills
• Appropriateness of Responses
• Attentiveness

Answering Skills
• Clear
• Complete
• Appropriate

Responses
• Thoughtful
• Insightful
• With Conviction

Overall Effectiveness
• Purpose Achieved
• Interest
• Reception

Appearance
• Appropriate for an Interview

INTERVIEW PROCEDURE
• At a scheduled time during the competition, each student will report to a designated interview room. Each student will be interviewed by a panel of two or three judges.
• The length of the interview may vary according to the competition format, but interviews will generally last from four to seven minutes.
• The head judge will explain the timing and other procedures.
• Questions and conversation with the contestant will generally be limited to the following topics: high school studies and activities, career and college plans, preparation and experiences in the U.S. Academic Decathlon®, travel, role models, and influential persons.
• In many competitions, the students are asked to complete a résumé indicating their school and community activities. This form can then be used by the judges to formulate positive, appropriate, and insightful questions.
• If a hearing-impaired student wishes to conduct his/her interview via sign language, then he/she may do so; however, the student and/or coach must notify the student’s school administrator in advance of the competition, so arrangements can be made for an interpreter. The student’s school is responsible for making arrangements for and covering the cost of a sign language interpreter.
• If a student without a hearing impairment wishes to use sign language in his/her interview, he/she may do so; however, the student is responsible for providing an oral interpretation of the information that was signed.
• If a student wishes to use words or phrases from a foreign language in his/her interview, then he/she is responsible for translating those words and/or phrases into English. Foreign language interpreters will not be provided.

ESSAY GUIDELINES
• At a designated time during the competition, contestants will write an essay in response to a given prompt.
• Contestants will be allowed 50 minutes to write the essay.
• Essays will be scored by trained essay graders in accordance with a published rubric.
• At the National Finals, students will be given three prompts from which to choose. The essay prompts may focus on any of the following subject areas: art, economics, language and literature, music, science, or social science.
• The essay instructions, sample prompts, and the essay rubric used at the National Finals are included in USAD’s Practice Test Booklet.
• Local competitions occasionally use different topics, prompts, instructions, and rubrics. Coaches should check with their local competition manager for these
details as well as the competition rules regarding writing instruments and format.

**SPEECH RULES AND GUIDELINES**

Students will be scored on their ability to do the following:

1. Organize ideas in a clear and logical pattern that is appropriate to the speaker’s purpose and convincing to the audience.
2. Express ideas using effective vocabulary and the structures of English appropriate to formal usage.
3. Present a physical image that aids the audience in the acceptance of the spoken ideas.
4. Use voice (pitch, volume, and flexibility) to maintain maximum attention.

In addition, the speech will be judged on the following:

1. Ideas, originality of thoughts, persuasiveness of reasoning, achievement of purpose, and sense of value.
2. Overall impression.

Moreover, the U.S. Academic Decathlon® discourages “performance” speeches and does not reward singing, dancing, excessive gesturing, etc.

**SPEECH PROCEDURE**

- At a scheduled time during the competition, each student will report to a speech room in which the student will present a 3 ½- to 4-minute prepared speech. The judge functioning as the chairperson will give a brief explanation of the procedures and the time signals.
- The speech must be the original work of the student performing it, and speeches must not have been used for any competition other than for the current Academic Decathlon® season.
- For all competitions, coaches should check with the competition manager regarding the format and rules for the speech event.

In most competitions, the student will also perform an impromptu speech.

- If applicable, the prepared speech will be followed by the presentation of a 1 ½ - to 2-minute impromptu speech. The student will be given a set of three topics from which to choose. Upon receipt of the set of topics, the student will be allowed one minute to mentally prepare his/her speech, and then he/she will be asked by the judges to present his/her speech.
- In a competition in which both prepared and impromptu speeches are performed, the prepared speech receives a maximum of 700 points, and the impromptu speech receives a maximum of 300 points.
- In competitions in which there is no impromptu speech event, the prepared speech receives a maximum of 1000 points.

**RULES FOR PREPARED SPEECH**

1. Note cards may be used.
2. The speech may not be read.
3. The speech must be given while standing before the judges.
4. The speech must last between 3 ½ minutes and 4 minutes.
5. No props may be used during the speech.
6. If a hearing-impaired student wishes to communicate his/her speech via sign language, then he/she may do so; however, the student and/or coach must notify the student’s school administrator in advance of the competition, so arrangements can be made for an interpreter. The student’s school is responsible for making arrangements for and covering the cost of a sign language interpreter.
7. If a student without a hearing impairment wishes to use sign language in his/her speech, he/she may do so; however, the student is responsible for providing an oral interpretation of the information that was signed, and this must be done within the given time limit of 4 minutes.
8. If a student wishes to use words or phrases from a foreign language in his/her speech, then he/she is responsible for translating those words and/or phrases into English, and this must be done within the given time limit of 4 minutes. Foreign language interpreters will not be provided.
RULES FOR IMPROMPTU SPEECH

1. The speech must be given while standing before the judges.

2. Students may use note cards, so long as the note cards were prepared during the one-minute preparation period prior to the impromptu speech.

3. The speech must last between 1 ½ and 2 minutes.

4. If a hearing-impaired student wishes to communicate his/her speech via sign language, then he/she may do so; however, the student and/or coach must notify the student’s school administrator in advance of the competition, so arrangements can be made for an interpreter. The student's school is responsible for making arrangements for and covering the cost of a sign language interpreter.

5. If a student without a hearing impairment wishes to use sign language in his/her speech, he/she may do so; however, the student is responsible for providing an oral interpretation of the information that was signed, and this must be done within the given time limit of 2 minutes.

6. If a student wishes to use words or phrases from a foreign language in his/her speech, then he/she is responsible for translating those words and/or phrases into English, and this must be done within the given time limit of 2 minutes. Foreign language interpreters will not be provided.
An Introduction to the Art of the 1960s

I. ART FUNDAMENTALS .............................................. 20%

A. Introduction to Art History
   1. Methods and Inquiries of Art History
      a. The Nature of Art Historical Inquiry
      b. Sources, Documents, and the Work of Art Historians
      c. The Development of Art History
   2. Brief Overview of Art in the Western World
      a. Ancient Civilizations
      b. Greek and Roman Art
      c. Early Christian and Medieval Art
      d. The Renaissance and Baroque
      e. Rococo, Neoclassicism, and Romanticism
      f. Realism and Impressionism
      g. Post-Impressionism and Other Late Nineteenth-Century Developments
      h. The Emergence of Modernism
      i. Abstraction
      j. Pop Art, Minimalism, and Photo Realism
      k. Earthworks, Installations, and Performance
   3. Brief Overview of Non-Western Art
      a. Asian Art
      b. African and Oceanic Art
      c. Islamic Art
      d. The Americas

B. Elements of Art
   1. Formal Qualities of Art
      a. Line
      b. Shape and Form
      c. Perspective
      d. Color
      e. Texture
      f. Composition
   2. Processes and Techniques
II. SETTING THE STAGE FOR THE ART OF THE 1960s .......................... 16%

A. Introducing the Sixties

B. Rewind: An Overview of Art in Europe and America after World War II

C. SELECTED ARTWORK: Jasper Johns, Flag, 1954–55
   1. Johns’ Early Life and Career
   2. Flag: Analysis
   3. Johns’ Continued Development and Influence

D. SELECTED ARTWORK: Allan Kaprow, 18 Happenings in 6 Parts, 1959
   1. Kaprow’s Early Career
   2. Kaprow’s Writing on Jackson Pollock
   3. 18 Happenings in 6 Parts: Analysis
   4. Kaprow’s Influence

III. EARLY SIXTIES: MELDING ART AND LIFE .......................... 16%

A. Melding Art and Life

B. SELECTED ARTWORK: Robert Rauschenberg, Black Market, 1961
   1. Rauschenberg’s Early Career
   2. Black Market: Analysis
   3. Larger Context: Interactivity, Participation, and Collaboration

C. SELECTED ARTWORK: Claes Oldenburg, Floor Cake, 1962
   1. Oldenburg’s Early Career
   2. Floor Cake: Analysis

D. SELECTED ARTWORK: Andy Warhol, Marilyn Diptych, 1962
   1. Warhol’s Early Career
   2. Warhol’s Factory
   3. Marilyn Diptych: Analysis

   1. Paik’s Early Career
2. Larger Context: Fluxus in West Germany
3. Zen for TV: Analysis

IV. THE SIXTIES: ART AND POLITICS .............................................. 16%

A. The Political Context of the 1960s in Europe and the U.S.

B. **Selected Artwork**: Edward Kienholz, *The Portable War Memorial*, 1968
   1. Kienholz’s Early Career
   2. Larger Context: From Assemblage to Tableaux
   3. *The Portable War Memorial*: Analysis

   1. Rosler’s Career
   2. Historical Development of Photomontage

   1. Ringgold’s Career
   2. *American People Series #20: Die*: Analysis
   3. Reception of African-American Art in the U.S. in the ‘60s and ‘70s

V. THE SIXTIES: MINIMALISM AND CONCEPTUALISM ............................. 16%

   1. Reinhardt’s Early Career
   2. *Abstract Painting*: Analysis
   3. From the Monochrome to Minimalism

B. **Selected Work**: Donald Judd, *Untitled (Stack)*, 1967
   1. Judd’s Early Career
   2. Judd’s Essay “Specific Objects” and the Debate Over Minimalism
   3. *Untitled (Stack)*: Analysis
   4. Larger Context: Fabrication and the Artist’s Hand

C. **Selected Work**: Sol LeWitt, *Wall Drawing 1*, 1968
   1. LeWitt’s Early Career
   2. *Wall Drawing 1*: Analysis
   3. Larger Context: Minimalism’s Relationship to Architecture

D. **Selected Work**: Joseph Kosuth, *One and Three Chairs*, 1965
   1. Kosuth’s Early Career
   2. “Art After Philosophy”
   3. *One and Three Chairs*: Analysis

E. **Selected Work**: Edward Ruscha, *Every Building on the Sunset Strip*, 1966
1. Ruscha’s Early Career
2. Every Building on the Sunset Strip: Analysis
3. Larger Context: West Coast Conceptualism

   1. Haacke’s Early Career
   2. News: Analysis
   3. The Development of Institutional Critique

VI. THE SIXTIES: POST-MINIMALISM

A. SELECTED WORK: Eva Hesse, Repetition Nineteen III, 1968
   1. Hesse’s Career
   2. Larger Context: From Minimalism to Post-Minimalism
   3. Repetition Nineteen III: Analysis

   1. Serra’s Early Career
   2. Gutter Corner Splash: Night Shift (Formerly Titled Splash Piece: Casting): Analysis

C. SELECTED WORK: Michael Heizer, Double Negative, 1969–70
   1. Heizer’s Early Work
   2. From Minimalism to Land Art
   3. Double Negative: Analysis
   4. Documenting Land Art
I. FUNDAMENTAL ECONOMIC CONCEPTS ................................................................. 10%
   A. Basic Assumptions of Economics
      1. Scarcity
      2. Trade-offs
      3. Opportunity Cost
      4. Rationality
      5. Gains from Trade
   B. Models and Economic Theory
   C. Positive and Normative Economics
   D. Efficiency as a Goal
   E. Microeconomics and Macroeconomics

II. MICROECONOMICS ...................................................................................... 40%
   A. Perfectly Competitive Markets
      1. Markets
      2. Demand
      3. Shifts in the Demand Curve
         a. Income
         b. The prices of related goods
         c. Tastes
         d. Expectations
         e. Number of buyers
      4. Supply
      5. Shifts in the Supply Curve
         a. Input prices
         b. Technology
         c. Expectations
         d. Number of sellers
      6. Equilibrium
      7. The Characteristics of Competitive Market Equilibrium
   B. Applications of the Competitive Market Model
1. Changes in Market Equilibrium
2. Elasticity
3. Using Elasticity

C. Evaluating Government Policy: The Impact of Price Controls and Taxes
   1. Price Controls
   2. Taxes

D. International Trade
   1. An Isolated Economy
   2. Adding the Opportunity to Trade
   3. Comparative Advantage and the Gains from Trade
   4. The Political Economy of Trade

E. The Profit Motive and the Behavior of Firms
   1. Economic Profits and Accounting Profits
   2. Finding the Firm’s Supply Curve
   3. Entry, Exit, and the Market Supply Curve

F. Imperfect Competition
   1. Monopoly
   2. Monopoly Supply
   3. Welfare Consequences of Monopoly
   4. Dealing with Monopolies
   5. Price Discrimination
   6. Oligopoly
   7. Monopolistic Competition

G. Creative Destruction: The Profit Motive and the Sources of Economic Change

H. Market Failures
   1. Externalities
   2. The Effect of Externalities on Resource Allocation
   3. Private Responses to Externalities
   4. Government Regulation of Externalities
   5. Property Rights
   6. The Effects of Private Ownership
   7. Public and Private Goods
      a. Private goods
      b. Common resources
      c. Collective goods
      d. Public goods

I. Institutions, Organizations, and Government
   1. Pork Barrel Politics
2. Rent-Seeking
3. What Is the Proper Role for Government?

III. MACROECONOMICS ........................................................................................................... 30%

A. Macroeconomic Issues

1. Economic Growth and Living Standards
2. Recessions and Expansions
3. Unemployment
4. Inflation
5. International Trade

B. Macroeconomic Measurement

1. Measuring Total Output: Gross Domestic Product
   a. Market value
   b. Final goods and services
   c. Within a country
   d. During a specified period
2. Understanding What GDP Measures
3. Other Ways to Measure GDP: Expenditures Equal Production
4. Yet Another Way to Measure GDP: Income Equals Production Equals Expenditures
5. Real GDP
6. Measuring Inflation
7. Unemployment
   a. Frictional unemployment
   b. Structural unemployment
   c. Cyclical unemployment

C. Economic Growth, Productivity, and Living Standards

1. The Circular Flow Model of the Economy
2. What Determines How Much an Economy Produces?

D. Savings, Investment, and the Financial System

1. Financial Markets
   a. The bond market
   b. The stock market
2. Financial Intermediaries
   a. Banks
   b. Mutual funds
3. Saving and Investment in Aggregate
4. International Capital Flows in an Open Economy
5. How Financial Markets Coordinate Saving and Investment Decisions

E. Money and Prices in the Long Run

1. What Is Money?
2. Measuring Money
3. The Federal Reserve System, Banks, and the Supply of Money
4. Bank Runs
5. Money and Inflation in the Long Run
6. Why Worry about Inflation?

F. Short-Run Economic Fluctuations
   1. Characteristics of Short-Run Fluctuations
   2. Potential Output, the Output Gap, and the Natural Rate of Unemployment
   3. Explaining Short-Run Fluctuations in Output
   4. The Aggregate Demand Curve
      a. Wealth effects
      b. Interest rate effects
      c. Foreign exchange effects
   5. The Aggregate Supply Curve
   6. The Keynesian Model of Short-Run Fluctuations
   7. Inflation in the Keynesian Model
   8. Using Fiscal and Monetary Policy to Stabilize the Economy

IV. THE U.S. ECONOMY IN THE 1960s .................................. 20%

A. Setting the Stage: The Kennedy Administration (1960–63)

B. President Johnson’s Great Society and the War on Poverty
   1. The 1964 Civil Rights Act
   2. Race Riots
   3. The “War on Poverty”
   4. The Impact of the “War on Poverty”

C. Johnson’s Fiscal Policy

D. Monetary Policy in the 1960s

E. Productivity in the 1960s

F. The Economic Impact of the Vietnam War
   1. Defense Spending
   2. Fiscal Policy and the Vietnam War

G. The Expansion of Government in the 1960s
I. CRITICAL READING ............................................ 15%
   A. Purpose and Main Idea
   B. Structure
   C. Restatement of Information
   D. Genres and their Characteristics
   E. Language and Tone
   F. Grammar and Syntax
   G. Vocabulary in Context
   H. Diction

II. ROSENCRANTZ AND GUILDENSTERN ARE DEAD BY TOM STOPPARD . . 40%
   A. Overview of Tom Stoppard’s Life and Work
   B. The Origin of Rosencrantz and Guildenstern in Shakespeare’s Hamlet
   C. Literary Forebears: Realism, Modernism, and Postmodernism
      1. The Influence of Realism
      2. The Influence of Modernism
      3. The Influence of Postmodernism
         a. John Barth and Jorge Luis Borges
         b. Italo Calvino and other influences on Postmodernist literature
         c. Postmodernism and parody
         d. Postmodernism and the chaos of life and language
         e. Postmodernism and “play”
         f. Meta-theater
   D. Atmospheric Conditions in the 1960s
      1. The Influence of Freudian Analysis and Existentialism
      2. Stoppard and the “Theater of the Absurd”
   E. What’s Godot Got to Do with It?
F. Stoppard and Pirandello
   1. Pirandello’s *Enrico IV*
   2. Pirandello’s *Six Characters in Search of an Author*

G. Jean Rhys’s *Wide Sargasso Sea*

H. Act One Reading Guide: In Place with No Visible Character
   1. Act One: Short Summary
   2. Act One: Detailed Review

I. Act Two Reading Guide: Playing at Death
   1. Act Two: Short Summary
   2. Act Two: Detailed Review

J. Act Three Reading Guide: “You Can’t Not-Be on a Boat”
   1. Act Three: Short Summary
   2. Act Three: Detailed Review

K. Rosencrantz Fifty Years Later

III. SELECTED SHORTER WORKS OF LITERATURE ..................... 45%

A. Donald Barthelme’s “The Phantom of the Opera’s Friend”
   1. Donald Barthelme: Life and Work
   2. SELECTED WORK: “The Phantom of the Opera’s Friend” by Donald Barthelme
   3. “The Phantom of the Opera’s Friend”: Analysis

B. “Letter from a Birmingham Jail”: An Enduring Plea for Action against Injustice
   1. The Life of Dr. Martin Luther King Jr.
   2. The Birmingham Campaign
   3. Context of the “Letter”
   4. SELECTED WORK: “Letter from a Birmingham Jail” by Dr. Martin Luther King Jr.
   5. The “Letter”: Audience, Ethos, Pathos, and Logos
   6. Kairos and Telos

C. Toni Cade Bambara’s “The Lesson”
   1. Toni Cade Bambara: Life and Work
   2. SELECTED WORK: “The Lesson” by Toni Cade Bambara
   3. “The Lesson”: Analysis

D. Etheridge Knight: “The Idea of Ancestry”
   1. Etheridge Knight: Life and Work
   2. SELECTED WORK: “The Idea of Ancestry” by Etheridge Knight

E. Three Early Songs of Bob Dylan
   1. Bob Dylan: Life and Work
2. **Selected Work**: “A Hard Rain’s A-Gonna Fall” by Bob Dylan
3. “A Hard Rain’s A’ Gonna Fall”: Analysis
4. **Selected Work**: “Masters Of War” by Bob Dylan
5. “Masters Of War”: Analysis
6. **Selected Work**: “The Lonesome Death Of Hattie Carroll” by Bob Dylan
7. “The Lonesome Death Of Hattie Carroll”: Analysis

F. Joan Didion on Joan Baez: “Where the Kissing Never Stops”
   1. New Journalism
   2. Joan Didion: Life and Work
   3. **Selected Work**: “Where the Kissing Never Stops” by Joan Didion
   4. “Where the Kissing Never Stops”: Analysis

G. Tim O’Brien: “Ambush”
   1. Tim O’Brien: Life and Work
   2. **Selected Work**: “Ambush” from *The Things They Carried* by Tim O’Brien
   3. Tim O’Brien’s *The Things They Carried*
   4. Tim O’Brien’s “Ambush”: Analysis
I. OVERVIEW OF PERMUTATIONS AND COMBINATIONS .......................... 10%
   A. Multiplication Principle
   B. Permutations
   C. Combinations

II. ALGEBRA ........................................................................ 40%
   A. Sequences and Series
      1. Arithmetic and Geometric Sequences
      2. Arithmetic and Geometric Series
      3. Sigma Notation
   B. Polynomials
      1. Adding and Subtracting
      2. Multiplying
   C. Binomial Expansion Theorem
   D. Compound Interest
      1. Investing and Borrowing
      2. Annuities and Loans
   E. Euler’s Constant

III. STATISTICS ..................................................................... 50%
   A. Descriptive Statistics
      1. Mean, Median, and Mode
      2. Range, Quartiles, and IQR
   B. Measures of Variation
      1. Variance
      2. Standard Deviation
      3. Z-score
   C. Basic Probability
      1. Independent
2. Dependent

D. Probability Distributions
   1. Expected Value
   2. Variance and Standard Deviation

E. The Binomial Distribution

F. The Normal Distribution
I. BASIC ELEMENTS OF MUSIC THEORY ........................................ 20%

A. Sound and Music

1. Definitions
   a. Music is sound organized in time
   b. Music of the Western world

2. Physics of Musical Sound
   a. Sound waves
   b. Instruments as sound sources

B. Pitch, Rhythm, and Harmony

1. Pitch
   a. Pitch, frequency, and octaves
   b. Pitch on a keyboard
   c. Pitch on a staff
   d. Pitch on the grand staff
   e. Overtones and partials
   f. Equal temperament: generating the 12 pitches by dividing the octave
   g. Scales: leading tone, tonic, dominant
   h. Intervals
   i. Intervals of the major scale
   j. Minor scales and Blues inflections
   k. Melody defined; example, using scale degrees
   l. Contour
   m. Range and tessitura

2. Rhythm
   a. Beat
   b. Tempo
   c. Meter: duple, triple, and quadruple
   d. Rhythmic notation
   e. Time signature
   f. Simple and compound meter
   g. Mixed and irregular meter
   h. Syncopation
i. Polyrhythm

3. Harmony
   a. Common-practice tonality
   b. Chords
      i. Triads
      ii. Inversions
   c. Keys
      i. Keys and key signatures
      ii. Hierarchy of keys: circle of fifths
   d. Harmonic progression
      i. Dissonance and consonance
      ii. Diatonic triads
      iii. The dominant triad’s special role
      iv. Bass lines
      v. The dominant seventh chord
      vi. Example: a harmonized melody
   e. Other diatonic chords
   f. Chromatic harmonies and modulation
   g. Beyond common practice

C. Other Aspects of Musical Sound
   1. Texture, Counterpoint, Instrumentation, More Timbre
   2. Dynamics, Articulation, Ornamentation

D. Form in Music
   1. Perceiving Musical Form
   2. Elements of Form
      a. Motive
      b. Phrase
      c. Cadence
      d. Theme
      e. Introduction and coda
   3. Common Forms
      a. Repetition
      b. Variation
         i. Theme and variations
         ii. 12-bar blues
         iii. Improvisation
      c. Contrast
         i. Ternary and rondo forms
         ii. 32-bar form
         iii. Verse-chorus form
      d. Development
i. Fugue
ii. Sonata form

E. Which Is the Real Music? Scores, Recordings, and Performance

II. ONE BRIEF SHINING MOMENT—THE EARLY 1960s................. 25%

A. Camelot and Kennedy
   1. “The Torch Has Been Passed”
   2. Television—Cause and Effect

B. Setting the Stage—Traditionalists and Iconoclasts: Moving from 1959 into 1960
   1. Musical Theatre: The End of an Era—The Sound of Music and the Death of Oscar Hammerstein
   2. Broadway Enters the Modern Era
   3. Classical Music: Something Old and Something New
   4. LISTENING EXAMPLE 1: Threnody for the Victims of Hiroshima (1960) Krzysztof Penderecki
   5. Jazz: Many Different Streams
   6. LISTENING EXAMPLE 2: Free Jazz (1960)—Ornette Coleman
   7. Rock and Roll: At Home on AM Radio
   8. Film Music: Psycho

C. The Times They Are A-Changin’—1961–63
   1. Classical Music: Masterpieces, Social Commentary, and Innovation
   2. LISTENING EXAMPLE 3: “Requiem Aeternam,” War Requiem (1963)—Benjamin Britten
   3. LISTENING EXAMPLE 4: “Out There” and “Dies Irae,” War Requiem (1963)—Benjamin Britten
   4. Jazz: Looking for an Audience
   5. Film Music
   6. Musical Theatre: Something for Everyone
   7. Rock and Roll, Folk, and Folk/Rock Make a Splash
   8. Hitsville, U.S.A.: Motown
   9. Phil Spector’s Wall of Sound
   10. Everybody’s Gone Surfin’: The Emergence of Surf Rock
   11. Robert Zimmerman
   12. Meet The Beatles
   13. The Assassination of John F. Kennedy

III. “A CHANGE IS GONNA COME”: THE HEART OF THE 1960s .......... 30%

A. The British Invasion
   1. Beatlemania
   2. Chart Toppers
   3. The Rolling Stones

B. Innovations in Classical Music
   1. Philomel
   2. György Ligeti
4. George Crumb
5. Terry Riley
6. **LISTENING EXAMPLE 5:** *In C* (1964)—Terry Riley
7. Steve Reich
8. **LISTENING EXAMPLE 6:** “It’s Gonna Rain” (1965)—Steve Reich
9. Minimalism Meets Rock and Roll
10. Return to Tonality

C. The Dawning of the Age of Aquarius
1. **LISTENING EXAMPLE 7:** “Aquarius” from *Hair* (1967)—Galt McDermot

D. Jazz: Old and New
1. *A Love Supreme*
2. **LISTENING EXAMPLE 8:** *A Love Supreme* (1964)—John Coltrane

E. Rocking the World of Film
1. The Beatles
2. The Rockumentary

F. The Television Scene
1. The Comics Come to Life: *Batman*
2. The Animated Beatles
3. Crass Commercialism—The Monkees

G. Eve of Destruction
1. Bob Dylan Hits Number One
2. **LISTENING EXAMPLE 9:** “Mr. Tambourine Man” (1965)—The Byrds/Bob Dylan
3. “Like a Rolling Stone”
4. “Satisfaction”
5. Music Criticism
6. Motown and Aretha Franklin (But not Together!)
7. **LISTENING EXAMPLE 10:** “Stop! In the Name of Love” (1965)—Diana Ross and the Supremes/Holland-Dozier-Holland
8. “Good Vibrations”—The Beach Boys
9. FM, the Rise of the Album, and the Counterculture
10. Debuts: Cream, Pink Floyd, Van Morrison
11. Shea Stadium, *Rubber Soul*, and *Revolver*
12. 1967—The Summer of Love (and Drugs): Turn On, Tune In, Drop Out
13. Monterey International Pop Festival
14. **LISTENING EXAMPLE 11:** “Satisfaction” (1967)—Otis Redding/Jagger and Richards
15. The Beatles’ *Sgt. Pepper*
IV. “I READ THE NEWS TODAY, OH BOY”—THE END OF THE 1960s . . . . . . . . . . . 25%

A. The Prague Spring: Karel Husa—Music for Prague, 1968

B. Apocalyptic Visions—2001: A Space Odyssey

C. A Year of Turmoil
   1. The Assassination of Martin Luther King Jr.
   3. Music Responds to the Assassination of RFK
   4. Riots in the Streets: The 1968 Democratic Convention
   5. Drugs and Rock
   6. Helter Skelter and Charles Manson

D. “Let It Be”: The Beatles, Eastern Philosophy, and the Peace Movement

E. Beginnings and Endings
   1. The Synthesizer: Wendy Carlos and Robert Moog
   2. Leonard Bernstein Steps Down
   3. The Birth of Jazz Fusion
   4. Listening Example 13: “In a Silent Way” (1969)—Miles Davis
   5. The Messiah Is Coming: Andrew Lloyd Webber
   6. Rock and Roll Beginnings and Endings

F. The Festivals
   1. Newport Jazz Festival
   2. Woodstock
   4. Jimi Hendrix at Woodstock
   5. Altamont

G. Postlude—Music of the Early 1970s
An Introduction to Laser Technology and Its Applications

I. LIGHT ........................................................ 15%
   A. Properties of Light
      1. Waves
      2. Wave Properties
      3. Electromagnetic Waves
      4. The Speed of Light
      5. The Electromagnetic Spectrum
      6. Antennas and Radio Waves
      7. Transparent vs. Opaque Materials
   B. Visible Light and Color
      1. The Visible Spectrum
      2. Selective Absorption and Reflection
      3. Selective Transmission
      4. Blue Skies and Red Sunsets

II. OPTICS ....................................................... 30%
   A. Geometric Optics
      1. The Ray Approximation
      2. Reflection
      3. The Law of Reflection
         a. Specular and diffuse reflection
      4. Refraction
         a. The law of refraction
      5. Mirages
      6. Dispersion
      7. Rainbows
      8. Total internal reflection
         a. Fiber-optics
   B. Mirrors and Lenses
      1. Plane Mirrors
      2. Concave and Convex Mirrors
a. Concave mirrors  
b. Convex mirrors  
3. Lenses  
a. Converging lenses  
b. Diverging lenses  
c. Spherical and chromatic aberration  
C. Wave Optics  
1. Huygens’ Principle  
2. Diffraction  
3. Interference  
a. Superposition  
b. Double slit interference  
c. Diffraction gratings  
d. Thin-film interference  
4. Polarization  
D. Optical Instruments  
1. Simple Magnifier  
2. Microscopes  
3. Telescopes  

III. LASERS. ....................................................... 35%  
A. Light Emission and Absorption  
1. The Atom  
2. Quantization  
3. Photons  
4. The Bohr Model  
5. Atomic Excitation and Emission  
6. Emission Spectra  
7. Incandescence  
8. Absorption Spectra  
9. Fluorescence  
10. Phosphorescence  
11. Lamps  
a. Incandescent lamps  
b. Fluorescent lamps and CFLs  
c. Light-emitting diodes  
B. Lasers  
1. Laser Operation  
a. Stimulated emission  
b. Population inversion
c. Energy levels
d. Optical cavity
2. Properties of Laser Light
   a. Monochromatic
   b. Directional
   c. Coherent
3. Types of Lasers
   a. Gas lasers
   b. Solid-state lasers
   c. Semiconductor diode lasers

C. History of the Laser
   1. 1900–50: Early Foundations
   2. Early 1950s: Charles Townes and the Maser
   3. Late 1950s: Laser Conceived
   4. 1960s: The Race to Build the Laser
   5. 1970s–Present

IV. APPLICATIONS OF LASERS ........................................... 20%

A. Scientific Applications
   1. Laser Spectroscopy
   2. Confocal Laser Scanning Microscopy
   3. Manipulating Tiny Objects
      a. Optical tweezers
      b. Laser cooling
      c. Atomic clocks
   4. Nuclear Fusion

B. Medical Applications
   1. Laser Surgery
      a. Refractive eye surgery
   2. Laser Dermatology
   3. Laser Dentistry

C. Industrial Applications
   1. Laser Drilling
   2. Laser Cutting
   3. Laser Beam Welding
   4. Laser Marking, Engraving, and Etching
   5. Photolithography
   6. Stereolithography

D. Other Applications
   1. Barcode Readers
2. Laser Pointers
3. Laser Printers
4. Optical Discs: CDs, DVDs, and Others
5. Holography
I. THE DAYS OF CAMELOT ................................................................. 30%

A. America in the 1950s: The Origins of Transformation
   1. Prosperity and Liberalism
      a. Legacies of the New Deal state
   2. The Fruits of War
   3. The Postwar Economy
   4. A Consumers’ Republic
      a. The suburban middle class
   5. Conformity and Discontent
      a. The vital center
      b. Suburban womanhood
      c. Youth culture and sexuality
      d. The other America: African Americans, Latinos, and the poor
   6. Eisenhower’s Cold War
      a. Massive retaliation
      b. Stalling in the arms race?
      c. The military industrial state

B. A New Frontier: Kennedy and the World
   1. The rise of John F. Kennedy
      a. Nixon vs. Kennedy
      b. A Catholic president
      c. The inauguration of John F. Kennedy
      d. Kennedy and the image of vitality
   2. Kennedy and the Cold War
      a. Racing the Soviets to space
      b. The Berlin Wall
      c. Nuclear Proliferation in Europe
      d. The Bay of Pigs invasion
      e. The Cuban Missile Crisis
      f. The turn toward non-proliferation
   3. A New Approach to the Developing World
      a. America volunteers: The Peace Corps
b. Kennedy and the African post-colonial movement
c. An Alliance for Progress: Kennedy and Latin America
d. Flexible response and counterinsurgency
e. Kennedy and Indochina: stepping into the quagmire

C. New Frontiers at Home

1. Civil Rights: From the Courts, to the Streets, to the Ballot Box
   a. A lackluster leader in the White House
   b. Going public: the sit-ins of 1960
   c. Hitting the road: the Freedom Riders
   d. Blood on the pavement: facing Bull Connor in Birmingham
   e. White backlash: Civil Rights opposition
   f. Still a dream: The March for Jobs and Freedom

2. Domestic Policies: Economic Growth
   a. Economic policy: Keynesian fine-tuning
   b. Kennedy’s domestic reform efforts

3. The Assassination of John F. Kennedy
   a. November 22, 1963
   b. The Warren Commission

II. THE APEX OF AMERICAN LIBERALISM ......................................................... 30%

A. Indomitable Will: The Johnson Presidency

1. President Johnson
   a. Texas roots
   b. Mastering the ropes of D.C.
   c. Dreaming of a new New Deal
   d. The Johnson Treatment
   e. A vice president in the wings

2. Legislating the Kennedy Legacy
   a. The Kennedy-Johnson tax cut
   b. The Civil Rights Act
   c. Women and the Civil Rights Act
   d. The election of 1964: Johnson vs. Goldwater

3. The Great Society
   a. The War on Poverty
   b. Education
   c. Housing and urban development
   d. Medical care
   e. Immigration reform
   f. The 1965 Voting Rights Act

4. The Warren Court
   a. Civil rights
B. From Civil Rights to Black Power

1. The Limits of Nonviolent Resistance
   a. The Mississippi Freedom Summer
   b. Dead-end in Selma
   c. The black separatism of Malcolm X

2. The Urban Crisis
   a. The black urban experience
   b. The Watts Riots, August 1965
   c. Ghettos in flames nationwide

3. Black Power
   a. Stokely Carmichael’s Black Power
   b. The Black Panther Party for Self-Defense
   c. Black pride in culture and society
   d. Black Power’s global influence

III. THE CENTER DOES NOT HOLD .................................... 20%

A. Social and Cultural Dissent in the Early 1960s

1. The New Left—and Right
   a. Students for a Democratic Society
   b. The Berkeley Free Speech Movement
   c. Young Americans for Freedom

2. The Sexual Revolution and the Women’s Movement
   a. Birth control
   b. Cohabitation
   c. The liberal women’s movement and politics

B. The United States and the World, 1964–68

1. Vexing Vietnam: The Quagmire Deepens
   a. The Gulf of Tonkin Resolution
   b. The policy of gradual escalation
   c. The best and the brightest: managing a war of annihilation
   d. The draft: race and class
   e. The America soldier in Vietnam
   f. The Tet Offensive and its political fallout
   g. My Lai

2. The United States, Europe, and the Developing World
   a. The Dominican Republic
   b. Israel and the Six-Day War of 1967
   c. The long road to détente: U.S.-Soviet relations

3. The Antiwar Movement
a. Teach-ins and campus protests  
b. Catholic priests and draft resisters  
c. Opposition to the war comes to Congress  
d. Vietnam topples Johnson  
e. Student protests and antiwar sentiments around the world

C. Social and Cultural Dissent in the Late 1960s  
1. Counterculture: Sex, Drugs, and Rock ‘n’ Roll  
   a. “Dropping out:” youth culture and drugs  
   b. The British Invasion: from San Francisco to Woodstock  
   c. Flower children: communes and alternative societies  
2. Modern Environmentalism  
   a. Silent Spring  
   b. The Population Bomb  
   c. Earth Day  
3. The Rights Revolution  
   a. The Chicano Movement  
   b. The American Indian Movement  
4. Second Wave Feminism  
   a. NOW  
   b. Women’s Liberation Emerges  
   c. The Resurgence of the Equal Rights Amendment  
5. The Stonewall Riots and the Birth of Gay Pride

IV. THE RISE AND UNDOING OF A LAW-AND-ORDER PRESIDENT ................. 20%

A. The Age of Aquarius  
1. 1968: The Conflict Erupts  
   a. The crime of Memphis  
   b. Another Kennedy assassination  
   c. Police-run riot: The Democratic National Convention  
   d. The Chicago Seven  
2. The Election of Richard Nixon  
   a. The Richard Nixon the Cold War made  
   b. Lessons in media and resentment  
   c. The election of 1968

B. The Nixon Presidency  
1. Nixon at home: the accidental liberal  
   a. Welfare and the Great Society  
   b. The environment, workers’ safety, and consumer protection  
   c. Civil rights and affirmative action  
   d. Roots of stagnation: the seeds of the seventies  
2. Nixon’s Strategy of Vietnamization
a. Nixon and Kissinger: traitors or clever politicians?
b. Troop withdrawals and the end of the draft
c. The invasion of Cambodia
d. Kent State and Jackson State
e. The Pentagon Papers
f. Vietnam soldiers and veterans against the war

3. Nixon’s Foreign Policy
   a. Nixon’s recognition of Beijing
   b. Détente with Moscow
c. The Nixon Doctrine in South America

4. Nixon’s Landslide and His Path toward Resignation
   a. Nixon’s bombing campaigns: “peace is at hand”
b. The election of 1972
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john.kyndt@bellevue.edu

Brian Kear
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Phone: 402-557-7580
bkear@bellevue.edu

NEW HAMPSHIRE
Participating Schools

NEW JERSEY
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Wood-Ridge, NJ 07075
Phone: 201-935-3096
Fax: 201-935-2970
gkoegel@optonline.net

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Participating Schools

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Cell: 585-735-5531
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Participating Schools

OHIO
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info@academicdecathlonofohio.org

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Participating Schools

OREGON
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Phone: 401-269-9925
Fax: 401-885-1336
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Participating Schools

SOUTH DAKOTA
Participating Schools

TENNESSEE
Charlotte Woehler
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lmorrison4@icloud.com

VIRGINIA
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10206 Walkerton Lane
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khannj1224@hotmail.com

WASHINGTON
Participating Schools

WASHINGTON, D.C.
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Cell: 571-438-3866
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WEST VIRGINIA
Participating Schools

WISCONSIN
Janelle Bailey
CESA 7
595 Baeten Road
Green Bay, WI 54304
Phone: 920-617-5617
Fax: 920-492-5965
jbailey@cesa7.org

WYOMING
Elissa Ruckle
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Casper WY 82601
Phone: 307-277-4782
Fax: 888-896-9923
elissa.ruckle@dalecarnegie.com

INTERNATIONAL PROGRAMS
Participating Countries: UK, UAE, CANADA, and CHINA

Dr. K. Habib Khan
10206 Walkerton Lane
Oakton, VA 22124
Cell: 571-438-5064
habib3@cox.net
## ORDER PROCESSING
- Submit orders via email/fax/mail
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- Allow 2–4 weeks for delivery via UPS (hard copy) or email (digital)

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- Online store for 2018–19 opens May 2018
- Online store items are digital only (no hard copy)
- Payment is by credit card only

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- Include order form(s) with your purchase order
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- Inspect deliveries immediately; report discrepancies within 30 days

## PAY BY CREDIT CARD
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- Include order form(s) with your purchase order
- Send orders to the address/fax/email above only
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## PAYMENT CALCULATOR

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<td>Shipping and Handling (10% of page 4 hard copy subtotal only - $10 Minimum)</td>
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<td>Taxes (*CA only)</td>
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Please complete one order for each email address/coach/school

EMAIL: _________________________________________________________________________________
COACH'S FULL NAME: _____________________________________________________________________
SCHOOL: ______________________________________________________________________________
CITY: _________________________________________________ STATE: ___________________________

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  - invalid email provided to USAD
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<th>STUDY MATERIALS</th>
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<td>MB1010ed Curriculum Package</td>
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| PRACTICE TEST PACKAGES | |
|-------------------------|
| JAB1030ed SUPREME EDITION | $1,173.00 |
| Qty ____ |
| JAB1035ed EXTREME EDITION | $1,735.00 |
| Qty ____ |

*These individual items are available after purchasing MB1010 Curriculum Package (hard copy)

| | |
|--------------------------|
| *MS1000ed USAD Study Guide | $2.30 |
| Qty ____ |
| *MS1005ed Science Resource Guide | $9.10 |
| Qty ____ |
| *MS1015ed Art Reproductions Booklet | $9.70 |
| Qty ____ |
| *MS1020ed Art Resource Guide | $9.10 |
| Qty ____ |
| *MS1025ed Economics Resource Guide | $9.10 |
| Qty ____ |
| *MS1030ed Literature Resource Guide | $9.10 |
| Qty ____ |
| *MS1035ed Mathematics Resource Guide | $9.10 |
| Qty ____ |
| *MS1040ed Social Science Resource Guide | $9.10 |
| Qty ____ |
| *MS1045ed Music Resource Guide | $9.10 |
| Qty ____ |
| *MS1055ed Music MP3 | $16.00 |
| Qty ____ |
| *MS1060ed Practice Test Booklet w/MP3 | $45.00 |
| Qty ____ |

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| Qty ____ |
| *JK1060ed Economics Student Exercise Book | $6.00 |
| Qty ____ |
| *JK1070ed Literature Student Exercise Book | $6.00 |
| Qty ____ |
| *JK1075ed Mathematics Student Exercise Book | $6.00 |
| Qty ____ |
| *JK1080ed Music Student Exercise Book | $6.00 |
| Qty ____ |
| *JK1090ed Science Student Exercise Book | $6.00 |
| Qty ____ |
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Mansfield Legacy High School - Mansfield, TX
Order Form: Page Three – Digital Format
(electronic download, online access, and PDF)
Please complete one order for each email address/coach/school

EMAIL: ________________________________________________________________________________
COACH’S FULL NAME: _____________________________________________________________________
SCHOOL: ________________________________________________________________________________
CITY: ________________________________________ STATE: ___________________________

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(2,400+ additional questions)

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*SM2100pdf 9 OTTC Students – PDF version...$142.00 Qty ___

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(4,000+ questions)

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*OM2200pdf 9 OTTC Students – PDF version...$142.00 Qty ___
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*OM2210pdf 34 OTTC Students – PDF version...$188.00 Qty ___

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**AT2030Koa**  
10 Subscriptions -  
9 Students + 1 Coach........$323.00 Qty ___

**AT2032oa**  
35 Subscriptions -  
34 Students + 1 Coach ......$508.00 Qty ___

**SM5510pdf**  
Non-OTTTC PDF version........$300.00 Qty ___
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COACH’S FULL NAME: ____________________________________________________

SHIP TO: __________________________________________________________________

ADDRESS: __________________________________________________________________

CITY: _______________ STATE: _______________________ ZIP: ___________

*Please provide complete delivery information including an email address
*No PO Boxes allowed

**Once hard copy items are sold out, we will deliver a digital substitute via email
*10% shipping and handling, $10 minimum

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