

AML 2410- 10426 (Section #1629)
The 1920s and the Reinvention of Modern American Culture

Instructor Name: Burcu Kuheylian

Course meeting times: Monday, Wednesday, Friday: Period 2 (08.30—09.20 AM).

Classroom: 100% Online – Synchronous Zoom Meetings (Invitation Pending)

Office Hours: Monday/Wednesday: 9.30—10.30 AM, Zoom Meeting Room (by appointment)

Course website: Canvas (elearning.ufl.edu)

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COURSE DESCRIPTION: No other decade in the history of the U.S. saw a more radical break with established traditions, social norms, and ways of living than the 1920s. As we enter the decade's centennial and witness some of its key patterns resurface, we will inquire how the generational conflicts, economic troubles, and the more diverse yet hardly egalitarian culture of the 1920s can help us better navigate our unfolding decade with the hindsight of a century. Framed by the U.S.'s emergence from WWI as *the* global powerhouse on the one hand and the Wall Street Crash of 1929 on the other, this spacious decade rebranded American identity in its many shapes and marketed it to the rest of the world as the coveted new image of Western modernity. The nation's rising index of affluence especially mobilized such metropolitan figures as the rebellious "flaming youth" and the sexually liberated "flapper," who embraced fun, fashion, and a carefree lifestyle as first-generation mass consumers of culture. For others like the Harlem Renaissance poets, novelists, and jazz musicians, the stakes were significantly higher. Still, the decade's relatively inclusive cultural trends afforded them a platform to convey the experiences and hardships of being black in a society of white privilege and to expose the latter's hypocrisies. Bringing under the spotlight this dizzying panorama of affluence, freedom, and mobility, as well as of consumerism, hypocrisy, and disillusionment, this course will help students appreciate the decade's significance as a key period of transition in American culture. Students will also learn how the operational logic of today's mass or popular culture was first invented a century ago yet continue to determine our consumption habits and ways of life.

COVID-19 STATEMENT: The public health concerns raised by the Covid-19 pandemic make it impossible for us to follow the original, face-to-face design of this course. In compliance with the University of Florida regulations, AML 2410 will follow an entirely online, remote schedule. This means that the course will offer its curriculum through synchronous meetings (via Zoom). The **Course Calendar** section of the syllabus lists, by meeting date, which texts and subjects will be covered and which assignments students should complete and submit. Unless severe weather conditions, technological hurdles, and/or our coverage of the material call for re-adjustments, all sessions will run synchronously. All such adjustments will be announced in advance, via Canvas announcements. As a matter of University policy, you are not permitted to enroll in multiple courses during the same period. That is, you may not enroll in another course, the meeting times of which conflict with this class's scheduled meetings – Fall 2020, period 2—even if that other course is entirely asynchronous.

Covid-19 tests us all with unprecedented challenges besides health-related ones. In response, we all need to adopt a more flexible, generous, and solidarity-based approach to learning, which may diverge from the norms of higher education but may also afford exciting avenues for collaboration. The pandemic has also sharpened the oft-ignored social inequities, posing greater educational, financial, and mental-health challenges to members of our campus community who come from disadvantaged, minority backgrounds. If you as an individual have any COVID-related hardships which may obstruct your performance in this class--unexpected work or family

obligations, financial struggles, mental or physical health issues, or lack of technological access-- please communicate with me as well as make use of all UF resources available to you. We can then evaluate your needs, make a plan to help you complete the class and fulfill all requirements in the way most beneficial for you.

A Note on the Required/Assigned Readings

- You're required to obtain the following books: *The Great Gatsby* (F. Scott Fitzgerald); *Passing* (Nella Larsen); and *Gentlemen Prefer Blondes* and *But Gentlemen Marry Brunettes* (Anita Loos). Please note that we will only cover Loos's *Blondes* together; the edition that includes the sequel, *Brunettes*, is both more available and cheaper.
- The majority of the required readings are fairly short and will be provided for you in PDF format (Canvas >> Files >> PDF Readings).
- Students are responsible for accessing and reading assigned material before class, as well as for keeping them at their disposal during class discussions.
- Feel free to check the availability of the above-listed required texts on [the UF Smathers Library website](#) and the [Alachua County Libraries website](#). However, bear in mind that library regulations under pandemic conditions might have changed significantly, unless the listed books become available in digital format.
- Here is the website of a local book vendor, [Third House Books](#), where you can place your book orders.
- Here are other, nation-wide book vendor alternatives for you to place your textbook orders with: [Bookshop](#) (the latest, hippest, online book market for independent booksellers); [AbeBooks.com](#) (second hand, affordable; potentially longer receipt time); and [Amazon Books](#)

Course Objectives: During the course of this class, students will:

- Develop a literary critical idiom in reading, discussing, and producing written assignments on a variety of literary genres;
- Become familiar with the conventions of these genres and the nuances of approach each author, critic, or artist brings to them;
- Closely study and learn about the transformation of American culture in the 1920s through the lens of the period's cultural documents, art, and debates;
- Learn to identify and critically discuss authors' narrative and rhetorical strategies;
- Learn how to address the needs of their readers when producing critical analyses of texts;
- Evaluate and revise their work in response to instructor and peer feedback;
- Develop a new appreciation for the continuities and ruptures between the 1920s and 2020s.

General Education Objectives:

- This course confers General Education credit for Composition (C) and also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require drafting, revision, and a professional presentation of written material.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences,

purposes and contexts. Students should learn to organize complex arguments in writing, using thesis statements, claims and evidence, and to analyze writing for errors in logic.

- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling in 6000 words.

General Education Learning Outcomes:

At the end of this course, students are expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** demonstrating competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** communicating knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline.
- **Participation:** in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** analyzing information carefully and logically from multiple perspectives, using discipline-specific methods, and developing reasoned solutions to problems.

Course Policies:

1. Attendance: With the exception of contingencies we cannot anticipate, all sessions will run synchronously in our recurring Zoom meeting room (TBA) on M/W/F, between 8.30—9.20 AM. Please come to class on time and use your absence allowances wisely. If you'll be missing a class, let the instructor know in advance. Be aware that:

- More than 3 absences per semester will earn you a lowered course grade;
- More than 5 absences per semester (two weeks of instruction time) will automatically fail you, unless you have a valid excuse (official notes from doctors or UF sponsored events required if you'll be missing more than one class session). You will fail the course if you accrue **six** 50-minute absences.
- To verify attendance, facilitate participation, and to maintain a psychologically safe and fair environment for all, ***your cameras need to be on*** during the class session. Make sure to isolate yourself from potentially distracting situations (do not drive, for instance) and pay your full attention to class while it is in session.
- **TARDIES:** I will start each day's Zoom meeting at 8.25 AM, five minutes before the official class starting time. You are more than welcome to join me at this time **but not more than 5 minutes after 8.35 AM.** I will record every 3 late arrivals as a day's absence. Once it is announced, you're strongly encouraged to note the Zoom meeting ID and password for our course to avoid being late.
- When/if you miss a synchronous session, ***it is your responsibility to find out what you've missed and attend the next session prepared.*** Contact a classmate or the instructor to find out what work you have missed. You are also responsible for observing all assignment, peer-review, and reading quiz due dates.
- **Requests for deadline extension without grade penalty** are reserved for students with official documentation (i.e., university-sponsored events and religious holidays) or for those operating under extenuating circumstances, which will be considered on a case-by-case basis. In such cases our priority will be balancing your needs with the successful

- completion of assignments. *Informing your instructor that you'll be missing a synchronous session or a deadline is highly recommended to prevent potential issues.*
- If you experience any **COVID-related hardships** which may obstruct your attendance in this class--unexpected work or family obligations, financial struggles, mental or physical health issues, or lack of technological access--please make sure to get in touch with me immediately so we can come up with a plan to minimize learning disruption and to ensure your success in this course.
 - Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

2. Assignments: To pass the course, **all required coursework** listed in the syllabus **has to be submitted on or before their respective due dates**. All papers and short assignments need to be submitted online on the respective due date and Canvas platform listed in the Course Calendar. Discussion boards will be automatically locked after due date/hour.

3. Late Papers/Assignments: A whole letter grade will be deducted from all papers and assignments submitted within 24 hours of the missed due date. Papers and assignments that are submitted later than that will not be accepted unless there is an extenuating circumstance. **If you are struggling with an assignment or think you will not be able to meet a deadline, please talk to me about the possibility of an extension at least 24 hours before the due date.**

4. Classroom Behavior and Etiquette: Students come from various cultural, ethnic, and economic backgrounds. It is required that you display open-mindedness and respect in class at all times, but particularly during class discussions and group work, where ideas that differ from your own may be presented. Disrespectful behavior will result in dismissal from the class (and an absence for that day).

5. Email Correspondence: Please only use your UF email to contact me, and refrain from sending me messages on Canvas (as these might be missed and cause delays in response).

6. Discussion Work: Be prepared each virtual meeting day with the textbook and printouts of or digital access to any additional readings, any notes you have taken on the readings, paper to write on, and a writing utensil. You must ideally be present in all Zoom discussions to receive full credit for them. However, you must be present and participate in 34 of the 39 listed sessions (excludes holidays and 5 absence allowances) to accrue participation points. **Discussion work cannot be made up.**

7. Technology Use: Under COVID-19 conditions, we all rely on technology to accomplish our academic goals. It is still imperative that we **do not over-use or abuse our technical tools at the expense of our learning**. On the dates you're required to attend synchronous Zoom sessions, make sure to show up on time and to turn cell phones to silent mode in advance. You may, of course, use laptops, e-readers, or tablets to view texts under discussion but please do not use your devices for texting, chatting, virtual shopping, or web-surfing. Remember that your computer's camera will be on, even if your sound/mic may be off when you're not participating.

8. Assignment Submission Format: All papers have to be submitted as MS Word (.doc, .docx) or PDF (.pdf) documents to Canvas. Final drafts should be polished and presented in a professional manner. All assignments must have your name, assignment title, the submission date, and word count printed on the top left-hand side of the first page (single spaced). All papers must be in 12-

point Times New Roman font, double-spaced with 1-inch margins, pages numbered, and include a title representative of your argument.

9. Assignment Maintenance Responsibilities: It is your responsibility to keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

10. Academic Honesty and Definition of Plagiarism: UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’”

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if you fail to understand and employ proper documentation techniques. When in doubt, ask for help!

11. Appealing Grades: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, who can be reached at this email address: cblount@ufl.edu. Please keep in mind that grade appeals may result in a higher, unchanged, or lower final grade.

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

12. Course Evaluations: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

13. Do you have a Disability? Students with disabilities, who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor early in the semester. All such information is confidential.

14. Do you Find Yourself Struggling? You’re not alone. Ask for help. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online:

<http://www.counseling.ufl.edu/cwc/Default.aspx>

15. Have You Been Subject to Unwanted Advances (Harassment)? Know your rights and protect yourself (*UF’s policy on Harassment*): UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

16. Writing Studio: If you seek additional help with your writing, the University Writing Studio is located in 339 Library West and available to all UF students free of charge. Please make sure to make an appointment before you go in.

Assignment Weights and Descriptions (see the last page of syllabus for the grading rubric)

Participation:	4.4 point per session (34/39)	15% >> 150 Points
You will compose:		
➤ Eight 150-word Discussion Posts	1,200 words	17% >> 170 Points (21.25 each)
➤ Five Thematic Reports of 350 words	1,750 words	25% >> 250 Points (50 pts each)
➤ 1 Close-reading Analytical Essay	1,500 words	21% >> 210 Points
➤ 1 Comparative Analysis Essay	1,550 words	22% >> 220 Points
	6,000 words	100% >> 1000 Points

Participation (34 x 4.4 = 150 points) >> 15% of Final Grade):

Attending synchronous Zoom meetings on will automatically secure for you 15% of your final grade **IF YOU:**

- Do NOT miss more than 5 synchronous meetings (there are 39 in total);
- And participate **at least once** in each class discussion in a meaningful way;

Kick-starting discussions, offering observations, bringing complex passages to the attention of class, as well as raising productive questions are all forms of acceptable participation. Asking questions about assignment details DO NOT count as participation. You are strongly advised to highlight passages of interest and take notes while you complete the assigned readings so you can have a reference point for participation. Also make sure to have a copy of the text we're covering close at hand when we hold synchronous Zoom meetings; we'll be performing close-readings of passages together.

150-word Canvas Discussion Posts (8 x 21.25 = 170 Points >> 17% of Final Grade):

Each week on Friday, I will open a new discussion board on Canvas and post several questions or prompts on the upcoming week's assigned readings. Students will choose one (1) question of their choice each week and post a (minimum) 150-word response to the relevant Canvas Discussion forum. All posts should be submitted by the deadline indicated on our course calendar (the discussion board will be automatically locked after that time). Student responses will help kick off our discussions in class. The board will also allow students to directly engage with each other's ideas and help sharpen their critical reading/writing skills. ***It is your responsibility to complete all eight 150-word responses by the end of the semester.*** Failure to do so in a timely manner will cost you word credits.

Thematic Reports (5 x 50 = 250 Points >> 25% of Final Grade):

Students will compose one reading report of (minimum) 350 words on a choice of their reading in each Unit. The reports will either focus on one of the themes highlighted in the unit or week titles or another theme that students have identified in their chosen text. Rather than simply summarize the content of the text, the reports should discuss the significance of the theme under focus in the entire work, as well as demonstrate how it informs or partakes in the author's rhetorical/narrative strategies. Reports should ***ideally*** be on texts that the student didn't write on for another assignment. Consult with the instructor when in doubt or to discuss possible exceptions.

Close-reading Analytical Essay (210 Points >> 21% of Final Grade):

Students will choose *a reading from the first three units, preferably one they have written a discussion post or thematic report on (so they can further refine and develop it)*, and *identify a passage, which involves some ambiguity, conflict, dilemma, or a possibility*. These ambiguities may be deliberate or unintended by the author but they provide great opportunities for critics (you!) to take a closer look into the use of language, themes, symbols, or characters and their motivations. Your job in this paper is to critically explore this ambiguity and to make a specific claim about its source with close references to supporting textual, historical, and contextual evidence. This assignment will prize your ability to go beyond obvious observations (summary), and to demonstrate argumentative and close-reading skills. This assignment requires drafting, peer-review, and revision. Its internal breakdown is as follows:

- Timely submission of first draft for peer-review: 20 Points
- Timely completion of peer-review activity: 30 Points
- Revised and Polished Final Paper (potentially): 160 Points

Comparative Analysis Essay (1,550 words):

For this assignment, students will bring together two texts of their choice based on (1) a theme or symbol they share; (2) an issue they address; (3) a situation in which the characters have found themselves in; (4) or an affect/emotion the reader is left with. At least one of your texts should come from Units IV or V. While emphasizing the similarities between your chosen texts is of utmost significance to justify writing a comparative essay on them, you also need to pay attention to differences of context, attitude, and narrative circumstances. Comparative essays entail, as well as test your abilities in, formulating a specific and meaningful thesis. This assignment requires drafting, peer-review, and revision. Its internal breakdown is as follows:

- Timely submission of first draft for peer-review: 20 Points
- Timely completion of peer-review activity: 30 Points
- Revised and Polished Final Paper (potentially): 170 Points

MAIN GRADING CATEGORIES

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory	Documents make only weak generalizations, providing little or no support, as in summaries or

	range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

GUIDE TO LETTER GRADES

A Excellent. Strong and interesting thesis and argument; introduction that generates interest; clear organization and subclaims (also known as topic points); paper further communicates the structure and logic of its argument through use of transitional words or phrases; consistent diction; smooth integration of textual evidence; consistent analysis of evidence; proper use of citation system (MLA) if outside sources are included; few mechanical errors; conclusion that ends the paper gracefully. "A" papers are outstanding.

B Good. Strong and interesting thesis and argument; introduction that tries to generate interest; most subclaims are clear and the organization is generally effective; textual evidence generally, but not always, well integrated; some mechanical and proofreading errors; conclusion that tries to close the paper but may only do so through summary; some uneven use of citation system; "B" papers are papers that express a solid argument but do so less consistently than those awarded an "A".

C Satisfactory. Thesis or argument satisfactory but one or the other needs further work; introduction states thesis but does not generate interest; pattern of problems with mechanics or proofreading; insufficient analysis of evidence; little or no conclusion; summary instead of analysis; some body paragraphs may not support the thesis; organization can be improved; subclaims state facts instead of announcing point to be developed; "C" papers are satisfactory but need further polishing to make their arguments persuasive.

D Weak. Thesis and argument weak; extensive factual and mechanical errors; organizational pattern that makes essay difficult to follow; failure to fulfill a major component of the assignment.

F Not passing. Paper is not completed; contains plagiarized material or fails to fulfill the requirements of the assignment.

GRADING SCALE:

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
<http://www.isis.ufl.edu/minusgrades.html>

COURSE CALENDAR

	Readings and Assignment Due Dates
	<i>Unit I: Mapping the Geography of Modernism – Real & Imaginary</i>
	Week One: Warmup + Background
MON, 8/31	Introductions, Syllabus and Course Overview
WED, 9/2	The Rise of the <i>Avantgarde</i> (in) America: Stein, Duchamp, the Armory Show
FRI, 9/4	Post-WWI America – From Rags to Riches?
	Week Two: Continuities and Ruptures, Centers and Peripheries
MON, 9/7	LABOR DAY
TUE, 9/10	150-word discussion post on Eliot or Mencken due by 8 PM (Canvas)
WED, 9/9	H.L. Mencken – “The Sahara of the Bozart” (1917)
FRI, 9/11	T.S. Eliot – “Tradition and the Individual Talent” (1919)
	Week Three: Jean Toomer’s Modernist Vignettes
MON, 9/14	Selections from Toomer’s <i>Cane</i> (1923): “Blood-Burning Moon” + “Becky” Bonus: Check out Kara Walker ’s 1994 artwork, <i>Gone, An Historical Romance of Civil War As it Occurred Between the Dusky Thighs of Young Negress and Her Heart</i> , and learn more about her subject, methods and process here .

TUE, 9/15	150-word discussion post on Toomer selections due by 8 PM (CNVS)
WED, 9/16	Selections from <i>Cane</i> – “Karintha” + “Box Seat”
FRI, 9/18	Selections from <i>Cane</i> – “Harvest Song” + “Song of the Son” + “Seventh Street”
	<i>Unit II: Consuming Modernity: People, Images, and Commodities</i>
	Week Four: European Responses to the Rise of the U.S. as World Power
MON, 9/21	Does America Have an Unconscious? – Freud’s Uses and Abuses of America
TU, 9/22	150-word discussion post on Gramsci due by 8 PM (Canvas)
WED, 9/23	A. Gramsci’s “Americanism and Fordism” (from <i>Prison Notebooks</i> , 1934) PDF
FRI, 9/25	Gramsci’s “Americanism and Fordism” (continued) Thematic Report for Unit I due by 11.59 PM (CNVS >> Assignments)
	Week Five: Dream-Peddling, American Style
MON, 9/28	F. Scott Fitzgerald – <i>The Great Gatsby</i> (1925): Read Chapters 1, 2, and 3
WED, 9/30	Fitzgerald’s <i>The Great Gatsby</i> (read Chapters 4 and 5)
FRI, 10/02	Fitzgerald’s <i>The Great Gatsby</i> (read Chapters 6 and 7)
	Week Six: Professions for American Women
MON, 10/5	Fitzgerald’s <i>The Great Gatsby</i> (Read Chapters 8 and 9)
WED, 10/7	An Interlude: Flappers and First-Wave Feminists
FRI, 10/9	Anita Loos’s <i>Gentlemen Prefer Blondes</i> (1926): read Chapters 1 and 2
	Week Seven: Lorelei’s Labour – Mobility, Circulation, and Networking
MON, 10/12	Loos’s <i>Gentlemen Prefer Blondes</i> – (read Chapters 3, 4, and 5)
WED, 10/14	Loos’s <i>Gentlemen Prefer Blondes</i> – (read Chapter 6) Critical Reading: Susan Hegeman’s “ Taking Blondes Seriously ” (1995)
FRI, 10/16	[TBD] Screening: H. Hawkes’ 1953 Musical Adaptation of <i>Gentlemen Prefer Blondes</i> Thematic Report for Unit II is due by 11.59 PM (Canvas >> Assignments)
	<i>Unit III: Re-evaluation of Values</i>
	Week Eight: Prohibition – America Running Dry?
MON, 10/19	Critical Reading: Introduction to Kathleen Drowne’s <i>Spirits of Defiance</i> (2005), “Prohibition and American Literature, 1920 – 1933” – PDF

WED, 10/21	A Visual Compendium of Prohibition -- Bootleggers, Moonshiners, Speakeasies, Dives, and other Creations
FRI, 10/23	<p>150-word discussion post on Prohibition due by 11.59 PM (Canvas)</p> <p>Zora Neale Hurston's "Muttsy" (1926) – PDF OR Dorothy Parker's "Big Blonde" (1929) – PDF</p> <p>Bonus: Check out Chris Thile's cover of Moonshiner</p>
	Week Nine: The Lost Generation: American Expats in Europe
MON, 10/26	<p>Stein's Cosmopolitan Progeny: Brokering American Modernism Abroad</p> <p>H.L. Mencken – "On Being American" – PDF</p> <p>150-word discussion post on Mencken/Hemingway due by 8 PM (Canvas)</p>
WED, 10/28	<p>Ernest Hemingway's "Hills Like White Elephants" (1927) – PDF</p> <p>Online Peer-review for C-R Analytical Essay Draft (finish by 11.59 PM)</p>
FRI, 10/30	Under Spotlight: Josephine Baker's Negotiations of Race, Gender, and Fame
	Week Ten: Mass Communications – The Public, Arts, and Propaganda
MON, 11/2	<p>From New Orleans to New York: Jazz as a Vehicle of Social Mobility</p> <p>Bonus: Cotton Club Music Selection featuring Duke Ellington Orchestra</p> <p>Bonus: fragments from the first sound movie, <i>The Jazz Singer</i> (1927)</p> <p>150-word discussion post on Benjamin due by 8 PM (Canvas)</p>
WED, 11/4	<p>Issues of Democratic Access: The Rise of Mass Communication Technologies</p> <p>Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction" (1935) PDF</p> <p>Submit Final C-R Analytical Essay by 11.59 PM (Canvas >> Assignments)</p>
FRI, 11/6	<p>An essay from Edward Bernay's <i>Crystallizing Public Opinion</i> (1923) OR <i>Propaganda</i> (1929)</p> <p>Case Study: "Torches of Freedom" – Ads Selecting and Reinventing Consumers</p> <p>Thematic Report for Unit III is due by 11.59 PM (Canvas >> Assignments)</p>
	Unit IV: The Harlem Renaissance
	Week Eleven: Call & Response – Is There Such a Thing as Black Art?
MON, 11/9	George Schuyler: "The Negro Art Hokum" (1926)

	Langston Hughes: “The Negro Artist and the Racial Mountain” (1926) 150-word discussion post on Schuyler & Hughes due by 11.59 PM (Canvas)
WED, 11/11	VETERANS DAY
FRI, 11/13	Harlem Renaissance Poets on Legacies: Langston Hughes: “The Negro Speaks of Rivers” (1920) + Gwendolyn Bennett: “Heritage” (1923) + Countee Cullen: “Heritage” (1925)
	Week Twelve: Boundary Transgressions: Sex, Gender, and Race
MON, 11/16	Elise Johnson McDougald: “The Double Task: The Struggle of Negro Women for Sex and Race Emancipation” (1925)
WED, 11/18	Nella Larsen’s <i>Passing</i> (1929) – Read Part I
FRI, 11/20	Larsen’s <i>Passing</i> (read Part II and Finale)
	Week Thirteen: Thanksgiving
MON, 11/23	Thematic Report for Unit IV is due by 11.59 PM (Canvas >> Assignments)
WED, 11/25	THANKSGIVING
FRI, 11/27	THANKSGIVING
	<i>Unit V: The End of an Era – The Great Depression</i>
	Week Fourteen: A Culture in Crisis – The Radical Turn in Politics
MON, 11/30	F. Scott Fitzgerald: “The Echoes of the Jazz Age” Online Peer-review for the 1 st Draft of Comparative Essay (finish by 11.59 PM)
WED, 12/02	Culture and the Crisis Pamphlet of 1932 : “An open letter to the writers, artists, teachers, physicians, engineers, scientists and other professional workers of America” 150-word discussion post on “Crises” is due by 8 PM (Canvas)
FRI, 12/04	Depression-Era Political Poetry: Joseph Kalar’s “Papermill” (1931) + Alfred Hayes’ “In a Coffee Pot” (1934) + Kenneth Fearing’s “Dirge” (1935)
	Week Fifteen: Poets as Activists – Prehistories of BLM + Immigrant Rights
MON, 12/07	Submit Final Comparative Essay by 11.59 PM (Canvas >> Assignments) Sacco & Vanzetti Case (1920 – 1927): Edna St. Vincent Millay “Justice Denied in Massachusetts” (1927) Bonus: Watch the Rage Against the Machine videoclip <i>No Shelter</i> , which references both Sacco & Vanzetti and Scottsboro Boys cases.

WED, 12/09	Scottsboro Boys Case (1931 – 1932): Countee Cullen – “Scottsboro, Too, Is Worth Its Song” (1934) + Kay Boyle: “A Communication to Nancy Cunard” (1937)
TH, 12/10	Thematic Report for Unit V is due by 11.59 PM (Canvas >> Assignments)
FRI, 12/11	Reading Day
	Semester Ends
MON, 12/21	FINAL GRADES are DUE