The Cleveland Museum of Art Distance Learning Program

INTERPRETING AMERICA’S STORY THROUGH ART
Lesson 4: America Enduring, 1913-1945
Grades 9-12

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Teacher Note:
Please have students bring the Yesterday and Today Brainstorming Table and the Causes of the Great Depression Chart to class, along with a pen or pencil.
How to Prepare Your Class for the Distance Learning Presentation

Teacher Information will be sent or made available to you prior to the program.

Please familiarize yourself with the materials and discuss them with your class.

Have the Teacher Information Packet (T.I.P.) materials on hand in the classroom, ready for the program. These materials may be used during the videoconference.

Be prepared to facilitate by calling on students yourself during the lesson. Students are sometimes initially shy about responding to questions during a distance learning lesson.

Explain to students that this is an interactive medium and encourage them to ask questions.

Reinforce topics discussed in the program by asking students to complete some of the suggested pre- and post-conference activities in the Teacher Information Packet.

We ask teachers, after the program, to please fill out the Evaluation Form and return it to:

Dale Hilton/Distance Learning  
The Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, OH 44106

Thank You!
Teacher Information Guide

The Cleveland Museum of Art Distance Learning Program

INTERPRETING AMERICA’S STORY THROUGH ART

Lesson 4: America Enduring, 1913-1945

Grades 9-12

Program Objectives:
1. Students will learn that profound political, social, and economic changes marked the interwar period and impacted the following sectors of society: technology, popular culture, international relations, and economics.

2. Students will also learn about the salient events that took place during this time period, including: the rise of consumer economy, the increase in urbanization, the Stock Market Crash, The Great Depression, The New Deal, and the growth of regionalism in art which accompanied a retreat from foreign ideas.

Common Core Standards:

Grades 9-10

CCSS.ELA-Literacy.RL.9-10.1
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.SL.9-10.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-10.3
Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

CCSS.ELA-Literacy.SL.9-10.4
Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-Literacy.W.9-10.4
CCSS.ELA-Literacy.WHST.9-10.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.9-10.7

CCSS.ELA-Literacy.W.9-10.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

Grades 11-12
CCSS.ELA-Literacy.SL.11-12.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.3
Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used

CCSS.ELA-Literacy.SL.11-12.4
Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-Literacy.W.11-12.4
CCSS.ELA-Literacy.WHST.11-12.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.11-12.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

National Education Standards:
For Fine Arts - Visual Arts (grades 9-12):
- Understanding the visual arts in relation to history and cultures.
- Making connections between visual arts and other disciplines.
- Choosing and evaluating a range of subject matter, symbols, and ideas

For Language Arts - English (grades K-12):
- Reading for Perspective
- Reading for Understanding
- Evaluation Strategies
- Communication Skills
- Communication Strategies
- Applying Knowledge
- Evaluating Data
- Developing Research Skills

For Social Sciences – U.S. History (grades 5-12):
- Era 7: The Emergence of Modern America (1890-1930)
- Era 8: The Great Depression and World War II (1929-1945)
For Social Sciences – Economics (grades 9-12):

- Markets, Price and Quantity Determination
- Scarcity

For Social Sciences – Geography (grades K-12):

- Places and Regions

Prerequisite Activities:

For the Teacher and/or students...

1. Familiarize students with the vocabulary terms enclosed, as well as the following terms: the Stock Market Crash; the Great Depression; the policies, philosophies and actions of Hoover and FDR; Popular Culture; International Relations; the New Deal; the WPA program; Social Welfare; and Government Subsidies.

2. Photocopy and help students complete the left side of the enclosed Yesterday and Today Brainstorming Table chart with ideas about innovations and changes occurring in today’s world. An answer key is provided for your convenience. The right side will be completed by students during the lesson.

For Students...

Complete left side of the enclosed Yesterday and Today Brainstorming Table with ideas about innovations and changes occurring in today’s world. The right side will be completed during the lesson.

Selected Vocabulary:

It would be helpful for the students to be familiar with these terms.

Abstract Art - intentionally non-naturalistic art, or art which has distilled an object, or separated it into pieces
Avante-Garde - on the vanguard of new styles; inspired by new or unconventional techniques
Communism - a system of society in which the major resources and means of production are owned by the community rather than by individuals. The “Red Scare” was the U.S. reaction to the emergence of and spread of Communism in Europe
Consumer economy - a culture which is driven, in part, by the users or purchasers of goods and services
Cubism - a form of abstract art which often depicts an object simultaneously from several viewpoints that was pioneered by Picasso and Braque between approximately 1908-1918. It was initially rejected by conservative American art viewers when first displayed in the U.S.
Depression - a period of drastic decline in business activity accompanied by rising unemployment
**Hedonism** - the doctrine that pleasure is the principal good

**Immigration/quotas** - a restriction on the admission of foreigners admitted into the U.S.

**Intolerance** - the inability to respect other people’s beliefs or practices

**Isolationism** - a foreign policy which favors avoidance of foreign entanglements

**Laissez-Faire** - an economic doctrine which advocates no governmental interference in business

**Mass media** - means of communicating with the general public: radio, newspapers, magazines, billboards, and cinema. Today: television, internet, etc.

**Materialism** - the tendency to be concerned with material, physical, comfort-inducing objects.

**On credit/on margin** - buying on credit is making a purchase without paying for an item; a loan. Buying stocks on the margin is a method by which only a fraction of the purchase price of the stock is paid; the remainder is borrowed.

**Prohibition** - the effort to eliminate the sale and consumption of alcoholic beverages, embodied in the 18th Amendment to the Constitution

**Regionalism** - type of American art which depicts a sympathetic view of American abundance of the land and the strength of those who worked it. Used to describe the 1930s works of Grant Wood, Thomas Hart Benton and other artists.

**Socialism** - the belief in government ownership of the means of production

**Speakeasies** - a place where alcoholic drinks were sold illegally in the 1920’s

**Stock market** - the place where shares of ownership in corporations are traded. A crash is caused by a sudden decline in the prices as in 1929.

**Subsidy** - grant of money from the government to a farm or private enterprise

**Urbanization** - the process of population moving from farms (rural) to cities (urban)

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**Teaching Extensions:**

**Language Arts:**

1. Poems and reading selections from authors such as Robert Frost, Carl Sandburg, Langston Hughes, and E.E. Cummings who appear in the Language Arts Teaching Supplement included in this Teacher Information Packet. Interpretive questions and writing assignments are offered as well. Chose from among the selected literary offerings and exercises to acquaint students with the authors of the 1920s and 1930s.

2. Visit [http://www.huffenglish.com/gatsby/slang.html](http://www.huffenglish.com/gatsby/slang.html) which details slang terms from the 1920s. Have students make a table, select five terms from the list, and determine the contemporary equivalents. Compile a class list using several of the tables.

**Social Studies/Current Events:**

1. Prior to this lesson you brainstormed innovations and changes in technology, popular culture and fashion, international relations and economics today. We deal with all these themes from 1913-45 in our lesson. Now, be a futurist. Predict more changes in these four areas for the 21st Century in America. Base your predictions on solid historical trends you have observed. (Written or oral.)
2. Choose three from among these images of art works which are enclosed. What do the designs, figures and imagery reveal about the decades of the 1920s and 1930? Use your perceptions of these works of art to answer the following question: To what extent and in what ways did the trends of the 1920s cause the developments of the 1930s? (Oral or written)

*Cocktails and Cigarettes Punch Bowl*, Viktor Schreckengost  
*Muse with Violin Screen* from Rose Iron Works  
*City Activities with Dance Hall*, Thomas Hart Benton  
*Yellow Grain*, Joe Jones  
*Night Hawks*, Edward Hopper  
*Allie Mae Burroughs*, Wife of a Cotton Sharecropper, Walker Evans

3. Classroom Debate: Take a position for or against government subsidy of the arts. Write an essay specifically supporting the legitimacy of your position, taking into account the arguments of the opposing side. Counter the opposition’s view within your statement. Be sure to include a strong thesis statement. Or, debate this topic in-class by dividing the class into pro and con groups.

4. Point of View exercise: What would be the reaction of the following people to the developments during the 1930s (Depression and New Deal Programs such as Agricultural Adjustment Act, Works Progress Administration, National Recovery Act, etc.)

A farmer, an artist, a city mayor, a taxpayer, a journalist, a businessman, a movie starlet, an unemployed factory worker

**Visual Arts:** Using Benton’s *City Life* for inspiration, make a “Benton Collage” of today’s world, showing various economic realities, professions, past-times, etc. Use images from magazines or newspapers.

Materials needed: magazines, newspapers, paper, glue, scissors, and poster board

**Suggested Additional Resources:**

http://newman.baruch.cuny.edu/digital/redscare/HTMLCODE/CHRON/C1_12.HTM
Newspaper political cartoons from the period of the Red Scare 1918-1921

http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/timeline/progress/
Overviews and specific topics related to the Progressive Era to the New Era 1900-1929 from the Library of Congress’ American Memory Timeline, which provides access to the LOC’s online resources

http://www.indiana.edu/~league/
Information on the League of Nations from Indiana University

http://faculty.polytechnic.org//gfeldmeth/USHistory.html
Outline of political and social movements characterizing the 1920s (select Outlines and Charts from the menu.)

http://newdeal.feri.org/index.htm
Remarkably rich website sponsored by the Franklin and Eleanor Roosevelt Institute and the Institute for Learning Technologies at Teachers College/Columbia University. Lesson plans, images, searchable database of contemporary photos, timeline and primary historical documents of the New Deal era.

http://www.americanart.si.edu/
Smithsonian American Art Museum. Excellent resource for viewing works of art by American artists. Special thanks to the Smithsonian for allowing us to use Thomas Hart Benton’s Achelous and Hercules for this distance learning lesson.

The Cleveland Museum of Art wishes to thank the Smithsonian American Art Museum (Benton, Achelous and Hercules), The Art Institute of Chicago (Wood, American Gothic) and The collection of AXA Financial Inc. (NY), through its subsidiary The Equitable Life Assurance Society of the US (Benton, City America Today, 1930) for their kind permission to use their images in this distance learning lesson.

This distance learning lesson was written by Susan MacDonald, Dale Hilton, Patricia Lawrence, and Tim Mitchell, Cleveland, Ohio.
America Enduring
Profound social, political, and economic change are the defining factors in the years between World War I and World War II. Indeed, the echoes of the forces unleashed then continue to fundamentally shape our society today. As a preparation for your distance learning lesson at the Cleveland Museum of Art, please take some time to brainstorm new innovations and changes of American life today which fit into the following categories on the left side of the page. During the lesson, try to jot down as many characteristics which will fit into the categories on the right side of the page (1913-45).

<table>
<thead>
<tr>
<th>Innovations and Changes Today</th>
<th>Innovations and Changes 1913-1945</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technology</td>
<td>Technology</td>
</tr>
<tr>
<td>Popular Culture &amp; Fashion</td>
<td>Popular Culture &amp; Fashion</td>
</tr>
<tr>
<td>International Relations</td>
<td>International Relations</td>
</tr>
<tr>
<td>Economics</td>
<td>Economics</td>
</tr>
</tbody>
</table>
Prerequisite Activity for Lesson 4: America Enduring

Today and Yesterday Brainstorming Table with Some Suggested Responses

**America Enduring**

Profound social, political, and economic change are the defining factors in the years between World War I and World War II. Indeed, the echoes of the forces unleashed then continue to fundamentally shape our society today. As a preparation for your Distance Learning Lesson at the Cleveland Museum of Art, please take some time to brainstorm aspects of American life today which can find their roots in America’s interwar years. This worksheet has been divided into 4 categories for you.

<table>
<thead>
<tr>
<th>Today</th>
<th>1913-1945</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technology</strong> computers, smart phones, communications (texting, Twitter, Instagram, etc..) genetic engineering, SUVs, jet travel, DVDs, satellite transmission, immediacy of communications</td>
<td><strong>Technology</strong> mass prdt autos, Model T radios, phones, elec appliances, refrig, canned foods, washing machine, toaster, vacuum cleaner, iron</td>
</tr>
<tr>
<td><strong>Popular Culture &amp; Fashion</strong> hip hop, digital music, rap music, inner city/suburban dichotomy, gender roles, movies, media-drenched society, illicit drugs, materialistic, sports craze, media icons like Lebron James, exurbia, suburbia</td>
<td><strong>Popular Culture &amp; Fashion</strong> Jazz age, flappers, Harlem Renaissance, revolution in manners and morals, disillusioned intellectuals, cinema, flappers/prohibition/speak easies/gangsters, rise of modern art(abstract), urban/rural tensions, cigarettes, intolerance, Women’s suffrage, Great Migration, KKK, Media icons like Lindbergh</td>
</tr>
<tr>
<td><strong>International Relations</strong> war on terrorism, fear of foreigners, terror cells, global economy, Sept 11, United Nations</td>
<td><strong>International Relations</strong> World War I, Rejection of Treaty of Versailles, League of Nations, isolationism, neutrality (threat of aggressive militaristic dictators in Europe and Asia in 20’s &amp; 30’s) Red Scare/Palmer Raids, immigration restriction, WWII, Atomic Bomb</td>
</tr>
<tr>
<td><strong>Economic Instability</strong> Boom &amp; Bust, Bull &amp; Bear Markets, Dow OW, Corporate Corruption, environmental limitations, insider trading, economic recession, role of govt.</td>
<td><strong>Economic Instability</strong> 1929 Stock Market Crash, Depression, Mellon’s tax cut, Trickle Down Theory, Hoover/FDR, New Deal, Govt role (programs: Social Security, welfare, AAA, etc)</td>
</tr>
</tbody>
</table>
Causes of the Great Depression Chart

Causes of the Great Depression

Basic Weaknesses in American Economy
- Overproduction
- Easy credit for consumer goods and margin buying
- Majority of Americans with limited purchasing power
- Imbalance in foreign trade

STOCK MARKET CRASH OF 1929

Loss of Savings, Poverty, Homelessness

Tightening of Credit, High Interest Rates

Banks Fail

Little New Investment, Construction or Manufacturing

Inability to Repay Installment Loans

Layoffs

Wages and Hours Cut

Unsold Inventory Builds up

Production Cutbacks

Businesses Close

Farms Foreclose

Consumer "Optimism" and Spending Declines

Trade Wars, 1930

Harley-Smoot Tariff

Prevents Opportunities to Sell Overseas

2002, The Cleveland Museum of Art
I. Poetry

“The Road Not Taken” By Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I --
I took the one less traveled by,
And that has made all the difference.
Questions and Writing Assignment:

1. Which road does the speaker take in this poem?

2. What does the speaker express about his choice?

3. What is the figurative interpretation of “the road?”

4. What important decisions are you making in the next few years?

5. How do you plan to make them? (be specific)

6. Choose one major decision in your life that has to be made and discuss in a well-developed paragraph how you plan to approach it and finalize it.
“Fire and Ice” by Robert Frost

Some say the world will end in fire,
Some say in ice.
From what I’ve tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To know that for destruction ice
Is also great
And would suffice.

Questions and Writing Assignment

1. Locate a literary handbook and read about “epigrams.” What is a definition? How is Frost’s poem similar to an epigram?

2. What is the rhyme scheme of “Fire and Ice?”

3. Some critics read this poem as reflecting Frost’s cynicism while others view it as a realistic, common sense approach to life. Which side do you agree with and why?

4. What emotions are represented in fire and ice?

5. What other emotions bring out destructive impulses in people? Choose one other human emotion and write a paragraph proving how its influence can be destructive. (Consider for details, literature, Biblical stories, history, mythology, current events, etc.)
“Nothing Gold Can Stay” by Robert Frost

Nature’s first green is gold,
Her hardest hue to hold.
Her early leaf’s a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

Questions and Assignments

1. What is the allusion* used in this poem? Why is it effective?

2. In a well-developed paragraph, relate this poem to the 1920s and 1930s in our history. Offer specific detail to support.

3. Make a collage based on visual prompts contained in the poem.

*allusion - a figure of speech that makes reference to an historical, Biblical or literary figure, event, or object.
“Jazz Fantasia” by Carl Sandburg

Drum on your drums, batter on your banjoes,
Sob on the long cool winding saxophones.
Go to it, O jazzmen.

Sling your knuckles on the bottoms of the happy
tin pans, let your trombones ooze, and go husha-
husha-hush with the slippery sand-paper.

Moan like an autumn wind high in the lonesome treetops, moan
soft like you wanted somebody terrible, cry like a racing car slipping away from a motorcycle cop, bang-bang! you jazzmen, bang altogether drums, traps, banjoes, horns, tin cans—make two
people fight on the top of a stairway and scratch each other’s eyes in a clinch tumbling down the stairs.

Can the rough stuff…now a Mississippi steamboat pushes up the
night river with a hoo-hoo-hoo-oo…and the green lanterns
calling to the high soft stars…a red moon rides on the humps of the low river hills…go to it, O jazzmen.
“Too Blue” by Langston Hughes

I got those sad old weary blues.  
I don’t know where to turn.  
I don’t know where to go.  
Nobody cares about you  
When you sink so low.  

What shall I do?  
What shall I say?  
Shall I take a gun and  
Put myself away?  

I wonder if  
One bullet would do?  
Hard as my head is,  
It would probably take two.  

But I ain’t got  
Neither bullet nor gun—  
And I’m too blue  
To look for one.
Questions and Writing Assignment for “Jazz Fantasia” and “Too Blue.”

1. How do the two poems each represent their specific type of music?

2. Find examples of the poetic devices* defined in both poems.

3. After studying both poems, list characteristics, instruments and phrases that represent and are used in your favorite type of music.

4. Write a poem that reflects the tone,* instruments, and sentiments of your favorite music.

Examples of poetic devices:
*fantasia - a composition in fanciful or irregular form or style
*onomatopoeia - the use of words that by their sound suggest their meanings
*alliteration - the repetition of initial sounds
*tone - attitude toward the subject implied in the literary work; mood
“Poem, Or Beauty Hurts Mr. Vinal” 1 by e.e. cummings 2  

take it from me kiddo 3 
believe me 
my country, ‘tis of 

you, land of the Cluett 4 
Shirt Boston Garter and Spearmint 5 
Girl With the Wrigley Eyes (of you 
Land of the Arrow Ide 6 
and Earl & 
Wilson 
Collars) of you I 7 
sing: land of Abraham Lincoln and Lydia E. Pinkham, 8 
land above all of Just Add Water And Serve— 9 
from every B.V.D. 10 

let freedom ring 

amen. I do however protest, anent the un 11 
-sponstaneous and otherwise scented merde which 12 
greets one (Everywhere Why) as divine poesy per 
that and this radically defunct periodical. I would 13 

suggest that certain ideas gestures 
rhymes, like Gillette Razor Blades 14 
having been used and reused 
to the mystical moment of dullness emphatically are 
Not To Be Resharpened. (Case in point 15 

if we are to believe these gently O sweetly 
melancholy trillers amid the thrillers
these crepuscular violinists among my and your skyscrapers—Helen and Cleopatra were Just Too Lovely,\textsuperscript{16}
The Snail’s On The Thorn enter Morn and God’s\textsuperscript{17}
In His andsoforth
do you get me?) according to such supposedly indigenous throstles Art is O world O Life
a formula: example, Turn Your shirttails Into\textsuperscript{18} Drawers and If It Isn’t An Eastman It Isn’t A Kodak therefore my friends let\textsuperscript{19} us now sing each and all fortissimo A-Mer i ca, I love, You. And there’s a Hun-dred-mil-lion-oth-ers, like all of you successfully if delicately gelded (or spaded) gentlemen (and ladies)—pretty littleliverpill\textsuperscript{20} hearted-Nujolneeding- There’s-A-Reason\textsuperscript{21} americans (who tensetendonated and with upward vacant eyes, painfully perpetually crouched, quivering, upon the sternly allotted sandpile--how silently emit a tiny violetflavored nuisance: Odor?
ono.
comes out like a ribbon lies flat on the brush

Explanatory footnotes:

1. Mr. Harold Vinal was a contemporary poet of Cummings. Cummings found his poetry contrived, sentimental and out of touch with the times. ([http://www.english.uiuc.edu/maps/poets/a_f/cummings/vinal.htm](http://www.english.uiuc.edu/maps/poets/a_f/cummings/vinal.htm))

2. This poem is one of the first to criticize the Advertising-Consumer Culture as we know it. Earlier writers were also critical, such as Thoreau and Howells, but in this poem we recognize our contemporary consumer culture.

3. quote from Eddie Cantor—American comedian

4. Arrow shirts

5. Wrigley’s Spearmint Gum

6. “Ide” pun for Eyed. The Arrow shirt man endured until the late 1960’s. Collars, back then, were a detachable part of the shirt and were an indicator of status, perhaps like watches or designer labels today. People could identify them from a distance of 8-10 feet away.

7. “Of Thee I Sing” is a well-known musical of the day. Also a parody on WWI songs. A refrain from “America the Beautiful.”

8. L.E. Pinkham was a patent medicine for women’s monthly periods.

9. This refers to Postum, an instant coffee substitute

10. men’s underwear

11. sounds out to be “ain’t it the one!”

12. “merde” French word for shit. Cummings was fluent in French.

13. “radically defunct periodical: this could refer to a magazine such as Liberty Magazine or Physical Culture—both radical and now defunct

14. King Gilette was one of the first and most successful users of brand marketing in the mass media, using enormous billboards in prominent locations.

15. among the first disposable products, along with Kleenex

16. Helen of Troy and Cleopatra were often shown in the magazines ads for women’s products. Also, in 1934 Claudette Colbert starred as Cleopatra in that name’s film.

17. a passage from Robert Browning’s “Pippa Passes”

18. pun—“shirttails into drawers”
19. In this stanza the poet makes explicit 2 central concerns. He quotes a well-known advertising slogan, revealing a fear that ad language is debasing language; and it raises, via photography, the question of reproducibility and its effect on art.

20. Carter’s Liver Pills, taken to prevent liver ailments, were used widely on TV ads.

21. Nujol is another product that survived into the TV era.

22. toothpaste ad

Questions and Writing Assignment:

1. Have student read this poem aloud and ask if they recognize any products and ads. This is also a good poem to have student share with their parents and grandparents and locate recognizable passages.

2. How does this poem mirror history or current lifestyles?

3. Bring into class a stack of current magazines (GQ, Vogue, Seventeen, Sports Illustrated, Time). Have students work in groups to locate popular ads and slogans which reflect today’s culture. Have them, then, write a poem in Cummings’ style.
“The Unknown Citizen” by W.H. Auden

(T JS/07/M/378

This Marble Monument Is Erected by the State)

He was found by the Bureau of Statistics to be
One against whom there was no official complaint,
And all the reports on his conduct agree
That, in the modern sense of an old-fashioned word, he was a saint,
For in everything he did he served the Greater Community.
Except for the War till the day he retired
He worked in a factory and never got fired,
But satisfied his employers, Fudge Motors Inc.
Yet he wasn't a scab or odd in his views,
For his Union reports that he paid his dues,
(Our report on his Union shows it was sound)
And our Social Psychology workers found
That he was popular with his mates and liked a drink.
The Press are convinced that he bought a paper every day
And that his reactions to advertisements were normal in every way.
Policies taken out in his name prove that he was fully insured,
And his Health-card shows he was once in a hospital but left it cured.
Both Producers Research and High-Grade Living declare
He was fully sensible to the advantages of the Instalment Plan
And had everything necessary to the Modern Man,
A phonograph, a radio, a car and a frigidaire.
Our researchers into Public Opinion are content
That he held the proper opinions for the time of year;
When there was peace, he was for peace: when there was war, he went.
He was married and added five children to the population,
Which our Eugenist says was the right number for a parent of his generation.
And our teachers report that he never interfered with their education.
Was he free? Was he happy? The question is absurd:
Had anything been wrong, we should certainly have heard.

*satire* - a literary manner that blends a critical attitude with humor and wit for the purpose of improving human institutions or humanity
Questions and Writing Assignment:

1. What does the use of numbers in the title suggest about the citizens and about the state?

2. What do you think is the author’s view of this society?

3. In a well-developed paragraph, compare and contrast this society with ours today.
II. Short Stories/Prose

“Babylon Revisited” by F. Scott Fitzgerald

Chapter One of Babbitt by Sinclair Lewis

(Both of these selections are easily found and readily accessible.)

Questions and Writing Assignments:

1. Write a well-developed paragraph discussing how the short story “Babylon Revisited” can be viewed as an historical analogy.

2. Write a well-developed paragraph supporting the following statement: “Babylon Revisited” displays the results of uncontrolled spending and hedonism.

3. What do The Great Gatsby and “Babylon Revisited” have in common? Write an essay discussing this.

4. Reflect on both works by Fitzgerald (The Great Gatsby and “Babylon Revisited.”) In an essay relate these works to one of the following themes: a) life does not always offer complete atonement, b) modern life as alienation, c) recurrent guilt.

5. Write a well-developed paragraph to support the following statement: The first chapter of Babbitt by Sinclair Lewis reflects the 1920’s worship of “the God of Progress” and unrestrained materialism.

6. Write an essay which compares the 1920s (using literature provided) with the 2000s.

7. After viewing the art in this time period, reading poetry and prose selections, write a multi-paragraph essay discussing themes reflected in all three. (some themes to consider: choice, guilt, isolation, cynicism, disillusionment, loss, confusion, materialism, loss of dreams, rise in consumerism)
The Cleveland Museum of Art Distance Learning Program

INTERPRETING AMERICA’S STORY THROUGH ART
Lesson 4: AMERICA ENDURING, 1913-1945

Student Evaluation Form

1. The period 1913-1945 is marked by: (circle all that apply)
   - The New Deal
   - Technological Change
   - The Cold War
   - The Great Depression

2. In the aftermath of World War 1 the majority of Americans embraced foreign derived ideas such as Socialism and Abstract Art. (circle your answer)
   - True
   - False

3. Videoconferencing helps me learn things in an interesting format that ties themes of art and history together.
   - True
   - False

Your reasons for your answer:

__________________________________________________________________
__________________________________________________________________
__________________________________________________________________

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Selected Images

**Cocktails and Cigarettes Punch Bowl**, 1931
Viktor Schreckengost (1906-2008), Cowan Pottery Studio (American, 1921-31)
Glazed earthenware
2000.128
©The Cleveland Museum of Art

**Muse with Violin Screen**, 1930
Paul Fehér (Hungarian, 1898-1990), Rose Iron Works, Inc.
(American, established 1904)
Wrought iron and brass with silver and gold plating
352.1996
©The Cleveland Museum of Art
City Activities with Dance Hall, from America Today, 1930
Thomas Hart Benton (American, 1889-1973)
Distemper and egg tempera on gessoed linen with oil glaze
Collection, AXA Financial
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Yellow Grain, c. 1940
Joe Jones (American, 1909-1963)
Oil on canvas
1943.62
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Allie Mae Burroughs, Wife of a Sharecropper, 1936
Walker Evans (American, 1903-1975)
Gelatin silver print, 1973.120
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Night Hawks, 1942
Edward Hopper (American, 1882-1967)
Oil on canvas
1942.51
©The Art Institute of Chicago

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The Cleveland Museum of Art Distance Learning Evaluation Form

Your Name______________________________________________________________
Your School______________________________________
School Address (with zip code) _____________________________________________
E-mail Address _____________________________________________________
Grade/Class of students (e.g. 10th grade French) _________________
Program Title ___________________________________________________________
Program Date ___________________________________________________________

Thank you so much for your participation in our distance learning program. We would appreciate your response to these questions by circling the appropriate answer and returning the survey. Please Mail or Fax to Dale Hilton at 216-707-6679

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The teacher information packet was helpful for preparing my class and me for the distance learning lesson.</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>The teaching style of the on-camera instructor was interesting, engaging and fostered interaction.</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>The Teacher Information Packet was helpful in providing interdisciplinary extension activities that I did use or plan to use.</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>The distance learning lesson successfully taught its objectives.</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>The distance learning lesson was not interrupted by technical difficulties.</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>The pre-requisites the distance learning lesson and extensions are aligned with The National Education standards.</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>I plan to register for another distance learning lesson.</td>
<td>(circle one)</td>
<td>Yes</td>
<td>No</td>
<td>If no, why?</td>
</tr>
<tr>
<td>8</td>
<td>I would like more information about The Cleveland Museum of Art’s Teacher Resource Center.</td>
<td>(circle one)</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
</tbody>
</table>
9. Why did you choose The Cleveland Museum of Art Distance Learning?
   (circle one)
   a.) Price Point
   b.) Quality of lessons
   c.) Selection of lessons
   d.) Ease of working with CMA
   e.) Other

10. How did you hear about The Cleveland Museum of Art Distance Learning program?
    (circle all that apply)
    a.) CMA inservice
    b.) CILC
    c.) TWICE
    d.) Conference
    e.) Brochure
    f.) The Cleveland Museum of Art website
    g.) The Teacher Resource Center
    h.) Other

11. Do you have any additional comments about the distance learning lesson?


Please return the completed teacher evaluation form to:

Dale Hilton/Distance Learning
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Or fax to Dale Hilton at 216-707-6679