1920s BOOM TIME

High School Instructional Performance Task Module

In this instructional module, the students will learn how to examine both literary and informational texts that reflect the politics, culture, and society of the 1920s Boom Time era. Essentially, the students will analyze literature through the lens of information obtained through a close reading of informational texts provided in the learning module - the "New Woman," "Prohibition," "The Jazz Age," and "Mass Culture and Consumerism." After analyzing the informational and literary texts (F. Scott Fitzgerald's "Head and Shoulders" and Langston Hughes's "Spanish Blood"), the students' final task is to make an argument about the literary texts based on their knowledge of the era. The focus here is how the motifs heavily influenced 1920s society and ideology, as evidenced by the literature.

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Acquisition Lesson Plan #1

Concept: Active Reading - Reading Informational Texts with Purpose

Estimated Time: 1-2 days

Prerequisites: Students should have received prior instruction in the following:

- knowledge of the 1920's era (American History connection). A power point and related notes are included for potential use as a review
- the characteristics and purposes of non-narrative/informational text
- CCSS Reading Standards for 9th and 10th grade, including knowledge of the differences between central ideas and key details and summarizing.
- active reading strategies, including note-taking and highlighting pertinent information.
- MLA/APA formatting, especially proper citing of direct quotes, and experience with paraphrasing.

Essential Questions:

Thematic EQ: How did Prohibition, the New Woman, Mass Consumerism, and Jazz reflect the economic, political, and social ideas of the 1920s Boom Time?

Skill EQ: How do readers extract relevant information from informational texts for a given purpose.

Assessment Prompt #1: Identify and paraphrase main/central ideas.
Assessment Prompt #2: Select text-based evidence and accurately cite quotes that illustrate central ideas.
Assessment Prompt #3: Summarize central ideas, integrating quotes.

Standards: CCSS literacy standard

12.RIT.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

12. RIT.2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

12.RIT.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

12.RIT.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

Activating Strategies:

Warm-up: The teacher will write the four 1920s-related topics on the board: "The New Woman," "Prohibition," "Mass Culture /Consumerism," and "Jazz." Students will be assigned to work in pairs or groups. Each pair or group will be assigned one of the motifs. In partners, they are to activate prior knowledge of the 1920s era by listing at least two ideas associated with the assigned topic. (Example: The student-generated example for jazz could be "Harlem Renaissance" and "Louis Armstrong"). The students will

Key Vocabulary:

Tier 2

materialism, consumerism, class warfare, economics, mass (or national) culture, social tension, sexism, feminism, taboo, gender roles, big business, laissez-faire, liberal, conservative

write their student-generated examples on the board. Then, the teacher will lead the class in adding any additional ideas, clarifying (via student discussion) definitions, and then sorting/classifying each example into three categories: economic, social, and political (some ideas might reflect more than one motif). This activity helps segue students to the thematic Essential Question.

Instructional Plan: Reading informational texts for a given purpose.

Debriefing Activating Strategy: Teacher gives overview of the module by explaining that students will be reading about the four ideas (New Woman, Prohibition, Mass Consumerism, and Jazz) and applying these ideas to one (or two) short stories from the 1920s. Teacher reviews the characteristics of informational texts and explains to students that their job will be to analyze these short stories from the era through the lens of four topics covered in informational texts to answer the thematic Essential Question.

Instructional Sequence # 1 (Identifying relevant information from Informational Texts)

1. **Introduce the Essential Question:** Teacher dialogue: "We will be reading and taking notes on four informational texts throughout the 1920s BOOM TIME Unit. Our goal is to read the informational and literary texts in order to answer essential question: How are the economic, political, and social ideas of the 1920s Boom Time era reflected in literature of that time period? Information gained from the four informational texts will be used throughout the unit and you will apply this knowledge to the short stories from the time period. "
2. **Introduce Informational Texts and Note Taking Sheet (Attachments A-E)**
3. **Identifying Central Ideas**:
   - Using "The Devil's Music: 1920s Jazz" (**Attachment A**, or teacher choice, **Attachment B**, **C &D**) the teacher begins to read the text aloud and model how to identify the central information by highlighting and taking notes on a copy of the text (either on paper copy, document camera, or on electronic copy via Smart Board). The teacher will pause periodically, using a think-aloud (**verbal modeling**) to emphasize certain passages or quotations. For example, modeling with the first 7 paragraphs of the text, the teacher might ask him/herself what ideas are repeated throughout that section, emphasizing that repeated words/phrases is one good way of identifying central ideas. (S)He might identify (and highlight) the words/phrases that are repeated yet stand in opposition such as the negative words that refer to jazz (barbaric, immoral, rule-breaking, unacceptable, censor, offensive, trash, dangerous, etc.) versus the words/phrases that express the opposition to jazz (conventional white sensibilities, 'proper' establishments, etc.). The teacher uses these contrasts to generate a central idea statement such as "When jazz first surfaced, it was scorned by traditional, mainstream white society."
   - The teacher emphasizes the importance of using his/her own words (rather than repeating, for example, the first sentence in the text, which does capture the central idea).
   - The teacher also **models** distinguishing between key details (such as New Orleans was the first center of jazz, etc.).
   - After reading the text aloud and **modeling** note-taking/highlighting. The teacher then solicits ideas from students as to a second central idea from the same 7 paragraphs (ideas could include that jazz originated in the south but spread to the north).
   - Finally, teacher invites students to work with a partner (or small group) to generate a third central idea from the same section (ideas might include that despite efforts from conservative

groups, whites soon gravitated to jazz). **Teacher Note** re: **Attachment E - Research Organizer** asks for "three" main ideas as a way to get the students to glean what they consider to be the most important from the text, or from a section of text. This can be changed according to students' needs/experiences. **Attachment E** can be further differentiated by scaffolding (e.g., partially completed sentences) for students who need additional support.

Assessment Prompt #1: Identify central/main ideas in informational text and paraphrase - Teacher checks third support for 1) accuracy and for 2) students' ability to paraphrase the idea. Re-teach as necessary

Differentiation for Instructional Sequence #1 – teachers can teach (guided release of responsibility) identifying central/main ideas first, and then teach paraphrasing separately if appropriate. If so, teacher would have 2 separate assessment prompts: 1 for identifying central/main idea and one for paraphrasing.

4. **Supporting evidence – quotes**: Teacher models identifying supporting text-evidence/quotes that exemplify the central idea. For example, teacher can identify the first sentence in paragraph 2 as evidence, and then models effectively quoting the information ("Jazz music had to evolve 'from a radically new and socially unacceptable musical genre'"). Using the gradual release of responsibility used in 3 (above), students collaborate to identify a supporting quote for central idea 2, and then work with a partner to identify a supporting quote for central idea 3. **Teacher Note**: It will be necessary to **model** the use of citations and to emphasize the importance of citing an author's work to avoid plagiarism. The teacher will then ask for 2-3 volunteers to read aloud their summaries and 2-3 volunteers to share their direct quotes. The teacher will provide feedback and suggestions as necessary.

Assessment Prompt 2: Students collaborate to identify a supporting quote for central idea 3, and then work with a partner to identify a supporting quote for central idea. Teacher checks relevance and accuracy of supporting quote for central/main idea #3. Re-teach as necessary.

5. **Modeling Summarizing:** The teacher defines summary (includes all important information, no extraneous details) and **models**, seeking student input in constructing a summary based on identified central ideas. The students will then fill out the "Summary" sections on their own. **Teacher Note**: Summaries should focus on central/main ideas, not details, and this should be reinforced with examples/non-examples.
6. **Independent Practice –** completing "The Devil's Music: 1920s Jazz": Have students finish reading the text, identifying additional central/main ideas with supporting quotes. Students then combine their newly identified central ideas with those from the teacher modeling (# 2 and 3 above), and crafting a summary for the whole text.

Assessment Prompt 3: Students summarize central ideas, integrating quotes. Teacher checks final summaries for accuracy (inclusion of central ideas, excluding details.

Self-Directed Learning Application:

7. **Analyzing Informational Texts**: In small groups (no more than four), students will be assigned one of three remaining instructional texts: **Attachments B, C, &D: "Prohibition: Unintended Consequences;" "The New Woman;" "The Formation of Modern American Mass Culture."** (***Teacher Note/Suggestion.** The students should complete the first of the three remaining informational texts in a small group, the second with a partner, and the final text independently. As they read the informational texts, they will fill out a research organizer for each. Differentiation might include reading with an assigned reading partner or reading the text using text-to-speech

software. Teacher dialogue: "You will be expected to read through the informational text, highlighting and notating on the text as you read. Please fill out the Research Organizer (**Attachment E**) for each informational text. When finished with your first informational text, you can begin reading the next text with your assigned partner. The remaining text will be read independently. By our next class, please read, notate and highlight, and complete a Research Organizer for each instructional text, including "Jazz", which we completed together as a class."

Assignment(s): Assign the remaining texts to be read, highlighted, and notated. Students will finish for homework (if appropriate).

Attachment A: The Devil's Music

> *"When my grandmother found out that I was playing jazz music in one of the sporting houses in the District, she told me that I had disgraced the family and forbade me to live at the house... She told me that devil music would surely bring about my downfall but I just couldn't put it behind me"*
>
> *— Jelly Roll Morton, jazz composer*

The Devil's Music: 1920s Jazz

When the new sound of jazz first spread across America in the early twentieth-century, it left delight and controversy in its wake. The more popular it became, the more the liberating and sensuous music was criticized by everyone and everything from carmaker Henry Ford to publications like the Ladies Home Journal and The New York Times. Yet jazz survived.

Dubbed by conservatives as "the devil's music," the 1920s era can be examined to determine the evolution of jazz music from a radically new and socially unacceptable musical genre to its current status as a great American art form. What was it about the music that offended so many people-and how did jazz finally gain widespread acceptance? Does this struggle for respect resonate with modern musical artists like the creators of rap?

Jazz was different because it broke the rules -- musical and social. It featured improvisation over traditional structure, performer over composer, and black American experience over conventional white sensibilities. Undercurrents of racism bore strongly upon the opposition to jazz, which was seen as barbaric and immoral. Before jazz emerged, many music educators -- worried that jazz would destroy young people's interest in classical music -- tried to convince the public that European classical music was the only "good music." Jazz musician Marian McPartland recalls the stigma of the jazz sound by illustrating how the genre was originally not socially acceptable, nor allowed in the conservative school system of the 1920s: "One day I was in a practice room supposedly practicing classical music, but I was playing some jazz and, I guess my professor heard me because he opened the door and looked in and said, 'stop playing that trash.'"

But the music played on. New Orleans became the first center of jazz, with honky-tonk clubs popping up all over Storyville, the city's red-light district. Because black musicians were not allowed to play in "proper" establishments like their white counterparts, jazz became associated with brothels and other less reputable venues. In 1917, when the US Navy, fearing for the health and safety of sailors who frequented the jazz clubs, shut down these jazz

venues, throwing the composers, singers, and musicians out into the streets. However, in the same year, the Original Dixieland Jazz Band -- an all white group from New Orleans -- cut the first jazz record, bringing the music to a national audience and opening the door for sound-alike white bands to cash in on the jazz scene.

As jazz's popularity grew, so did campaigns to censor "the devil's music." Early detractors like Thomas Edison, inventor of the phonograph, ridiculed jazz, saying it sounded better played backwards. A Cincinnati home for expectant mothers won an injunction to prevent construction of a neighboring theater where jazz would be played, convincing a court that the music was dangerous to fetuses. By the end of the 1920s, at least sixty communities across the nation had enacted laws prohibiting jazz in public dance halls.

While the critics and the courts failed to silence jazz, the growing demand for labor following World War I managed to expand its influence. Hundreds of thousands of African Americans fled the South to find work in industrial cities to the north during the teens and early twenties. Artists need an audience, so musicians from New Orleans and other Southern cities flocked north as well, bringing jazz with them. Chicago became the new center of jazz with more than 100 clubs dotting the city's South Side. "Midnight was like day," wrote poet Langston Hughes, referring to the city's music-filled nightlife.

The advent of Prohibition in 1920 brought jazz into gangster-run nightclubs -- the only venues that served alcohol and hired black musicians. Whites and blacks began mixing socially for the first time in the Black and Tan clubs of Chicago. White youth from all social classes were drawn to jazz and the seductive new dances that went along with it. With the help of the monkey glide, the turkey trot, and the Charleston, they were moved by the music, figuratively and literally. This newfound physical freedom, combined with the illicit mix of races and the widespread belief that jazz stimulated sexual activity, caused critics of jazz to step up their efforts. "Jazz was originally the accompaniment of the voodoo dance, stimulating half-crazed barbarians to the vilest of deeds," proclaimed Ann Shaw Faulkner, president of the General Federation of Women's Clubs, a powerful alliance of women's social and reform groups that launched a crusade against jazz in 1921.

But the reformers couldn't fight progress. Jazz recordings allowed the music to reach beyond the nightclubs. New York radio and recording companies began to dominate the music industry, replacing Chicago as the center of jazz. In the 1920s, the black arts movement known as the Harlem Renaissance began, solidifying the city's position at the epicenter of African American culture. Although jazz was an important part of this movement, not all blacks were fans of the music, including W. E. B. DuBois, a leader of the Harlem Renaissance, who was said to prefer Beethoven and "Negro" spirituals to jazz. "There is no question that black people themselves were the ones saying we have to uphold the standards of European culture," explains scholar and cultural critic Michael Eric Dyson. "Upper-class Negroes were, you know, inveighing [angrily critiquing] against the vicious nature of that gutter, ghetto Negro music."

The 1920s also marked the self-coronation of the "King of Jazz," a white bandleader named Paul Whiteman. Although many blacks and whites criticized Whiteman for co-opting and sanitizing jazz, his recordings, which linked his syncopated sound to European symphonic music, sold millions. While Whiteman was getting rich, Louis Armstrong -- the true jazz genius -- arrived in New York City, where he played to a smaller, but loyal audience of fans and fellow musicians who understood that they were witnessing a new revolution in jazz. Armstrong soon emerged as a star attraction, achieving popular success on the New York stage. Although his fan base was well established by the end of the decade, Armstrong's record company suggested he change suggestive lyrics to avoid offending his white audiences.

The Devil's Music features another jazz great of the century, composer and bandleader Duke Ellington, who created a sensation when he toured England in 1933. By the time Ellington hit the scene, classical musicians and music critics alike were analyzing jazz and declaring it a serious art form.

But even today, the controversy over gangster rap and explicit song lyrics suggests that concern still exists over the effect that some African American popular music may have on its listeners. "Unless we speak against this [rap music], it will creep continually into our society and destroy the morals of our young people," declares Reverend Calvin Butts. William Bennett of Empower America says, "I think that nothing less is at stake than preservation of civilization. This stuff by itself won't bring down civilization but it doesn't help." "It's controversial because it provides something different," sums up rap artist Chuck D. "It's a different point of view."

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Carter, Maria Agui, and Calvin A. Lindsay, Jr. "The Devil's Music: 1920s Jazz." Public Broadcasting Service. WGBH Educational Foundation, 2011. Web. 08 Nov. 2012.

Source Website: www.pbs.org

Attachment B - Prohibition: Unintended Consequences


THE AMERICAN ISSUE

U.S. IS VOTED DRY

36th STATE RATIFIES DRY AMENDMENT JAN. 16

Nebraska Noses Out Missouri for Honor of Completing Job of Writing Dry Act into the Constitution; Wyoming, Wisconsin and Minnesota Right on Their Heels

JANUARY 16, 1919, MOMENTOUS DAY IN WORLD'S HISTORY

Prohibition: Unintended Consequences

When the Mayor of Berlin, Gustav Boess, visited New York City in the fall of 1929, one of the questions he had for his host, Mayor James J. Walker, was when Prohibition was to go into effect. The problem was that Prohibition has already been the law of the United States for nearly a decade. That Boess had to ask tells you plenty about how well it was working.

The Noble Experiment

When the Prohibition era in the United States began on January 19, 1920, a few sage observers predicted it would not go well. Certainly, previous attempts to outlaw the use of alcohol in American history had fared poorly. When a Massachusetts town banned the sale of alcohol in 1844, an enterprising tavern owner took to charging patrons for the price of seeing a striped pig—the drinks came free with the price of admission. When Maine passed a strict prohibition law in 1851, the result was not temperance, but resentment among the city's working class and Irish immigrant population. A deadly riot in Portland in 1855 lead to the law's repeal. Now, Prohibition was being implemented on a national scale, and being enshrined in the Constitution no less. What followed was a litany of unintended consequences.

This should have come as no surprise with a venture as experimental as Prohibition. It is no mistake that President Herbert Hoover's 1928 description of Prohibition as "a great social and economic experiment, noble in motive and far-reaching in purpose" entered the popular lexicon as "the noble experiment." It was unfortunate for the entire nation that the experiment failed as miserably as it did.

Economics of Prohibition

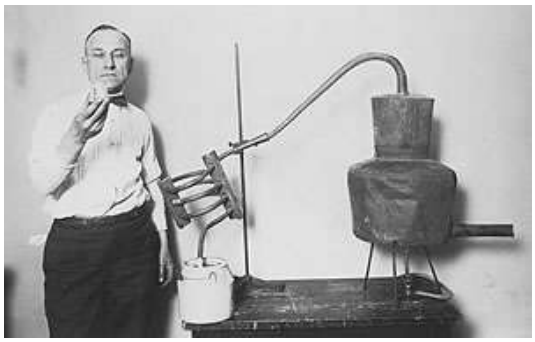
Prohibition's supporters were initially surprised by what did not come to pass during the dry era. When the law went into effect, they expected sales of clothing and household goods to skyrocket. Real estate developers and landlords expected rents to rise as saloons closed and neighborhoods improved. Chewing gum, grape juice, and soft drink companies all expected

growth. Theater producers expected new crowds as Americans looked for new ways to entertain themselves without alcohol. None of it came to pass.

Instead, the unintended consequences proved to be a decline in amusement and entertainment industries across the board. Restaurants failed, as they could no longer make a profit without legal liquor sales. Theater revenues declined rather than increase, and few of the other economic benefits that had been predicted came to pass.

On the whole, the initial economic effects of Prohibition were largely negative. The closing of breweries, distilleries and saloons led to the elimination of thousands of jobs, and in turn thousands more jobs were eliminated for barrel makers, truckers, waiters, and other related trades.

The unintended economic consequences of Prohibition didn't stop there. One of the most profound effects of Prohibition was on government tax revenues. Before Prohibition, many states relied heavily on excise taxes in liquor sales to fund their budgets. In New York, almost 75% of the state's revenue was derived from liquor taxes. With Prohibition in effect, that revenue was immediately lost. At the national level, Prohibition cost the federal government a total of $11 billion in lost tax revenue, while costing over $300 million to enforce. The most lasting consequence was that many states and the federal government would come to rely on income tax revenue to fund their budgets going forward.



IRS Treasury official with confiscated still, *Library of Congress Prints and Photographs Division*

"Cat and Mouse"

Prohibition led to many more unintended consequences because of the cat and mouse nature of Prohibition enforcement. While the Eighteenth Amendment prohibited the manufacture, sale and transportation of intoxicating beverages, it did not outlaw the possession or consumption of alcohol in the United States. The Volstead Act, the federal law that provided for the enforcement of Prohibition, also left enough loopholes and quirks that it opened the door to myriad schemes to evade the dry mandate.

One of the legal exceptions to the Prohibition law was that pharmacists were allowed to dispense whiskey by prescription for any number of ailments, ranging from anxiety to influenza. Bootleggers quickly discovered that running a pharmacy was a perfect front for

their trade. As a result, the number of registered pharmacists in New York State tripled during the Prohibition era.

Because Americans were also allowed to obtain wine for religious purposes, enrollments rose at churches and synagogues, and cities saw a large increase in the number of self-professed rabbis who could obtain wine for their congregations.

The law was unclear when it came to Americans making wine at home. With a wink and a nod, the American grape industry began selling kits of juice concentrate with warnings not to leave them sitting too long or else they could ferment and turn into wine. Home stills were technically illegal, but Americans found they could purchase them at many hardware stores, while instructions for distilling could be found in public libraries in pamphlets issued by the U.S. Department of Agriculture. The law that was meant to stop Americans from drinking was instead turning many of them into experts on how to make it.

The trade in unregulated alcohol had serious consequences for public health. As the trade in illegal alcohol became more lucrative, the quality of alcohol on the black market declined. On average, 1000 Americans died every year during the Prohibition from the effects of drinking tainted liquor.

The Greatest Consequence

The effects of Prohibition on law enforcement were also negative. The sums of money being exchanged during the dry era proved a corrupting influence in both the federal Bureau of Prohibition and at the state and local level. Police officers and Prohibition agents alike were frequently tempted by bribes or the lucrative opportunity to go into bootlegging themselves. Many stayed honest, but enough succumbed to the temptation that the stereotype of the corrupt Prohibition agent or local cop undermined public trust in law enforcement for the duration of the era.

The growth of the illegal liquor trade under Prohibition made criminals of millions of Americans. As the decade progressed, court rooms and jails overflowed, and the legal system failed to keep up. Many defendants in prohibition cases waited over a year to be brought to trial. As the backlog of cases increased, the judicial system turned to the "plea bargain" to clear hundreds of cases at a time, making a it common practice in American jurisprudence for the first time.

The greatest unintended consequence of Prohibition however, was the plainest to see. For over a decade, the law that was meant to foster temperance instead fostered intemperance and excess. The solution the United States had devised to address the problem of alcohol abuse had instead made the problem even worse. The statistics of the period are notoriously unreliable, but it is very clear that in many parts of the United States more people were drinking, and people were drinking more.

There is little doubt that Prohibition failed to achieve what it set out to do, and that its unintended consequences were far more far reaching than its few benefits. The ultimate lesson is two-fold. Watch out for solutions that end up worse than the problems they set out to solve, and remember that the Constitution is no place for experiments, noble or otherwise.

Works Cited

Author: Michael Lerner, historian

Source Website: www.pbs.org

Website Title: "Prohibition: Unintended Consequences"

Attachment C: The New Woman

Publisher: Public Broadcasting Company

Publication: 2011

Attachment C - The New Woman

Colleen Moore, the silver screen's first flapper

The New Woman Defined:

Women's lives at the end of the nineteenth century were changing dramatically on various fronts, most visibly so for daughters middle and upper classes. Female education was expanding, with the secondary school system growing rapidly. From 1890 to 1920, women comprised 55% all high school students and 60% all high school graduates. By 1900, all but three state universities admitted women on same terms as men (Virginia, Georgia and Louisiana)… Going to college was a badge of class privilege but for some women, it was also a badge of aspiration signifying goals beyond the ordinary horizons of most women. Acquiring higher education signified that a woman was busy with worldly and not just domestic occupations. White, native-born women were joining white foreign-born and black women in the labor force for first time and despite exploitative conditions under which they sometimes labored. These women were increasingly to be found in the previously male domains of business and the professions. The percentage of female professionals reached an historic peak in the early twentieth century while new and highly visible white collar occupations provided work for secretaries and salesgirls.

Gainfully employed and educated "new women" represented to themselves and to society a kind of vanguard of social usefulness and personal autonomy--independent womanhood. Women determined to extend boundaries and raise stakes woman movement.

Here, among the new women were the new feminists, described by Randolph Bourne, progressive intellectual at Columbia University:

> "They are all social workers, or magazine writers in a small way. They are decidedly emancipated and advanced, and so thoroughly healthy and zestful, or at least it seems so to my unsophisticated masculine sense. They shock you constantly...They have an amazing combination of wisdom and youthfulness, of humor and ability, and innocence and self-reliance, which absolutely belies everything you will read in the story-books or any other description of womankind. They are of course all self-supporting and independent, and they enjoy the adventure of life; the full, reliant, audacious way in which they go about makes you wonder if the new woman isn't to be a very splendid sort of person."

The Emergence of the New Feminism

Feminism was part of a free-ranging spirit of rebellion at the turn of the century. It severed the woman's movement from Christianity and conventional respectability. It was part of the broader "revolt against formalism" in American culture--refusal to heed the abstraction of womanhood, the calcified definitions of female character and nature handed down to them by previous generations. These new feminists were determined to "realize personality," to achieve self-determination through life, growth, and experience. As Charlotte Perkins Gilman described her: "Here she comes, running, out of prison and off the pedestal; chains off, crown off, halo off, just a live woman."

Feminism sought to change human consciousness about male dominance. To do so, they had to create a community of women in struggle against patriarchy. They found such a community in the suffrage movement. But suffragism and feminism were separable, though overlapping and reciprocally influential, movements. Feminists' presence in the suffrage movement broadened the margins of the movement, bringing in working women, leftists, and pacifists, while the suffrage campaign gave feminists a platform. Yet feminists differed from suffragists in terms of style and attitude. They reacted against the emphasis in the woman movement on female nurturance, selfless service, and moral uplift. Feminists would brag that they were doing the world

some good but that it was just as important that they were also having a better time than any woman in world before. (Emma Goldman was well-known for having supposedly said, when criticized by a colleague for dancing when there was still human suffering in the world, "If I can't dance, it's not my revolution.")

The Woman movement stressed woman's duties while feminists reinvigorated demands for woman's rights. It demanded the removal of social, political and economic discrimination based on sex and sought rights and duties on the basis of individual capacity alone.
…

Key Tenets of the New Feminism: Economic and Sexual Freedom

New feminists deemed an independent livelihood a necessity. The new feminism had ideologically grown out of the left of the political spectrum; it was first espoused by women who were familiar with socialism and who had advantage of bourgeois backgrounds but identified with working classes and hoped for the elimination of class oppression. These new feminists tended to romanticize working-class woman who they saw as economically independent and self-reliant. Their critique of the American gender system was embedded in their critique of its social and economic system. Feminism appealed to them because they saw an analogy between feminism's and socialism's analyses of group oppression--meaning they saw the patterns of class oppression as parallel to gender oppression--and they saw in the proposals of one to transform society the potential to transform both.

The freedom to choose work regardless of one's sex and marital status was a central belief of New Feminists. Charlotte Perkins Gilman (an influential feminist) critiqued what she called the sexuo-economic relation that bound men and women, molding women to exaggerate certain sex-specific characteristics in order to attract men upon whom they relied as economic providers. The major themes of the time were the economic subordination of women, a belief in human changeability and the inevitability of progress (she was devoted to evolutionary theory); a belief in human reason and rationality; opposition to behavior or ideas based on unexamined authority or blind obedience; and the need to replace male power with what she called the female principle of nurturance and cooperation. Gilman urged women to leave what she saw as their ancient and unspecialized occupation as homemakers and to follow the modern path stretched out by industry and the professions…Gilman proposed the socialization of home employments such as cooking and laundry. She argued that housecleaning and childcare were better performed by specialized, paid employees than by untrained housewives and mothers not necessarily suited for and certainly not paid to do these tasks.

In the 1920s, twentieth-century feminism parted company with the nineteenth-century; the Victorian idea of women's moral superiority to men as being rooted in their passionlessness (for more on this, see the True Womanhood page). New feminists celebrated female sexuality and asserted women's "sex rights." Sex outside marriage was a kind of behavioral outlawry that appealed to new feminists' desires to overturn conventionality.. Generally, feminists critiqued bourgeois marriage as predictable, emotionally barren, and subject to male tyranny. But their purpose seemed less to destroy monogamy than to restore it to value, based on a new egalitarian companionability and mutual desire on the part of men and women. They cared little whether these relations were blessed by state and church or not.

It is interesting that most feminists found the theory of non-marital sex easier to swallow than the continued practice of it. Feminists did marry, divorce, and remarry, often keeping their maiden names and trying to establish egalitarian relationships. Mary Heaton Vorse put her compromise this way: "I am trying for nothing so hard in my own personal life as how not to be respectable when married."

This was difficult. Early twentieth-century feminists assigned considerable value to sexual freedom and assumed that free women could meet men as equals on the terrain of sexual desire just like that of political representation or professional expertise. It was not easy for them to acknowledge the potential for a woman to submerge her individuality and personality in her heterosexual love relationships. They saw the potential for domination in loving men. Nor could they publicly discuss the potential in these relationships for men's sexual exploitation of women who broke the bounds of conventional sexual restraint. In private, however, they acknowledged these problems. Doris Stevens, California suffragist imprisoned and force-fed for her heroic actions on behalf of suffrage, wrote, "I am sure the emancipated man is a myth sprung from our hope and eternal aspiration." On the other hand, other new feminists argued that females were bound to nurturance and

to maternity. They often argued that women should be free to form love relationships whenever so moved and should be able to end marriages which did not bring them sexual satisfaction.

The Paradox of the New Feminism

Feminism in 1910s pursued two interconnected but theoretically antagonistic kinds freedom. New feminists sought the emancipation of woman as a human being and as "sex-being," creature of her special nature. Feminists wanted to have it both ways--to like men and in some respects to be like men, while loyal politically and ideologically to their own sex; and to expand the concept of womanhood while proclaiming the variability of individuals within a sex. Feminism was full of double aims: it joined the concept of women's equality with men to the concept of sexual difference; it joined the aim of individual release of personality with that of concerted social action; it joined the endorsement of what was human to the development of political solidarity among women.

Works Cited (with permission)
Website Title: “The New Woman”
Publication: Fall 1998
Author: Professor Catherine Lavender
Publisher: The College of Staten Island of CUNY
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Attachment D: The Formation of Modern American Mass Culture

The Formation of Modern American Mass Culture

Many of the defining features of modern American culture emerged during the 1920s. The record chart, the book club, the radio, the talking picture, and spectator sports all became popular forms of mass entertainment. But the 1920s primarily stand out as one of the most important periods in American cultural history because the decade produced a generation of artists, musicians, and writers who were among the most innovative and creative in the country's history.

The Consumer Economy and Mass Entertainment

By the end of the 1920s, Americans were overwhelmed by the rise of a modern consumer culture. In response, many of the bitter cultural tensions that had divided Americans had begun to subside. The growth of exciting new opportunities to buy cars, appliances, and stylish clothing made the country's cultural conflicts seem less significant. The collapse of the new economy at the decade's end would generate economic debates as intense as the cultural conflicts of the early and mid-1920s.

Americans in the 1920s were the first to wear ready-made, exact-size clothing. They were the first to play electric phonographs, to use electric vacuum cleaners, to listen to commercial radio broadcasts, and to drink fresh orange juice year round. In countless ways, large and small, American life was transformed during the 1920s, at least in urban areas. Cigarettes, cosmetics, and synthetic fabrics such as rayon became staples of American life. Newspaper gossip columns, illuminated billboards, and commercial airplane flights were novelties during the 1920s. The United States became a consumer society.

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Cars were the symbol of the new consumer society that emerged in the 1920s. In 1919, there were just 6.7 million cars on American roads. By 1929, there were more than 27 million cars--or nearly one car for every household in the United States. In that year, one American out of every five owned a car, compared to one out of every 37 English and one out of every 40 French car owners. Car manufacturers and banks encouraged the public to buy the car of their dreams on credit. Thus, the American love affair with the car began. In 1929, a quarter of all American families purchased a car. About 60 percent bought cars on credit, often paying interest rates of 30 percent or higher.

Cars revolutionized the American way of life. Enthusiasts claimed that the automobile promoted family togetherness through evening rides, picnics, and weekend excursions. Critics decried squabbles between parents and teenagers over use of the automobile and an apparent decline in church attendance resulting from Sunday outings. Worst of all, charged critics, automobiles gave young people freedom and privacy, serving as "portable bedrooms" that couples could take anywhere.

The automobile also transformed the American landscape, quickly obliterating all traces of the horse and buggy past. During the 1920s, the country doubled its system of roads and highways. The nation spent over $2 billion annually building and maintaining roads. By 1929, there were 852,000 miles of roads in the United States, compared to just 369,000 miles in 1920. The car also brought pollution, congestion, and nearly 30,000 traffic deaths a year… The automobile industry provided an enormous stimulus for the national economy. By 1929, the industry produced 12.7 percent of all manufacturing output, and employed one out of every 12 workers. Automobiles, in turn, stimulated the growth of steel, glass, and rubber industries, along with the

gasoline stations, motor lodges, campgrounds, and hot dog stands that do**tted the nation's roadways.

Alongside the automobile, the telephone and electricity also became emblems of the consumer economy. By 1930, two-thirds of all American households had electricity, and half of American households had telephones. As more and more of America's homes received electricity, new appliances followed: refrigerators, washing machines, vacuum cleaners, and toasters quickly took hold. Advertisers claimed that "labor saving" appliances would ease the sheer physical drudgery of housework, but they did not shorten the average housewife's work week. Women had to do more because standards of cleanliness kept rising. Sheets had to be changed weekly. The house had to be vacuumed daily. In short, social pressure expanded household chores to keep pace with the new technology. Far from liberating women, appliances imposed new standards of cleanliness.

Ready-to-wear clothing was another important innovation in America's expanding consumer economy. During World War I, the federal government defined standard clothing sizes to help the nation's garment industry meet the demand for military uniforms. Standard sizes meant that it was now possible to mass produce ready-to-wear clothing. Since there was no copyright on clothing designs until the 1950s, garment manufacturers could pirate European fashions and reproduce them using less expensive fabrics.

Even the public's eating habits underwent far-reaching shifts. Americans began to consume fewer starches (like bread and potatoes) and to consume more fruit and sugar. But the most striking development was the shift toward processed foods. Instead of preparing food from scratch at home (plucking chickens, roasting nuts, or grinding coffee beans), an increasing number of Americans purchased foods that were ready-to-cook. Important innovations in food processing occurred during World War I as manufacturers learned how to efficiently produce canned and frozen foods. Processed foods saved homemakers enormous amounts of time in peeling, grinding, and cutting.

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Installment credit soared during the 1920s. Banks offered the country's first home mortgages. Manufacturers of everything--from cars to irons--allowed consumers to pay "on time." About 60 percent of all furniture and 75 percent of all radios were purchased on installment plans. In contrast to a Victorian society that had placed a high premium on thrift and saving, the new consumer society emphasized spending and borrowing.

A fundamental shift took place in the American economy during the 1920s. The nation's families spent a declining proportion of their income on necessities (food, clothing, and utilities) and an increasing share on appliances, recreation, and a host of new consumer products. As a result, older industries, such as textiles, railroads, and steel, declined, while newer industries, such as appliances, automobiles, aviation, chemicals, entertainment, and processed foods, surged ahead rapidly.

Mass Entertainment

Of all the new appliances to enter the nation's homes during the 1920s, none had a more revolutionary impact than the radio. Sales of radios soared from $60 million in 1922 to $426 million in 1929. The first commercial radio station began broadcasting in 1919, and during the 1920s, the nation's airwaves were filled with musical variety shows and comedies.

Radio drew the nation together by bringing news, entertainment, and advertisements to more than 10 million households by 1929. Radio blunted regional differences and imposed similar tastes and lifestyles. No other media had the power to create heroes and villains so quickly. When Charles Lindbergh became the first person to fly nonstop across the Atlantic from New York to Paris in 1928, the radio brought this incredible feat into American homes, transforming him into a celebrity overnight.

Radio also disseminated racial and cultural caricatures and derogatory stereotypes. The nation's most popular radio show, "Amos 'n Andy," which first aired in 1926 on Chicago's WMAQ, spread vicious racial stereotypes into homes whose white occupants knew little about African Americans. Other minorities fared no better. The Italian gangster and the tightfisted Jew became stock characters in radio programming.

The phonograph was not far behind the radio in importance. The 1920s saw the record player enter American life in full force. Piano sales sagged as phonograph production rose from just 190,000 in 1923 to 5 million in 1929. The popularity of jazz, blues, and "hillbilly" music fueled the phonograph boom. The novelist F. Scott Fitzgerald called the 1920s the "Jazz Age"--and the decade was truly jazz's golden age. Duke Ellington wrote the first extended jazz compositions; Louis Armstrong popularized "scat" (singing of nonsense syllables); Fletcher Henderson pioneered big band jazz; and trumpeter Jimmy McPartland and clarinetist Benny Goodman popularized the Chicago school of improvisation.

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The popularity of the movies soared as films increasingly featured glamour, sophistication, and sex appeal. New kinds of movie stars appeared: the mysterious sex goddess, personified by Greta Garbo; the passionate hot-blooded lover, epitomized by Rudolph Valentino; and the flapper, with her bobbed hair and skimpy skirts. New film genres also debuted, including swashbuckling adventures, sophisticated sex comedies, and tales of flaming youth and their new sexual freedom… Like radio, movies created a new popular culture with common speech, dress, behavior, and heroes. Like radio, Hollywood did its share to reinforce racial stereotypes by denigrating minority groups. The radio, the electric phonograph, and the silver screen both molded and mirrored mass culture.

Spectator Sports

Spectator sports attracted vast audiences in the 1920s. The country yearned for heroes in an increasingly impersonal, bureaucratic society, and sports provided them. Prize fighters like Jack Dempsey became national idols. Team sports flourished, however, Americans focused on individual superstars, people whose talents or personalities made them appear larger than life. Knute Rockne and his "Four Horsemen" at Notre Dame spurred interest in college football. Professional football began during the 1920s. In 1925, Harold "Red" Grange, the "Galloping Ghost" halfback for the University of Illinois, attracted 68,000 fans to a professional football game at Brooklyn's Polo Grounds.

Baseball drew even bigger crowds than football. The decade began, however, with the sport mired in scandal. In 1920, three members of the Chicago White Sox told a grand jury that they and five other players had thrown the 1919 World Series. As a result of the "Black Sox" scandal, eight players were banished from the sport. But baseball soon regained its popularity, thanks to George Herman ("Babe") Ruth, the sport's undisputed superstar. Up until the 1920s, Ty Cobb's defensive brand of baseball, with its emphasis on base hits and stolen bases, had dominated the sport. Ruth transformed baseball into the game of the home-run hitter. In 1921, the New York Yankee slugger hit 59 home runs--more than any other team. In 1927, the "Sultan of Swat" hit 60 home runs.

Works Cited

Website Title: The Formation of Modern American Mass Culture

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Attachment E: Research Organizer

Introduction: The 1920s were an age of dramatic social and political change. For the first time, more Americans lived in cities than on farms. The nation's total wealth more than doubled between 1920 and 1929, and this economic growth swept many Americans into an affluent but unfamiliar "consumer society." People from coast to coast bought the same goods (thanks to nationwide advertising and the spread of chain stores), listened to the same music, did the same dances and even used the same slang! Many Americans were uncomfortable with this new, urban, sometimes racy "mass culture"; in fact, for many–even most–people in the United States, the 1920s brought more conflict than celebration. However, for a small handful of young people in the nation's big cities, the 1920s were roaring indeed.

1. Individually, you are going to choose a topic of interest from the 1920s Boom Time era and read the research given on the chosen topic.

2. Then, you are going to meet with group members to compare your research with theirs. You will add any new information you receive from your group members to your own collected research.

3. You are then to meet with your other classmates concerning their own researched topics. As a group, you will answer the following questions:

As you read, think about the essential question for this lesson: How did Prohibition, the New Woman, Mass Consumerism, and Jazz reflect the economic, political, and social ideas of the 1920s Boom Time?

How does our social history (our freedoms, our ideals, our demographics and diversity, our consumerism, etc.) affect the political and economic landscape?

Additionally, theorize why the era of the 1920s is considered to be the birth of modern culture.

Topic 1: Jazz Age

THREE Main Ideas

1. _____

2. _____

3. _____

THREE Direct Quotes (correctly cited) to support:

1. _____
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2. _____
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3. _____
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Summary of "The Devil's Music: 1920s Jazz" (2-3 sentences):

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Topic 2: The "New Woman"

THREE Main Ideas

1. _____

2. _____

3. _____

THREE Direct Quotes (correctly cited) to support:

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2. _____
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3. _____
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Summary of "The New Woman" (2-3 sentences):

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Topic 3 The Birth of Mass Culture

THREE Main Ideas

1. _____

2. _____

3. _____

THREE Direct Quotes (correctly cited) to support:

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2. _____
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3. _____
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Summary of "The Formation of Modern American Mass Culture" (2-3 sentences):

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Topic 4: Prohibition

THREE Main Ideas

1. _____

2. _____

3. _____

THREE Direct Quotes (correctly cited) to support:

1. _____
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2. _____
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3. _____
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Summary of "Prohibition: Unintended Consequences" (2-3 sentences):

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Acquisition Lesson Plan - Lessons 2

Concept: Analyzing literature for connection to time period motifs
Estimated Time: 4-7 days

Prerequisite: In addition to prerequisites cited in Lesson 1, students should have received prior instruction in the following:

- CCSS Reading Standards for 9th and 10th grade literary texts, specifically in how to identify and analyze literary devices in literary works including symbolism, metaphor, and rhetorical devices.
- Using text evidence to support arguments (choosing good direct quotes to support argument)

Essential Question:
Thematic EQ**:** How is the economic, political, and social ideology of the 1920s Boom Time reflected in literary texts from the era?
Skill EQ**:** How can information from informational texts be integrated with information from literary texts to support an argument?

What do students need to learn to be able to answer the Essential Question?

The Assessment Prompts remain the same for either "Head and Shoulders" or "Spanish Blood"
Assessment Prompt #1: Highlight and annotate appropriate literary elements (e.g., characters, literary devices, and plotlines), and make accurate connections to central ideas from informational texts (Lesson 1).
Assessment Prompt #2: Identify aspects of literary text that connect to information from Lesson 1 texts and identify the motifs.

Standards: CCSS literacy standard
12.RL.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama.
12.RL.10 Read and comprehend literature…in the grades 11-CCR text complexity band proficiently, with scaffolding…
12 RI.3 3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
12. RL.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
12.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Warm-Up/Activating Strategy	**Key Vocabulary to preview**
Introducing Tier 2 vocabulary: The students' task is to formulate a preliminary definition of vocabulary words by in pairs or small groups (modified KWL). After sharing with other groups, teacher encourages students to write definitions in their own words. Teacher explains that students should continue to modify and refine definitions as they read by using context clues. Teacher can model how to "guess" at word meanings through context. For example, the term "diaphanous" is associated with Marcia Meadows repeatedly during Horace	**Tier 2 vocabulary** from short stories (teacher discretion as to how many of the words are necessary and/or appropriate). **Part I:** prodigy, pragmatic, soporific, nonchalantly, diaphanous, melodramatic, sardonically, attar

Tarbox's first meeting with the outspoken vixen. Teacher can pause and asks students why Fitzgerald pairs the term with Marcia, and, after perusing their definitions, the students will realize that the definition, "translucent," is because Horace (Tarbox = box = "square") is a complete bore as a person and academic, and he does not believe that a beautiful girl would simply waltz into his dorm room to converse with him. Teacher confirms definitions as necessary, resorting to dictionaries only if/when necessary.	**Part II:** cynical, succinctly, melancholy, cabaret, vaudeville, enigmatically, **Part III**: abstraction, revulsion, pallid, vicarious, penurious, monstrosity, vestige **Part IV:** tenement, adaptable, factotum, consumptive, meditative, placid, parabolas **Part V**: trite, vernacular, bromides, impregnable, abated, immortally, syncopated, raucously .

Instructional Plan:

Debriefing from prior class period: Teacher dialogue: "Now that we have explored four topics from the 1920s BOOM TIME era – "The New Woman," "Jazz," "Prohibition," and "Mass Culture and Consumerism" - we are going to read literature that reflects this history and these ideologies.

Teacher Note: Teachers can use any resources to provide background information/context for 1920 era and/or author background. If time allows, however, it is *always* preferable for students to research questions about the authors themselves and then share with the class (as opposed to teacher presenting information). The CCSS suggests allowing students struggle with difficult text first, before receiving background information that diminishes the rigor of the text/task.

Teacher Note: Depending on the characteristics and needs of the class as well as available time, teachers may opt to choose one short story ("Head and Shoulders" or "Spanish Blood") or require reading of both stories.

Instructional Sequence # 1: Reading literature through a historical lens
"Head and Shoulders"

1. **Review students' Research Organizers:** Students will once again label the ideas from their Research Organizers into three main categories: economic, political, and social (once again, some ideas will fall into more than one category). This will reinforce the Essential Question of the Unit, which is posted in the room and referred to throughout the lesson.
2. **Reviewing the Task**: The teacher will then remind students of their eventual task: they will be integrating the information they learned in the previous lesson (and recorded on their Research Organizers) with a close analysis of the literary texts to craft and argument about how literature reflects social, political, and cultural motifs of the 1920's.
3. **Reading "Head and Shoulders" – Attachment F:** Teacher introduces short story, reviewing the difference between literary and non-literary texts (narrative and non-narrative – structure as well as purpose). Teacher then **models** (reading and thinking aloud Part I of the story) highlighting and notating, focusing attention on identifying key plot elements and character traits that connect to one or more of the topics/ideas from Lesson 1. The purpose is to teach students via think aloud **how** to connect literary elements to the economic, political, and social motifs of the era. (using overhead, SMARTBoard, etc., so students can see/participate in the process). To achieve this purpose, teacher can "erroneously" comment on some non-relevant literary element and then "think-aloud" a reflection on why that element is not relevant because it doesn't connect to the information gained in Lesson 1. The teacher completes modeling through Part I, continuing to link literary elements to informational texts. The teacher then reviews the connections and asks whether each one reflects cultural, economic,

or political motifs of the era. For instance, the short story begins with the date, 1915, and the teacher will ask the students about their knowledge of the current events of that time (WWI began in 1914, so Horace began his studies the year after the war began [at age 13]; however, he is not emotionally invested in the war because he is distracted by his studies - prompt the students to consider why Horace was disinterested and disengaged with the war and relate it to F. Scott Fitzgerald's quote that the 1920s people were not interested in politics [but they were vastly interested in the social and cultural spheres]).

Assessment Prompt 1: Students highlight and annotate appropriate literary elements (e.g., characters, literary devices, and plotlines), and make accurate connections to informational texts. Teacher checks that students' accurately record connections between relevant literary elements and relevant information from Research Organizer for the teacher-directed modeling.

4. **Guided/Independent Practice:** Following teacher modeling, students continue reading and taking notes/annotating text (directly on texts if possible, but sticky notes or two-column notes are also viable alternatives) connecting story events/character traits with information from the informational texts (and completed Research Organizers) and labeling connections as reflecting cultural, political and/or economic motifs. **Teacher Note:** Teacher and students can collaborate ("We do") for Part II of the story if additional support is necessary based on AP 1. Even if AP 1 showed good understanding, teacher may want to have students share information from Part II as a class before going on to Part 3-5.

Assessment Prompt 2: Students identify aspects of literary text that connect to information from Lesson 1 texts and identify the motifs for each connection. Teacher checks to see that students have identified sufficient relevant literary elements and connected them to relevant accurate information from Lesson 1 informational texts.

Teacher notes on literary elements in Fitzgerald story:

- **Part I** is focused upon the introduction of the characters of Horace Tarbox and Marcia Meadows. The first part of the short story spawns conversation concerning the symbolism of the characters' names. Horace Tarbox is indicative of a "square," which is the archaic definition of someone who is a complete bore. Upon further review, when evaluated, the name also can be interpreted as a "sticky box" (Tar/Box), which illustrates that Horace is "stuck in his ways." Marcia Meadows, in opposition to Horace, is as liberal as he is conservative (use this terminology because this is the language of the course and both terms are in the Glossary of Terms). Meadows, as Marcia's last name, evokes feelings of "frolicking in a meadow," which mirrors her teasing, carefree, and free-spirited nature during their first meeting. We then, as a class, refer our "The New Woman" informational text to define Marcia Meadows as the "new woman" of the 1920s.
- At the end of **Part I,** both these characters change. The first obvious character evolution is Horace. We realize that the necessity of Horace leaving his comfort zone and the "program" that has been put forth for him by his family. He does, and his first movement outside of his secured academic space is to chase after Marcia as she exits his apartment; he is concerned that Marcia will leave believing that he thinks kissing is "irrational." This is out of character for Horace, and as the story continues, we begin to realize that both characters are the catalyst for the other's evolution.
- **Parts II and III** to have students identify with a partner 2 to 3 changes that they see in one or both of the characters. The student pairs will then share their examples with the class, providing an evolution line around the room in order to connect these character shifts to what they read in the "New Woman" text. Some examples of character changes that the students may identify follow.
- In **Parts II and III,** Horace and Marcia illustrate the inversion of gender roles. Our discussion will surround information gleaned from "The New Woman" text and the students' understanding of

patriarchal societies. Parts II and III center upon the romance of Horace and Marcia. As readers, we begin realizing that both characters are chasing after ostensible ideas of themselves and not their true natures – Horace is not irrevocably committed to his academics, and Marcia does not necessarily see a substantial future in performing. In many ways, they are both "stuck" because they feel as though their chosen endeavors are their only options; academics is Horace's only option because that his all he has known since a young age; we have seen a glimpse of this with Horace in Part I; after Marcia leaves his apartment, he leaves his book open on his armchair Hume, but has lost his passion for his studies. Performing is Marcia's only option because she is financially independent due to her dancing talent and prideful in her ability to take care of herself. However, in Part II and II we, as readers, discover that, though outwardly Marcia revels in her sexuality and her ability to dance, she does not want to be pigeonholed as a one-dimensional person, or a one-trick pony, so to speak. Another change in Parts II and II is that Horace begins to embrace his masculinity and becomes the aggressor in his pursuit of Marcia. Here, the tables are turned in that Marcia is unnerved by Horace. As readers, we see parallels from Part I that are now translated to Part III. Mirroring Marcia's unexpected arrival in Horace's apartment, Horace unnerves Marcia by following her vaudeville act to New York City; he attends her show night after night and Marcia does not like that he makes her feel self-conscious (a complete contrast to her earlier brazen personality). She continually leaves her show abruptly, without acknowledging him; but, one night, he follows her home and enters into her apartment in pursuit of her. He confesses his love for her and proposes marriage. Marcia hesitates because she fears that marriage means that traditional Horace wishes to be "the Master of me" – she loves Horace, but fears losing her independence. She is also concerned about "your people," which is the first reference to the class system of the 1920s. She fears that Horace's academic circle and his family will not approve of the marriage (this fear is confirmed at the beginning of Part IV).

- **Character Shifts in Part I-III**: The interesting shift here is that Marcia played into the perception that she was quite liberal-minded and emulated the new feminist ideals of the new woman – independent, outspoken, and quite masculine (as opposed to the stereotypical submissive female). However, we begin to see that Marcia does have traditionalist sensibilities, much like Horace. We also see, when given the opportunity, Horace can be sensitive and forceful, depending upon the situation. His conservative/traditional mindset also begins to dissipate as he and Marcia engage in a partnership of equals. Marcia and Horace's ability to compromise indicates a modern relationship of "give and take," which goes against the grain of an overtly patriarchal society. Also, Horace's aversion to follow the conservative, upper class mindset of the class system (not playing into the Victorian/outdated class system of the turn-of-the-century) illustrates the 1920s mentality to break away from the older generations' outdated views.
- **Part IV** discussion questions if scaffolding is needed:
    - Why is it socially unacceptable for Marcia to continue as a performer? Support your answer with information from "New Woman". Why does she continue?
    - What does it say about Marcia and Horace's relationship that he readily takes her advice to go to the gym, on the condition that she reads one of his economic texts (Sandra Pepys)?
    - How do Marcia and Horace use the 1920s era's emphasis on leisure activities and disposable income to their advantage? In essence, why and how does the 1920s play into their successes?
    - Look closely at the end of Part IV. Why does Horace react this way to Marcia's novel? Read the last four paragraphs closely, emphasizing analysis and close reading. *Teacher Note: This is a great teaching moment for the class to engage in Socratic questioning with one another, especially if you have an advanced class. They will debate the source of Horace's resentment and whether or not he can accept the choices he has made, even if it

was at the expense of his original academic dreams.

Differentiation: The teacher can use an interactive think-aloud (a chart that has the teacher think-aloud on one side and students' pair-share answers on the other side) to lead class reading of Part V of "Head and Shoulders."

- **Part V:** At this point, readers are set up to see how the Tarboxes have evolved into a contemporary traditional family, and both Horace and Marcia have found professions that are socially acceptable, artistic (paralleling the cultural revolution and arts movement), and have created capital for them as a family. Thus, as supported by the informational text of "The Formation of Modern American Mass Culture," the Tarboxes have fallen victim to consumer culture. The beginning of Part V begins with favorable reviews of Marcia's novel. The family has also moved from their apartment in Harlem to the suburbs of New York City. These opening paragraphs spawn discussion based upon economics, consumerism, and mass culture (reference the informational text, "The Formation of Modern American Mass Culture"). Mass culture is what allows Marcia's novel to be spectacular and the newspaper reviews reach a mass audience quickly; audiences love the novel because it is representative of both the masses and the American Dream of success; essentially, audiences relate to the plotline and the North American dialect literature (Marcia insists to write as she speaks; ironically, Horace was studying American realism in academia, but it blinded to the coincidence because he resents Marcia's success – this is a good talking point, especially in regards to the ending). Additionally, the family's move to a larger house with a yard parallels the idea from the informational text (**Attachment E: "The Formation of Modern American Mass Culture"**) that the people of the 1920s focused on being comfortable, with emphasis on their wants rather than their needs. **Part V:** The ultimate blow to Horace's ego is when his idol from the academic sphere, Anton Laurier, comes to New York. Horace knows of the Frenchman arrival, and he sees the irony in his apathy towards the momentous event; one year prior he would have been highly anticipated this arrival. The twist at the end is the unexpected – Anton Laurier has come to America to see a novelist of North American dialect literature…Marcia Meadows. As Horace arrives to his new home in Chester, he is astounded that Laurier is in his home. However, much to Horace's dismay, Laurier produces a newspaper clipping that also includes Horace. In the clipping, Horace and Marcia are referred to as "Head and Shoulders" in which Marcia is the head (the academic prodigy) and Horace is the shoulders (performer on the flying trapeze). This is a complete role reversal from the beginning of the short story in which Horace was the academic and Marcia was the performer, using her body and talent for financial gain. The gender role reversal is obvious, but the most interesting argument here is that Marcia has the ability to transcend fixed stereotypes and pigeonholed ideas of masculine and feminine in order to succeed. Her ability to mature and evolve is contradicted by Horace's lack of identity; Horace can only fit one role at a time and is unable to balance his artistic talent with his academic intelligence. His final warning to Laurier about raps – "Don't answer them; get a padded door" – reflects his growing resentment towards Marcia but also evokes reader pity for Horace as the tragic hero of the short story. He means well and passionately loves Marcia, but at the expense of his own dreams.

"Spanish Blood" – Attachment G: follow same protocol as for "Head and Shoulders," including the following examples: Teacher will **model** highlighting and notating, focusing attention upon the historical context that is interlaced with the storyline. For instance, the short story begins with: "In the amazing city of Manhattan where people are forever building things anew during Prohibition times there lived a young Negro called Valerio Gutierrez…" (183); the teacher will ask the students about their knowledge of the current events of that time. The students will place the story in the context of New York City (jazz), Prohibition, and mass consumerism (materialistic mentality - the need/want of things that are new).

Teacher Note: Other topics of discussion:

1. Generational Divide over work ethic (traditionalist vs. idealist; American Dream)
2. Cultural Divide (opposing views in mixing races and segregation)
3. Consumer Culture (appearance of wealth = wealth?; exploitation of culture; condescension of white race)
4. Question of Justice and Social Justice (Justice is not colorblind; availability of money directly correlates to "justice")

Attachment F: Head and Shoulders (

FLAPPERS and PHILOSOPHERS

BY

F. Scott Fitzgerald

An Electronic Classics Series Publication

Head and Shoulders

In 1915 Horace Tarbox was thirteen years old. In that year he took the examinations for entrance to Princeton University and received the Grade A—excellent—in Caesar, Cicero, Vergil, Xenophon, Homer, Algebra, Plane Geometry, Solid Geometry, and Chemistry.

Two years later while George M. Cohan was composing "Over There," Horace was leading the sophomore class by several lengths and digging out theses on "The Syllogism as an Obsolete Scholastic Form," and during the battle of Chateau-Thierry he was sitting at his desk deciding whether or not to wait until his seventeenth birthday before beginning his series of essays on "The Pragmatic Bias of the New Realists."

After a while some newsboy told him that the war was over, and he was glad, because it meant that Peat Brothers, publishers, would get out their new edition of "Spinoza's Improvement of the Understanding." Wars were all very well in their way, made young men self-reliant or something but Horace felt that he could never forgive the President for allowing a brass band to play under his window the night of the false armistice, causing him to leave three important sentences out of his thesis on "German Idealism."

The next year he went up to Yale to take his degree as Master of Arts.

He was seventeen then, tall and slender, with near-sighted gray eyes and an air of keeping himself utterly detached from the mere words he let drop.

"I never feel as though I'm talking to him," expostulated Professor Dillinger to a sympathetic colleague. "He makes me feel as though I were talking to his representative. I always expect him to say: 'Well, I'll ask myself and find out.'"

And then, just as nonchalantly as though Horace Tarbox had been Mr. Beef the butcher or Mr. Hat the haberdasher, life reached in, seized him, handled him, stretched him, and unrolled him like a piece of Irish

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lace on a Saturday-afternoon bargain-counter.

To move in the literary fashion I should say that this was all because when way back in colonial days the hardy pioneers had come to a bald place in Connecticut and asked of each other, "Now, what shall we build here?" the hardiest one among 'em had answered: "Let's build a town where theatrical managers can try out musical comedies!" How afterward they founded Yale College there, to try the musical comedies on, is a story every one knows. At any rate one December, "Home James" opened at the Shubert, and all the students encored Marcia Meadow, who sang a song about the Blundering Blimp in the first act and did a shaky, shivery, celebrated dance in the last.

Marcia was nineteen. She didn't have wings, but audiences agreed generally that she didn't need them. She was a blonde by natural pigment, and she wore no paint on the streets at high noon. Outside of that she was no better than most women.

It was Charlie Moon who promised her five thousand Pall Malls if she would pay a call on Horace Tarbox, prodigy extraordinary. Charlie was a senior in Sheffield, and he and Horace were first cousins. They liked and pitied each other.

Horace had been particularly busy that night. The failure of the Frenchman Laurier to appreciate the significance of the new realists was preying on his mind. In fact, his only reaction to a low, clear-cut rap at his study was to make him speculate as to whether any rap would have actual existence without an ear there to hear it. He fancied he was verging more and more toward pragmatism. But at that moment, though he did not know it, he was verging with astounding rapidity toward something quite different.

The rap sounded—three seconds leaked by—the rap sounded.

"Come in," muttered Horace automatically.

He heard the door open and then close, but, bent over his book in the big armchair before the fire, he did not look up.

"Leave it on the bed in the other room," he said absently.

"Leave what on the bed in the other room?"

Marcia Meadow had to talk her songs, but her speaking voice was like byplay on a harp.

"The laundry."

"I can't."

Horace stirred impatiently in his chair.

"Why can't you?"

"Why, because I haven't got it."

"Hm!" he replied testily. "Suppose you go back and get it."

Across the fire from Horace was another easychair. He was accustomed to change to it in the course of an evening by way of exercise and variety. One chair he called Berkeley, the other he called Hume. He suddenly heard a sound as of a rustling, diaphanous form sinking into Hume. He glanced up.

"Well," said Marcia with the sweet smile she used in Act Two ("Oh, so the Duke liked my dancing!") "Well, Omar Khayyam, here I am beside you singing in the wilderness."

Horace stared at her dazedly. The momentary suspicion came to him that she existed there only as a phantom of his imagination. Women didn't come into men's rooms and sink into men's Humes. Women brought laundry and took your seat in the street-car and married you later on when you were old enough to know fetters.

This woman had clearly materialized out of Hume. The very froth of her brown gauzy dress was art emanation from Hume's leather arm there! If he looked long enough he would see Hume right through her and then be would be alone again in the room. He passed his fist across his eyes. He really must take up those trapeze exercises again.

"For Pete's sake, don't look so critical!" objected the emanation pleasantly. "I feel as if you were going to wish me away with that patent dome of yours. And then there wouldn't be anything left of me except my shadow in your eyes."

Horace coughed. Coughing was one of his two gestures. When he talked you forgot he had a body at all. It was like hearing a phonograph record by a singer who had been dead a long time.

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"What do you want?" he asked.

"I want them letters," whined Marcia melodramatically—"them letters of mine you bought from my grandsire in 1881."

Horace considered.

"I haven't got your letters," he said evenly. "I am only seventeen years old. My father was not born until March 3, 1879. You evidently have me confused with some one else."

"You're only seventeen?" repeated March suspiciously.

"Only seventeen."

"I knew a girl," said Marcia reminiscently, "who went on the ten-twenty-thirty when she was sixteen. She was so stuck on herself that she could never say 'sixteen' without putting the 'only' before it. We got to calling her 'Only Jessie.' And she's just where she was when she started—only worse. 'Only' is a bad habit, Omar—it sounds like an alibi."

"My name is not Omar."

"I know," agreed Marcia, nodding—"your name's Horace. I just call you Omar because you remind me of a smoked cigarette."

"And I haven't your letters. I doubt if I've ever met your grandfather. In fact, I think it very improbable that you yourself were alive in 1881."

Marcia stared at him in wonder.

"Me—1881? Why sure! I was second-line stuff when the Florodora Sextette was still in the convent. I was the original nurse to Mrs. Sol Smith's Juliette. Why, Omar, I was a canteen singer during the War of 1812."

Horace's mind made a sudden successful leap, and he grinned.

"Did Charlie Moon put you up to this?"

Marcia regarded him inscrutably.

"Who's Charlie Moon? "

"Small—wide nostrils—big ears."

She grew several inches and sniffed.

"I'm not in the habit of noticing my friends' nostrils.

"Then it was Charlie?"

Marcia bit her lip—and then yawned. "Oh, let's change the subject, Omar. I'll pull a snore in this chair in a minute."

"Yes," replied Horace gravely, "Hume has often been

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considered soporific—"

"Who's your friend—and will he die?"

Then of a sudden Horace Tarbox rose slenderly and began to pace the room with his hands in his pockets. This was his other gesture.

"I don't care for this," he said as if he were talking to himself—"at all. Not that I mind your being here—I don't. You're quite a pretty little thing, but I don't like Charlie Moon's sending you up here. Am I a laboratory experiment on which the janitors as well as the chemists can make experiments? Is my intellectual development humorous in any way? Do I look like the pictures of the little Boston boy in the comic magazines? Has that callow ass, Moon, with his eternal tales about his week in Paris, any right to—"

"No," interrupted Marcia emphatically. "And you're a sweet boy. Come here and kiss me."

Horace stopped quickly in front of her.

"Why do you want me to kiss you?" he asked intently, "Do you just go round kissing people?"

"Why, yes," admitted Marcia, unruffled. "'At's all life is. Just going round kissing people."

"Well," replied Horace emphatically, "I must say your ideas are horribly garbled! In the first place life isn't just that, and in the second place. I won't kiss you. It might get to be a habit and I can't get rid of habits. This year I've got in the habit of lolling in bed until seven-thirty—"

Marcia nodded understandingly.

"Do you ever have any fun?" she asked.

"What do you mean by fun?"

"See here," said Marcia sternly, "I like you, Omar, but I wish you'd talk as if you had a line on what you were saying. You sound as if you were gargling a lot of words in your mouth and lost a bet every time you spilled a few. I asked you if you ever had any fun."

Horace shook his head.

"Later, perhaps," he answered. "You see I'm a plan. I'm an experiment. I don't say that I don't get tired of it sometimes—I do. Yet—oh, I can't explain! But what you and Charlie Moon call fun wouldn't be fun to me."

"Please explain."

Horace stared at her, started to speak and then, changing his mind, resumed his walk. After an unsuccessful attempt to determine whether or not he was looking at her Marcia smiled at him.

"Please explain."

Horace turned.

"If I do, will you promise to tell Charlie Moon that I wasn't in?"

"Uh-uh."

"Very well, then. Here's my history: I was a 'why' child. I wanted to see the wheels go round. My father was a young economics professor at Princeton. He brought me up on the system of answering every question I asked him to the best of his ability. My response to that gave him the idea of making an experiment in precocity. To aid in the massacre I had ear trouble—seven operations between the age of nine and twelve. Of course this kept me apart from other boys and made me ripe for forcing. Anyway, while my generation was laboring through Uncle Remus I was honestly enjoying Catullus in the original.

"I passed off my college examinations when I was thirteen because I couldn't help it. My chief associates were professors, and I took a tremendous pride in knowing that I had a fine intelligence, for though I was unusually gifted I was not abnormal in other ways. When I was sixteen I got tired of being a freak; I decided that some one had made a bad mistake. Still as I'd gone that far I concluded to finish it up by taking my degree of Master of Arts. My chief interest in life is the study of modern philosophy. I am a realist of the School of Anton Laurier—with Bergsonian trimmings—and I'll be eighteen years old in two months. That's all."

"Whew!" exclaimed Marcia. "That's enough! You do a neat job with the parts of speech."

"Satisfied?"

"No, you haven't kissed me."

"It's not in my programme," demurred Horace. "Understand that I don't pretend to be above physical things. They have their place, but—"

"Oh, don't be so darned reasonable!"

"I can't help it."

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"I hate these slot-machine people."

"I assure you I—" began Horace.

"Oh shut up!"

"My own rationality—"

"I didn't say anything about your nationality. You're Amuricun, ar'n't you?"

"Yes."

"Well, that's O.K. with me. I got a notion I want to see you do something that isn't in your highbrow programme. I want to see if a what-ch-call-em with Brazilian trimmings—that thing you said you were—can be a little human."

Horace shook his head again.

"I won't kiss you."

"My life is blighted," muttered Marcia tragically. "I'm a beaten woman. I'll go through life without ever having a kiss with Brazilian trimmings." She sighed. "Anyways, Omar, will you come and see my show?"

"What show?"

"I'm a wicked actress from 'Home James'!"

"Light opera?"

"Yes—at a stretch. One of the characters is a Brazilian rice-planter. That might interest you."

"I saw 'The Bohemian Girl' once," reflected Horace aloud. "I enjoyed it—to some extent—"

"Then you'll come?"

"Well, I'm—I'm—"

"Oh, I know—you've got to run down to Brazil for the week-end."

"Not at all. I'd be delighted to come—"

Marcia clapped her hands.

"Goodyforyou! I'll mail you a ticket—Thursday night?"

"Why, I—"

"Good! Thursday night it is."

She stood up and walking close to him laid both hands on his shoulders.

"I like you, Omar. I'm sorry I tried to kid you. I thought you'd be sort of frozen, but you're a nice boy."

He eyed her sardonically.

"I'm several thousand generations older than you are."

"You carry your age well."

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They shook hands gravely.

"My name's Marcia Meadow," she said emphatically. "'Member it—Marcia Meadow. And I won't tell Charlie Moon you were in."

An instant later as she was skimming down the last flight of stairs three at a time she heard a voice call over the upper banister: "Oh, say—"

She stopped and looked up—made out a vague form leaning over.

"Oh, say!" called the prodigy again. "Can you hear me?"

"Here's your connection Omar."

"I hope I haven't given you the impression that I consider kissing intrinsically irrational."

"Impression? Why, you didn't even give me the kiss! Never fret—so long.

Two doors near her opened curiously at the sound of a feminine voice. A tentative cough sounded from above. Gathering her skirts, Marcia dived wildly down the last flight, and was swallowed up in the murky Connecticut air outside.

Up-stairs Horace paced the floor of his study. From time to time he glanced toward Berkeley waiting there in suave dark-red reputability, an open book lying suggestively on his cushions. And then he found that his circuit of the floor was bringing him each time nearer to Hume. There was something about Hume that was strangely and inexpressibly different. The diaphanous form still seemed hovering near, and had Horace sat there he would have felt as if he were sitting on a lady's lap. And though Horace couldn't have named the quality of difference, there was such a quality—quite intangible to the speculative mind, but real, nevertheless. Hume was radiating something that in all the two hundred years of his influence he had never radiated before.

Hume was radiating attar of roses.

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II

ON THURSDAY NIGHT Horace Tarbox sat in an aisle seat in the fifth row and witnessed "Home James." Oddly enough he found that he was enjoying himself. The cynical students near him were annoyed at his audible appreciation of time-honored jokes in the Hammerstein tradition. But Horace was waiting with anxiety for Marcia Meadow singing her song about a Jazz-bound Blundering Blimp. When she did appear, radiant under a floppity flower-faced hat, a warm glow settled over him, and when the song was over he did not join in the storm of applause. He felt somewhat numb.

In the intermission after the second act an usher materialized beside him, demanded to know if he were Mr. Tarbox, and then handed him a note written in a round adolescent band. Horace read it in some confusion, while the usher lingered with withering patience in the aisle.

"Dear Omar: After the show I always grow an awful hunger. If you want to satisfy it for me in the Taft Grill just communicate your answer to the big-timber guide that brought this and oblige.

Your friend,

Marcia Meadow."

"Tell her,"—he coughed—"tell her that it will be quite all right. I'll meet her in front of the theatre."

The big-timber guide smiled arrogantly.

"I giss she meant for you to come roun' t' the stage door."

"Where—where is it?"

"Ou'side. Tunayulef. Down ee alley."

"What?"

"Ou'side. Turn to y' left! Down ee alley!"

The arrogant person withdrew. A freshman behind Horace snickered.

Then half an hour later, sitting in the Taft Grill opposite the hair that was yellow by natural pigment, the prodigy was saying an odd thing.

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"Do you have to do that dance in the last act?" he was asking earnestly—"I mean, would they dismiss you if you refused to do it?"

Marcia grinned.

"It's fun to do it. I like to do it."

And then Horace came out with a *faux pas*.

"I should think you'd detest it," he remarked succinctly. "The people behind me were making remarks about your bosom."

Marcia blushed fiery red.

"I can't help that," she said quickly. "The dance to me is only a sort of acrobatic stunt. Lord, it's hard enough to do! I rub liniment into my shoulders for an hour every night."

"Do you have—fun while you're on the stage?"

"Uh-huh—sure! I got in the habit of having people look at me, Omar, and I like it."

"Hm!" Horace sank into a brownish study.

"How's the Brazilian trimmings?"

"Hm!" repeated Horace, and then after a pause: "Where does the play go from here?"

"New York."

"For how long?"

"All depends. Winter—maybe."

"Oh!"

"Coming up to lay eyes on me, Omar, or aren't you int'rested? Not as nice here, is it, as it was up in your room? I wish we was there now."

"I feel idiotic in this place," confessed Horace, looking round him nervously.

"Too bad! We got along pretty well."

At this he looked suddenly so melancholy that she changed her tone, and reaching over patted his hand.

"Ever take an actress out to supper before?"

"No," said Horace miserably, "and I never will again. I don't know why I came to-night. Here under all these lights and with all these people laughing and chattering I feel completely out of my sphere. I don't know what to talk to you about."

"We'll talk about me. We talked about you last time."

"Very well."

"Well, my name really is Meadow, but my first name

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isn't Marcia—it's Veronica. I'm nineteen. Question—how did the girl make her leap to the footlights? Answer—she was born in Passaic, New Jersey, and up to a year ago she got the right to breathe by pushing Nabiscoes in Marcel's tea-room in Trenton. She started going with a guy named Robbins, a singer in the Trent House cabaret, and he got her to try a song and dance with him one evening. In a month we were filling the supper-room every night. Then we went to New York with meet-my-friend letters thick as a pile of napkins.

"In two days we landed a job at Divinerries', and I learned to shimmy from a kid at the Palais Royal. We stayed at Divinerries' six months until one night Peter Boyce Wendell, the columnist, ate his milk-toast there. Next morning a poem about Marvellous Marcia came out in his newspaper, and within two days I had three vaudeville offers and a chance at the Midnight Frolic. I wrote Wendell a thank-you letter, and he printed it in his column—said that the style was like Carlyle's, only more rugged and that I ought to quit dancing and do North American literature. This got me a coupla more vaudeville offers and a chance as an ingenue in a regular show. I took it—and here I am, Omar."

When she finished they sat for a moment in silence she draping the last skeins of a Welsh rabbit on her fork and waiting for him to speak.

"Let's get out of here," he said suddenly.

Marcia's eyes hardened.

"What's the idea? Am I making you sick?"

"No, but I don't like it here. I don't like to be sitting here with you."

Without another word Marcia signalled for the waiter.

"What's the check?" she demanded briskly "My part—the rabbit and the ginger ale."

Horace watched blankly as the waiter figured it.

"See here," he began, "I intended to pay for yours too. You're my guest."

With a half-sigh Marcia rose from the table and walked from the room. Horace, his face a document in bewilderment, laid a bill down and followed her out, up the stairs and into the lobby. He overtook her in front of the elevator and they faced each other.

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"See here," he repeated "You're my guest. Have I said something to offend you?"

After an instant of wonder Marcia's eyes softened.

"You're a rude fella!" she said slowly. "Don't you know you're rude?"

"I can't help it," said Horace with a directness she found quite disarming. "You know I like you."

"You said you didn't like being with me."

"I didn't like it."

"Why not?" Fire blazed suddenly from the gray forests of his eyes.

"Because I didn't. I've formed the habit of liking you. I've been thinking of nothing much else for two days."

"Well, if you—"

"Wait a minute," he interrupted. "I've got something to say. It's this: in six weeks I'll be eighteen years old. When I'm eighteen years old I'm coming up to New York to see you. Is there some place in New York where we can go and not have a lot of people in the room?"

"Sure!" smiled Marcia. "You can come up to my 'partment. Sleep on the couch if you want to."

"I can't sleep on couches," he said shortly. "But I want to talk to you."

"Why, sure," repeated Marcia. "in my 'partment."

In his excitement Horace put his hands in his pockets.

"All right—just so I can see you alone. I want to talk to you as we talked up in my room."

"Honey boy," cried Marcia, laughing, "is it that you want to kiss me?"

"Yes," Horace almost shouted. "I'll kiss you if you want me to."

The elevator man was looking at them reproachfully. Marcia edged toward the grated door.

"I'll drop you a post-card," she said.

Horace's eyes were quite wild.

"Send me a post-card! I'll come up any time after January first. I'll be eighteen then."

And as she stepped into the elevator he coughed enigmatically, yet with a vague challenge, at the calling, and walked quickly away.

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III

HE WAS THERE AGAIN. She saw him when she took her first glance at the restless Manhattan audience—down in the front row with his head bent a bit forward and his gray eyes fixed on her. And she knew that to him they were alone together in a world where the high-rouged row of ballet faces and the massed whines of the violins were as imperceivable as powder on a marble Venus. An instinctive defiance rose within her.

"Silly boy!" she said to herself hurriedly, and she didn't take her encore.

"What do they expect for a hundred a week—perpetual motion?" she grumbled to herself in the wings.

"What's the trouble? Marcia?"

"Guy I don't like down in front."

During the last act as she waited for her specialty she had an odd attack of stage fright. She had never sent Horace the promised post-card. Last night she had pretended not to see him—had hurried from the theatre immediately after her dance to pass a sleepless night in her apartment, thinking—as she had so often in the last month—of his pale, rather intent face, his slim, boyish fore, the merciless, unworldly abstraction that made him charming to her.

And now that he had come she felt vaguely sorry—as though an unwonted responsibility was being forced on her.

"Infant prodigy!" she said aloud.

"What?" demanded the negro comedian standing beside her.

"Nothing—just talking about myself."

On the stage she felt better. This was her dance—and she always felt that the way she did it wasn't suggestive any more than to some men every pretty girl is suggestive. She made it a stunt.

"Uptown, downtown, jelly on a spoon,
After sundown shiver by the moon."

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He was not watching her now. She saw that clearly. He was looking very deliberately at a castle on the back drop, wearing that expression he had worn in the Taft Grill. A wave of exasperation swept over her—he was criticising her.

"That's the vibration that thrills me,
Funny how affection fi-lls me
Uptown, downtown—"

Unconquerable revulsion seized her. She was suddenly and horribly conscious of her audience as she had never been since her first appearance. Was that a leer on a pallid face in the front row, a droop of disgust on one young girl's mouth? These shoulders of hers—these shoulders shaking—were they hers? Were they real? Surely shoulders weren't made for this!

"Then—you'll see at a glance
"I'll need some funeral ushers with St. Vitus dance
At the end of the world I'll—"

The bassoon and two cellos crashed into a final chord. She paused and poised a moment on her toes with every muscle tense, her young face looking out dully at the audience in what one young girl afterward called "such a curious, puzzled look," and then without bowing rushed from the stage. Into the dressing-room she sped, kicked out of one dress and into another, and caught a taxi outside.

Her apartment was very warm—small, it was, with a row of professional pictures and sets of Kipling and O. Henry which she had bought once from a blue-eyed agent and read occasionally. And there were several chairs which matched, but were none of them comfortable, and a pink-shaded lamp with blackbirds painted on it and an atmosphere of other stifled pink throughout. There were nice things in it—nice things unrelentingly hostile to each other, offspring of a vicarious, impatient taste acting in stray moments. The worst was typified by a great picture framed in oak bark of Passaic as seen from the Erie Railroad—altogether a frantic, oddly extravagant, oddly penurious attempt to make a

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cheerful room. Marcia knew it was a failure.

Into this room came the prodigy and took her two hands awkwardly.

"I followed you this time," he said.

"Oh!"

"I want you to marry me," he said.

Her arms went out to him. She kissed his mouth with a sort of passionate wholesomeness.

"There!"

"I love you," he said.

She kissed him again and then with a little sigh flung herself into an armchair and half lay there, shaken with absurd laughter.

"Why, you infant prodigy!" she cried.

"Very well, call me that if you want to. I once told you that I was ten thousand years older than you—I am."

She laughed again.

"I don't like to be disapproved of."

"No one's ever going to disapprove of you again."

"Omar," she asked, "why do you want to marry me?"

The prodigy rose and put his hands in his pockets.

"Because I love you, Marcia Meadow."

And then she stopped calling him Omar.

"Dear boy," she said, "you know I sort of love you. There's something about you—I can't tell what—that just puts my heart through the wringer every time I'm round you. But honey—" She paused.

"But what?"

"But lots of things. But you're only just eighteen, and I'm nearly twenty."

"Nonsense!" he interrupted. "Put it this way—that I'm in my nineteenth year and you're nineteen. That makes us pretty close—without counting that other ten thousand years I mentioned."

Marcia laughed.

"But there are some more 'buts.' Your people—

"My people!" exclaimed the prodigy ferociously. "My people tried to make a monstrosity out of me." His face grew quite crimson at the enormity of what he was going to say. "My people can go way back and sit down!"

"My heavens!" cried Marcia in alarm. "All that? On tacks, I suppose."

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"Tacks—yes," he agreed wildly—"on anything. The more I think of how they allowed me to become a little dried-up mummy—"

"What makes you thank you're that?" asked Marcia quietly—"me?"

"Yes. Every person I've met on the streets since I met you has made me jealous because they knew what love was before I did. I used to call it the 'sex impulse.' Heavens!"

"There's more 'buts,'" said Marcia

"What are they?"

"How could we live?"

"I'll make a living."

"You're in college."

"Do you think I care anything about taking a Master of Arts degree?"

"You want to be Master of Me, hey?"

"Yes! What? I mean, no!"

Marcia laughed, and crossing swiftly over sat in his lap. He put his arm round her wildly and implanted the vestige of a kiss somewhere near her neck.

"There's something white about you," mused Marcia "but it doesn't sound very logical."

"Oh, don't be so darned reasonable!"

"I can't help it," said Marcia.

"I hate these slot-machine people!"

"But we—"

"Oh, shut up!"

And as Marcia couldn't talk through her ears she had to.

IV

HORACE AND MARCIA were married early in February. The sensation in academic circles both at Yale and Princeton was tremendous. Horace Tarbox, who at fourteen had been played up in the Sunday magazines sections of metropolitan newspapers, was throwing over his career, his chance of being a world authority on American philosophy, by marrying a chorus girl—they made Marcia a chorus girl. But like all modern stories it was a four-and-a-half-day wonder.

They took a flat in Harlem. After two weeks' search, during which his idea of the value of academic knowledge faded unmercifully, Horace took a position as clerk with a South American export company—some one had told him that exporting was the coming thing. Marcia was to stay in her show for a few months—anyway until he got on his feet. He was getting a hundred and twenty-five to start with, and though of course they told him it was only a question of months until he would be earning double that, Marcia refused even to consider giving up the hundred and fifty a week that she was getting at the time.

"We'll call ourselves Head and Shoulders, dear," she said softly, "and the shoulders'll have to keep shaking a little longer until the old head gets started."

"I hate it," he objected gloomily.

"Well," she replied emphatically, "Your salary wouldn't keep us in a tenement. Don't think I want to be public—I don't. I want to be yours. But I'd be a half-wit to sit in one room and count the sunflowers on the wall-paper while I waited for you. When you pull down three hundred a month I'll quit."

And much as it hurt his pride, Horace had to admit that hers was the wiser course.

March mellowed into April. May read a gorgeous riot act to the parks and waters of Manhatten, and they were very happy. Horace, who had no habits whatsoever—he had never had time to form any—proved the most adaptable of husbands, and as Marcia entirely

lacked opinions on the subjects that engrossed him there were very few jottings and bumping. Their minds moved in different spheres. Marcia acted as practical factotum, and Horace lived either in his old world of abstract ideas or in a sort of triumphantly earthy worship and adoration of his wife. She was a continual source of astonishment to him—the freshness and originality of her mind, her dynamic, clear-headed energy, and her unfailing good humor.

And Marcia's co-workers in the nine-o'clock show, whither she had transferred her talents, were impressed with her tremendous pride in her husband's mental powers. Horace they knew only as a very slim, tight-lipped, and immature-looking young man, who waited every night to take her home.

"Horace," said Marcia one evening when she met him as usual at eleven, "you looked like a ghost standing there against the street lights. You losing weight?"

He shook his head vaguely.

"I don't know. They raised me to a hundred and thirty-five dollars to-day, and—"

"I don't care," said Marcia severely. "You're killing yourself working at night. You read those big books on economy—"

"Economics," corrected Horace.

"Well, you read 'em every night long after I'm asleep. And you're getting all stooped over like you were before we were married."

"But, Marcia, I've got to—"

"No, you haven't dear. I guess I'm running this shop for the present, and I won't let my fella ruin his health and eyes. You got to get some exercise."

"I do. Every morning I—"

"Oh, I know! But those dumb-bells of yours wouldn't give a consumptive two degrees of fever. I mean real exercise. You've got to join a gymnasium. 'Member you told me you were such a trick gymnast once that they tried to get you out for the team in college and they couldn't because you had a standing date with Herb Spencer?"

"I used to enjoy it," mused Horace, "but it would take up too much time now."

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"All right," said Marcia. "I'll make a bargain with you. You join a gym and I'll read one of those books from the brown row of 'em."

"'Pepys' Diary'? Why, that ought to be enjoyable. He's very light."

"Not for me—he isn't. It'll be like digesting plate glass. But you been telling me how much it'd broaden my lookout. Well, you go to a gym three nights a week and I'll take one big dose of Sammy."

Horace hesitated.

"Well—"

"Come on, now! You do some giant swings for me and I'll chase some culture for you."

So Horace finally consented, and all through a baking summer he spent three and sometimes four evenings a week experimenting on the trapeze in Skipper's Gymnasium. And in August he admitted to Marcia that it made him capable of more mental work during the day.

"Mens sana in corpore sano," he said.

"Don't believe in it," replied Marcia. "I tried one of those patent medicines once and they're all bunk. You stick to gymnastics."

One night in early September while he was going through one of his contortions on the rings in the nearly deserted room he was addressed by a meditative fat man whom he had noticed watching him for several nights.

"Say, lad, do that stunt you were doin' last night."

Horace grinned at him from his perch.

"I invented it," he said. "I got the idea from the fourth proposition of Euclid."

"What circus he with?"

"He's dead."

"Well, he must of broke his neck doin' that stunt. I set here last night thinkin' sure you was goin' to break yours."

"Like this!" said Horace, and swinging onto the trapeze he did his stunt.

"Don't it kill your neck an' shoulder muscles?"

"It did at first, but inside of a week I wrote the *quod erat demostrandum* on it."

"Hm!"

Horace swung idly on the trapeze.

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"Ever think of takin' it up professionally?" asked the fat man.

"Not I."

"Good money in it if you're willin' to do stunts like 'at an' can get away with it."

"Here's another," chirped Horace eagerly, and the fat man's mouth dropped suddenly agape as he watched this pink-jerseyed Prometheus again defy the gods and Isaac Newton.

The night following this encounter Horace got home from work to find a rather pale Marcia stretched out on the sofa waiting for him.

"I fainted twice to-day," she began without preliminaries.

"What?"

"Yep. You see baby's due in four months now. Doctor says I ought to have quit dancing two weeks ago."

Horace sat down and thought it over.

"I'm glad of course," he said pensively—"I mean glad that we're going to have a baby. But this means a lot of expense."

"I've got two hundred and fifty in the bank," said Marcia hopefully, "and two weeks' pay coming."

Horace computed quickly.

"Inducing my salary, that'll give us nearly fourteen hundred for the next six months."

Marcia looked blue.

"That all? Course I can get a job singing somewhere this month. And I can go to work again in March."

"Of course nothing!" said Horace gruffly. "You'll stay right here. Let's see now—there'll be doctor's bills and a nurse, besides the maid: We've got to have some more money."

"Well," said Marcia wearily, "I don't know where it's coming from. It's up to the old head now. Shoulders is out of business."

Horace rose and pulled on his coat.

"Where are you going?"

"I've got an idea," he answered. "I'll be right back."

Ten minutes later as he headed down the street toward Skipper's Gymnasium he felt a placid wonder, quite unmixed with humor, at what he was going to do. How

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he would have gaped at himself a year before! How every one would have gaped! But when you opened your door at the rap of life you let in many things.

The gymnasium was brightly lit, and when his eyes became accustomed to the glare he found the meditative fat man seated on a pile of canvas mats smoking a big cigar.

"Say," began Horace directly, "were you in earnest last night when you said I could make money on my trapeze stunts?"

"Why, yes," said the fat man in surprise.

"Well, I've been thinking it over, and I believe I'd like to try it. I could work at night and on Saturday afternoons—and regularly if the pay is high enough."

The fat men looked at his watch.

"Well," he said, "Charlie Paulson's the man to see. He'll book you inside of four days, once he sees you work out. He won't be in now, but I'll get hold of him for to-morrow night."

The fat man was as good as his word. Charlie Paulson arrived next night and put in a wondrous hour watching the prodigy swap through the air in amazing parabolas, and on the night following he brought two age men with him who looked as though they had been born smoking black cigars and talking about money in low, passionate voices. Then on the succeeding Saturday Horace Tarbox's torso made its first professional appearance in a gymnastic exhibition at the Coleman Street Gardens. But though the audience numbered nearly five thousand people, Horace felt no nervousness. From his childhood he had read papers to audiences—learned that trick of detaching himself.

"Marcia," he said cheerfully later that same night, "I think we're out of the woods. Paulson thinks he can get me an opening at the Hippodrome, and that means an all-winter engagement. The Hippodrome you know, is a big—"

"Yes, I believe I've heard of it," interrupted Marcia, "but I want to know about this stunt you're doing. It isn't any spectacular suicide, is it?"

"It's nothing," said Horace quietly. "But if you can think of an nicer way of a man killing himself than

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taking a risk for you, why that's the way I want to die."

Marcia reached up and wound both arms tightly round his neck.

"Kiss me," she whispered, "and call me 'dear heart.' I love to hear you say 'dear heart.' And bring me a book to read to-morrow. No more Sam Pepys, but something trick and trashy. I've been wild for something to do all day. I felt like writing letters, but I didn't have anybody to write to."

"Write to me," said Horace. "I'll read them."

"I wish I could," breathed Marcia. "If I knew words enough I could write you the longest love-letter in the world—and never get tired."

But after two more months Marcia grew very tired indeed, and for a row of nights it was a very anxious, weary-looking young athlete who walked out before the Hippodrome crowd. Then there were two days when his place was taken by a young man who wore pale blue instead of white, and got very little applause. But after the two days Horace appeared again, and those who sat close to the stage remarked an expression of beatific happiness on that young acrobat's face even when he was twisting breathlessly in the air an the middle of his amazing and original shoulder swing. After that performance he laughed at the elevator man and dashed up the stairs to the flat five steps at a time—and then tiptoed very carefully into a quiet room.

"Marcia," he whispered.

"Hello!" She smiled up at him wanly. "Horace, there's something I want you to do. Look in my top bureau drawer and you'll find a big stack of paper. It's a book—sort of—Horace. I wrote it down in these last three months while I've been laid up. I wish you'd take it to that Peter Boyce Wendell who put my letter in his paper. He could tell you whether it'd be a good book. I wrote it just the way I talk, just the way I wrote that letter to him. It's just a story about a lot of things that happened to me. Will you take it to him, Horace?"

"Yes, darling."

He leaned over the bed until his head was beside her on the pillow, and began stroking back her yellow hair.

"Dearest Marcia," he said softly.

"No," she murmured, "call me what I told you to call me."

"Dear heart," he whispered passionately—"dearest heart."

"What'll we call her?"

They rested a minute in happy, drowsy content, while Horace considered.

"We'll call her Marcia Hume Tarbox," he said at length.

"Why the Hume?"

"Because he's the fellow who first introduced us."

"That so?" she murmured, sleepily surprised. "I thought his name was Moon."

Her eyes dosed, and after a moment the slow lengthening surge of the bedclothes over her breast showed that she was asleep.

Horace tiptoed over to the bureau and opening the top drawer found a heap of closely scrawled, lead-smeared pages. He looked at the first sheet:

SANDRA PEPYS, SYNCOPATED
BY MARCIA TARBOX

He smiled. So Samuel Pepys had made an impression on her after all. He turned a page and began to read. His smile deepened—he read on. Half an hour passed and he became aware that Marcia had waked and was watching him from the bed.

"Honey," came in a whisper.

"What Marcia?"

"Do you like it?"

Horace coughed.

"I seem to be reading on. It's bright."

"Take it to Peter Boyce Wendell. Tell him you got the highest marks in Princeton once and that you ought to know when a book's good. Tell him this one's a world beater."

"All right, Marcia," Horace said gently.

Her eyes closed again and Horace crossing over kissed her forehead—stood there for a moment with a look of tender pity. Then he left the room.

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All that night the sprawly writing on the pages, the constant mistakes in spelling and grammar, and the weird punctuation danced before his eyes. He woke several times in the night, each time full of a welling chaotic sympathy for this desire of Marcia's soul to express itself in words. To him there was something infinitely pathetic about it, and for the first time in months he began to turn over in his mind his own half-forgotten dreams.

He had meant to write a series of books, to popularize the new realism as Schopenhauer had popularized pessimism and William James pragmatism.

But life hadn't come that way. Life took hold of people and forced them into flying rings. He laughed to think of that rap at his door, the diaphanous shadow in Hume, Marcia's threatened kiss.

"And it's still me," he said aloud in wonder as he lay awake in the darkness. "I'm the man who sat in Berkeley with temerity to wonder if that rap would have had actual existence had my ear not been there to hear it. I'm still that man. I could be electrocuted for the crimes he committed.

"Poor gauzy souls trying to express ourselves in something tangible. Marcia with her written book; I with my unwritten ones. Trying to choose our mediums and then taking what we get— and being glad."

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V

"Sandra Pepys, Syncopated," with an introduction by Peter Boyce Wendell the columnist, appeared serially in *Jordan's Magazine*, and came out in book form in March. From its first published instalment it attracted attention far and wide. A trite enough subject—a girl from a small New Jersey town coming to New York to go on the stage—treated simply, with a peculiar vividness of phrasing and a haunting undertone of sadness in the very inadequacy of its vocabulary, it made an irresistible appeal.

Peter Boyce Wendell, who happened at that time to be advocating the enrichment of the American language by the immediate adoption of expressive vernacular words, stood as its sponsor and thundered his indorsement over the placid bromides of the conventional reviewers.

Marcia received three hundred dollars an instalment for the serial publication, which came at an opportune time, for though Horace's monthly salary at the Hippodrome was now more than Marcia's had ever been, young Marcia was emitting shrill cries which they interpreted as a demand for country air. So early April found them installed in a bungalow in Westchester County, with a place for a lawn, a place for a garage, and a place for everything, including a sound-proof impregnable study, in which Marcia faithfully promised Mr. Jordan she would shut herself up when her daughter's demands began to be abated, and compose immortally illiterate literature.

"It's not half bad," thought Horace one night as he was on his way from the station to his house. He was considering several prospects that had opened up, a four months' vaudeville offer in five figures, a chance to go back to Princeton in charge of all gymnasium work. Odd! He had once intended to go back there in charge of all philosophic work, and now he had not even been stirred by the arrival in New York of Anton Laurier, his old idol.

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The gravel crunched raucously under his heel. He saw the lights of his sitting-room gleaming and noticed a big car standing in the drive. Probably Mr. Jordan again, come to persuade Marcia to settle down' to work.

She had heard the sound of his approach and her form was silhouetted against the lighted door as she came out to meet him. "There's some Frenchman here," she whispered nervously. "I can't pronounce his name, but he sounds awful deep. You'll have to jaw with him."

"What Frenchman?"

"You can't prove it by me. He drove up an hour ago with Mr. Jordan, and said he wanted to meet Sandra Pepys, and all that sort of thing."

Two men rose from chairs as they went inside.

"Hello Tarbox," said Jordan. "I've just been bringing together two celebrities. I've brought M'sieur Laurier out with me. M'sieur Laurier, let me present Mr. Tarbox, Mrs. Tarbox's husband."

"Not Anton Laurier!" exclaimed Horace.

"But, yes. I must come. I have to come. I have read the book of Madame, and I have been charmed"—he fumbled in his pocket—"ah I have read of you too. In this newspaper which I read to-day it has your name."

He finally produced a clipping from a magazine.

"Read it!" he said eagerly. "It has about you too."

Horace's eye skipped down the page.

"A distinct contribution to American dialect literature," it said. "No attempt at literary tone; the book derives its very quality from this fact, as did 'Huckleberry Finn.'"

Horace's eyes caught a passage lower down; he became suddenly aghast—read on hurriedly:

"Marcia Tarbox's connection with the stage is not only as a spectator but as the wife of a performer. She was married last year to Horace Tarbox, who every evening delights the children at the Hippodrome with his wondrous flying performance. It is said that the young couple have dubbed themselves Head and Shoulders, referring doubtless to the fact that Mrs. Tarbox supplies the literary and mental qualities, while the supple and agile shoulder of her husband contribute their share to the family fortunes.

"Mrs. Tarbox seems to merit that much-abused title—'prodigy.' Only twenty—"

Horace stopped reading, and with a very odd expression in his eyes gazed intently at Anton Laurier.

"I want to advise you—" he began hoarsely.

"What?"

"About raps. Don't answer them! Let them alone—have a padded door."

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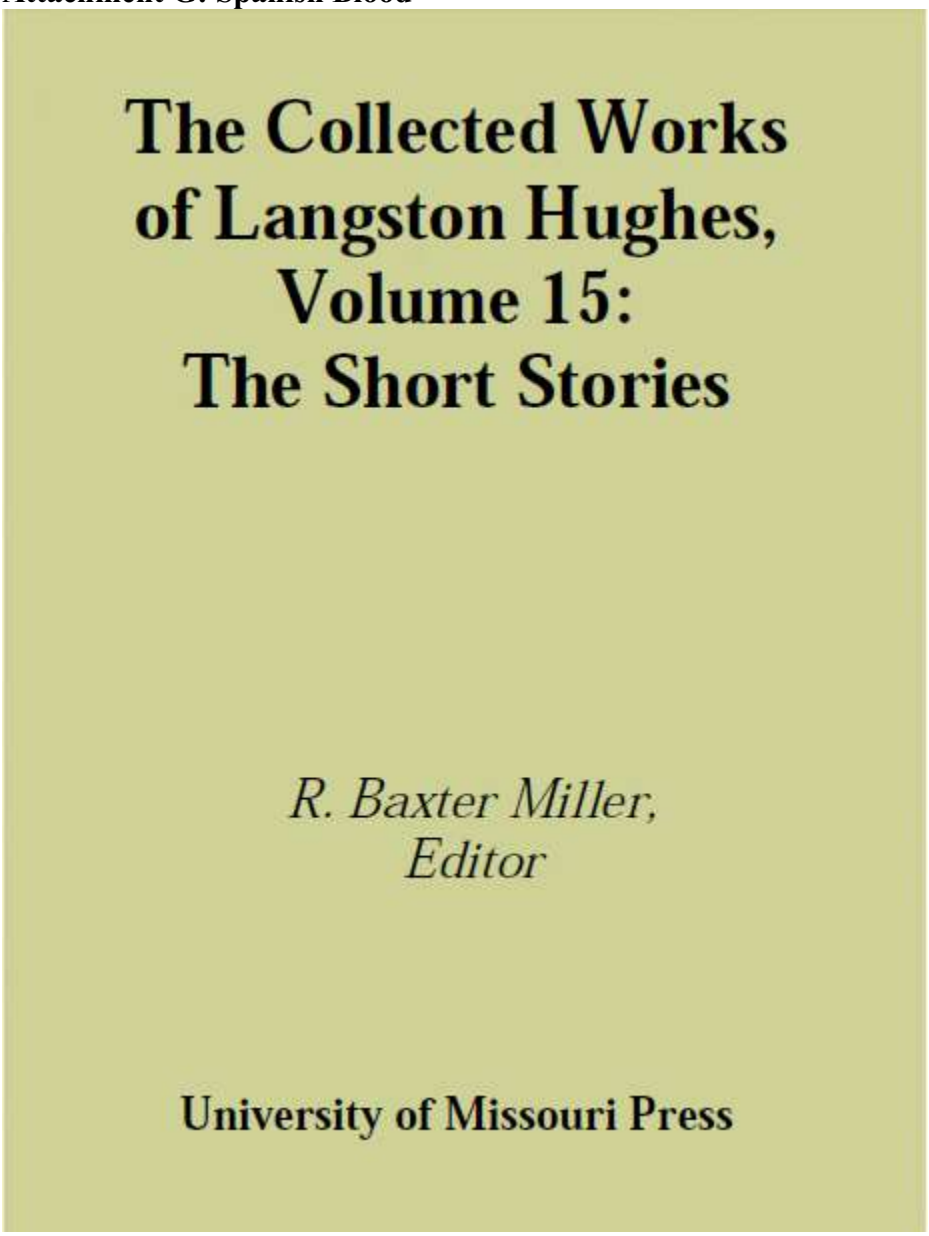
Attachment G: Spanish Blood



Spanish Blood

In that amazing city of Manhattan where people are forever building things anew, during prohibition times there lived a young Negro called Valerio Gutierrez whose mother was a Harlem laundress, but whose father was a Puerto Rican sailor. Valerio grew up in the streets. He was never much good at school, but he was swell at selling papers, pitching pennies, or shooting pool. In his teens he became one of the smoothest dancers in the Latin-American quarter north of Central Park. Long before the rhumba became popular, he knew how to do it in the real Cuban way that made all the girls afraid to dance with him. Besides, he was very good looking.

At seventeen, an elderly Chilean lady who owned a beauty parlor called La Flor began to buy his neckties. At eighteen, she kept him in pocket money and let him drive her car. At nineteen, younger and prettier women—a certain comely Spanish widow, also one Dr. Barrios' pale wife—began to see that he kept well dressed.

"You'll never amount to nothin'," Hattie, his brown-skinned mother said. "Why don't you get a job and work? It's that foreign blood in you, that's what it is. Just like your father."

"*Qué va?*" Valerio replied, grinning.

"Don't you speak Spanish to me," his mama said. "You know I don't understand it."

"O.K., mama," Valerio said, "*Yo voy a trabajar.*"

"You better *trabajar,*" his mama answered. "And I mean work, too! I'm tired o' comin' home every night from that Chinee laundry and findin' you gone to the dogs. I'm gonna move out o' this here Spanish neighborhood anyhow, way up into Harlem where some real *colored* people is, I mean American Negroes. There ain't nobody settin' a decent example for you down here 'mongst all these Cubans and Puerto Ricans and things. I don't care if your father was one of 'em, I never did like 'em real well."

"Aw, ma, why didn't you ever learn Spanish and stop talking like a spook?"

"Don't you spook me, you young hound, you! I won't stand it. Just because you're straight-haired and yellow and got that foreign blood in

you, don't you spook me. I'm your mother and I won't stand for it. You hear me?"

"Yes, m'am. But you know what I mean. I mean stop talking like most colored folks—just because you're not white you don't have to get back in a corner and stay there. Can't we live nowhere else but way up in Harlem, for instance? Down here in 106th Street, white and colored families live in the same house—Spanish-speaking families, some white and some black. What do you want to move further up in Harlem for, where everybody's all black? Lots of my friends down here are Spanish and Italian, and we get along swell."

"That's just what I'm talkin' about," said his mother. "That's just why I'm gonna move. I can't keep track of you, runnin' around with a fast foreign crowd, all mixed up with every what-cha-ma-call-it, lettin' all shades o' women give you money. Besides, no matter where you move, or what language you speak, you're still colored less'n your skin is white."

"Well, I won't be," said Valerio, "I'm American, Latin-American."

"Huh!" said his mama. "It's just by luck that you even got good hair."

"What's that got to do with being American?"

"A mighty lot," said his mama, "in America."

They moved. They moved up to 143rd Street, in the very middle of "American" Harlem. There Hattie Gutierrez was happier—for in her youth her name had been Jones, not Gutierrez, just plain colored Jones. She had come from Virginia, not Latin America. She had met the Puerto Rican seaman in Norfolk, had lived with him there and in New York for some ten or twelve years and borne him a son, meanwhile working hard to keep him and their house in style. Then one winter he just disappeared, probably missed his boat in some far-off port town, settled down with another woman, and went on dancing rhumbas and drinking rum without worry.

Valerio, whom Gutierrez left behind, was a handsome child, not quite as light as his father, but with olive-yellow skin and Spanish-black hair, more foreign than Negro. As he grew up, he became steadily taller and better looking. Most of his friends were Spanish-speaking, so he possessed their language as well as English. He was smart and amusing out of school. But he wouldn't work. That was what worried his mother, he just wouldn't work. The long hours and low wages most colored fellows received during depression times never appealed to him. He could live without struggling, so he did.

He liked to dance and play billiards. He hung out near the Cuban theater at 110th Street, around the pool halls and gambling places, in the taxi dance emporiums. He was all for getting the good things out of life. His mother's moving up to black 143rd Street didn't improve conditions any. Indeed, it just started the ball rolling faster, for here Valerio became what is known in Harlem as a big-timer, a young sport, a hep cat. In other words, a man-about-town.

His sleek-haired yellow star rose in a chocolate sky. He was seen at all the formal invitational affairs given by the exclusive clubs of Harlem's younger set, although he belonged to no clubs. He was seen at midnight shows stretching into the dawn. He was even asked to Florita Sutton's famous Thursday midnight-at-homes where visiting dukes, English authors, colored tap dancers, and dinner-coated downtowners vied for elbow room in her small Sugar Hill apartment. Hattie, Valerio's mama, still kept her job ironing in the Chinese laundry—but nobody bothered about his mama.

Valerio was a nice enough boy, though, about sharing his income with her, about pawning a ring or something someone would give him to help her out on the rent or the insurance policies. And maybe, once or twice a week, mama might see her son coming in as she went out in the morning or leaving as she came in at night, for Valerio often slept all day. And she would mutter, "The Lord knows, cause I don't, what will become of you, boy! You're just like your father!"

Then, strangely enough, one day Valerio got a job. A good job, too—at least, it paid him well. A friend of his ran an after-hours night club on upper St. Nicholas Avenue. Gangsters owned the place, but they let a Negro run it. They had a red-hot jazz band, a high-yellow revue, and bootleg liquor. When the Cuban music began to hit Harlem, they hired Valerio to introduce the rhumba. That was something he was really cut out to do, the rhumba. That wasn't work. Not at all, *hombre*! But it was a job, and his mama was glad.

Attired in a yellow silk shirt, white satin trousers, and a bright red sash, Valerio danced nightly to the throbbing drums and seed-filled rattles of the tropics—accompanied by the orchestra's usual instruments of joy. Valerio danced with a little brown Cuban girl in a red dress, Concha, whose hair was a mat of darkness and whose hips were nobody's business.

Their dance became the talk of the town—at least, of that part of the town composed of night-lifers—for Valerio danced the rhumba as his father had taught him to dance it in Norfolk when he was ten years old,

innocently—unexpurgated, happy, funny, but beautiful, too—like a gay, sweet longing for something that might be had, some time, maybe, some place or other.

Anyhow, business boomed. Ringside tables filled with people who came expressly to see Valerio dance.

"He's marvelous," gasped ladies who ate at the Ritz any time they wanted to.

"That boy can dance," said portly gentlemen with offices full of lawyers to keep track of their income tax. "He can dance!" And they wished they could, too.

"Hot stuff," said young rum-runners, smoking reefers and drinking gin—for these were prohibition days.

"A natural-born eastman," cried a tan-skin lady with a diamond wristwatch. "He can have anything I got."

That was the trouble! Too many people felt that Valerio could have anything they had, so he lived on the fat of the land without making half an effort. He began to be invited to fashionable cocktail parties downtown. He often went out to dinner in the East 50's with white folks. But his mama still kept her job in the Chinese laundry.

Perhaps it was a good thing she did in view of what finally happened, for to Valerio the world was nothing but a swagger world tingling with lights, music, drinks, money, and people who had everything—or thought they had. Each night, at the club, the orchestra beat out its astounding songs, shook its rattles, fingered its drums. Valerio put on his satin trousers with the fiery red sash to dance with the little Cuban girl who always had a look of pleased surprise on her face, as though amazed to find dancing so good. Somehow she and Valerio made their rhumba, for all their hip-shaking, clean as a summer sun.

Offers began to come in from other night clubs, and from small producers as well. "Wait for something big, kid," said the man who ran the cabaret. "Wait till the Winter Garden calls you."

Valerio waited. Meanwhile, a dark young rounder named Sonny, who wrote number bets for a living, had an idea for making money off of Valerio. They would open an apartment together where people could come after the night clubs closed—come and drink and dance—and love a little if they wanted to. The money would be made from the sale of drinks—charging very high prices to keep the riffraff out. With Valerio as host, a lot of good spenders would surely call. They could get rich.

"O.K. by me," said Valerio.

"I'll run the place," said Sonny, "and all you gotta do is just be there and dance a little, maybe—you know—and make people feel at home."

"O.K.," said Valerio.

"And we'll split the profit two ways—me and you."

"O.K."

So they got a big Seventh Avenue apartment, furnished it with deep, soft sofas and lots of little tables and a huge icebox and opened up. They paid off the police every week. They had good whisky. They sent out cards to a hundred downtown people who didn't care about money. They informed the best patrons of the cabaret where Valerio danced—the white folks who thrilled at becoming real Harlem initiates going home with Valerio.

From the opening night on, Valerio's flat filled with white people from midnight till the sun came up. Mostly a sporty crowd, young blades accompanied by ladies of the chorus, race-track gentlemen, white cabaret entertainers out for amusement after their own places closed, musical comedy stars in search of new dance steps—and perhaps three or four brown-skin ladies-of-the-evening and a couple of chocolate gigolos, to add color.

There was a piano player. Valerio danced. There was impromptu entertaining by the guests. Often famous radio stars would get up and croon. Expensive night-club names might rise to do a number—or several numbers if they were tight enough. And sometimes it would be hard to stop them when they really got going.

Occasionally guests would get very drunk and stay all night, sleeping well into the day. Sometimes one might sleep with Valerio.

Shortly all Harlem began to talk about the big red roadster Valerio drove up and down Seventh Avenue. It was all nickel-plated—and a little blonde revue star known on two continents had given it to him, so folks said. Valerio was on his way to becoming a gigolo de luxe.

"That boy sure don't draw no color lines," Harlem commented. "No, sir!

"And why should he?" Harlem then asked itself rhetorically. "Colored folks ain't got no money—and money's what he's after, ain't it?"

But Harlem was wrong. Valerio seldom gave a thought to money—he was having too good a time. That's why it was well his mama kept her job in the Chinese laundry, for one day Sonny received a warning, "Close up that flat of yours, and close it damn quick!"

Gangsters!

"What the hell?" Sonny answered the racketeers. "We're payin' off, ain't we—you and the police, both? So what's wrong?"

"Close up, or we'll break you up," the warning came back. "We don't like the way you're running things, black boy. And tell Valerio to send that white chick's car back to her—and quick!"

"Aw, nuts!" said Sonny. "We're paying the police! You guys lay off."

But Sonny wasn't wise. He knew very well how little the police count when gangsters give orders, yet he kept right on. The profits had gone to his head. He didn't even tell Valerio they had been warned, for Sonny, who was trying to make enough money to start a number bank of his own, was afraid the boy might quit. Sonny should have known better.

One Sunday night about 3:30 A.M., the piano was going like mad. Fourteen couples packed the front room, dancing close and warm. There were at least a dozen folks whose names you'd know if you saw them in any paper, famous from Hollywood to Westport.

They were feeling good.

Sonny was busy at the door, and a brown bar-boy was collecting highball glasses, as Valerio came in from the club where he still worked. He went in the bedroom to change his dancing shoes for it was snowing and his feet were cold.

O, rock me, pretty mama, till the cows come home . . .

sang a sleek-haired Harlemite at the piano.

Rock me, rock me, baby, from night to morn . . .

when just then, a crash like the wreck of the Hesperus resounded through the hall and shook the whole house as five Italian gentlemen in evening clothes who looked exactly like gangsters walked in. They had broken down the door.

Without a word they began to smash up the place with long axes each of them carried. Women began to scream, men to shout, and the piano vibrated, not from jazz-playing fingers, but from axes breaking its hidden heart.

"Lemme out," the piano player yelled. "Lemme out!" But there was panic at the door.

"I can't leave without my wrap," a woman cried. "Where is my wrap? Sonny, my ermine coat!"

"Don't move," one of the gangsters said to Sonny.

A big white fist flattened his brown nose.

"I ought to kill you," said a second gangster. "You was warned. Take this!"

Sonny spit out two teeth.

Crash went the axes on furniture and bar. Splintered glass flew, wood cracked. Guests fled, hatless and coatless. About that time the police arrived.

Strangely enough, the police, instead of helping protect the place from the gangsters, began themselves to break, not only the furniture, but also the *heads* of every Negro in sight. They started with Sonny. They laid the barman and the waiter low. They grabbed Valerio as he emerged from the bedroom. They beat his face to a pulp. They whacked the piano player twice across the buttocks. They had a grand time with their night sticks. Then they arrested all the colored fellows (and no whites) as the gangsters took their axes and left. That was the end of Valerio's apartment.

In jail Valerio learned that the woman who gave him the red roadster was being kept by a gangster who controlled prohibition's whole champagne racket and owned dozens of rum-running boats.

"No wonder!" said Sonny, through his bandages. "He got them guys to break up our place! He probably told the police to beat hell out of us, too!"

"Wonder how he knew she gave me that car?" asked Valerio innocently.

"White folks know everything," said Sonny.

"Aw, stop talking like a spook," said Valerio.

When he got out of jail, Valerio's face had a long night-stick scar across it that would never disappear. He felt weak and sick and hungry. The gangsters had forbidden any of the night clubs to employ him again, so he went back home to mama.

"Umm-huh!" she told him. "Good thing I kept my job in that Chinee laundry. It's a good thing . . . Sit down and eat, son . . . What you gonna do now?"

"Start practicing dancing again. I got an offer to go to Brazil—a big club in Rio."

"Who's gonna pay your fare way down yonder to Brazil?"

"Concha," Valerio answered—the name of his Cuban rhumba partner whose hair was a mat of darkness. "Concha."

"A woman!" cried his mother. "I might a-knowed it! We're weak that way. My God, I don't know, boy! I don't know!"

"You don't know what?" asked Valerio, grinning.

"How women can help it," said his mama. "The Lord knows you're *just* like your father—and I took care o' him for ten years. I reckon it's that Spanish blood."

"*Qué va!*" said Valerio.

Acquisition Lesson Plan #3

Concept - Writing an evidenced-based literary argument: Using information from non-literary texts to develop an argument about literature
Estimated Time: 3 days

Prerequisite: In addition to those prerequisites presented in Lessons 1 and 2, students should have experience with the following:

- Writing purpose/discourse categories (argumentative, informational, and narrative). In particular, students should know the difference between persuasion and argument
- Knowledge of the basic components of a thesis statement
- Characteristics of argumentative writing, including the relationship between claims and data/evidence
- Organizational strategies in argumentative writing (basic essay structure).

Essential Question:
Thematic EQ: How did literature of the 1920s reflect the economic, political, and social motifs for Prohibition, the New Woman, Mass Consumerism, and Jazz?
Skill EQ: How do readers use argumentative writing to show deep understanding of the historical context as reflected in literature?

Assessment Prompt #1: Generate a defensible argumentative claim based on informational text from Lesson 1 and one of the visuals from power point.
Assessment Prompt #2: Generate a defensible argumentative claim based on informational text from Lesson 1 and short story from Lesson 2 (**Alternative**: Teacher can ask for an introduction to an argumentative essay based on informational text from Lesson 1 and short story or stories from Lesson 2).
Assessment Prompt #3: Students will share combinations of informational central ideas with a corresponding literary detail to support primary claim. Teacher checks for accuracy before students continue to pair evidence. Students can check subsequent evidence pairings with a partner or small group if desired. **Assessment Prompt #3b:** Students complete graphic organizer or outline for essay.
Assessment Prompt #4: Students identify and justify analysis for one body paragraph, explaining how/why the informational/literary evidence combine to support the claim.
Assessment Prompt # 5: Students revise essays, addressing suggestions and comments from teachers and peers.

Standards: CCSS literacy standards
12.W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant/sufficient evidence.

> W.1.c. Use words, phrases, and clauses … to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence….

12.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
12.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
12.W.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) … synthesize multiple sources on the subject; demonstrating understanding of the subject under investigation.
12.W.9 Draw evidence from literary or informational texts to support analysis, … and research.

Activating Strategy

- Show **Attachment H: WWI poster** (1917 poster "Call to Duty" available at the Library of Congress http://www.loc.gov/pictures/item/00651808/ - or similar). **Teacher Note**: This is intended as a *review* of thesis statements (argumentative thesis includes claim about a debatable position. All claims must be able to be clearly warranted to evidence in the essay body). An introductory paragraph would include the claim plus information about the purpose of the text, context, and a reference to the information about the evidence (reasons) that will be presented in the body to support the claim).
- Ask students to brainstorm a list of requirements for argument and for argumentative claims. Then tell students (in pairs or small groups) to study the poster and draft a possible claim about whether or not the poster is persuasive. After the students have completed the thesis statements, the teacher will call on volunteers and non-volunteers to write their thesis statements on the board.*
- The teacher will then ask the class whether these thesis statements follow the criteria produced by the class (arguable but defensible) and then have the students rate the sample theses as 1 (needs work), 2 (average), and 3 (superior). Then have the students choose one thesis statement to revise. Call on students to go up and revise the thesis statements on the board. Again, clarify for students that an argumentative thesis statement is a claim or proposition that is debatable and that can be supported by verifiable evidence that is clearly related to the claim. These requirements can be posted on chart paper or in students' writing folders. **Differentiation**: Rather than solicit students, *teacher can post 3 thesis statements (1 strong, 1 adequate, and 1 weak example) and have students evaluate strength of statement and revise the weaker statements. For example, "The poster relies on pathos to achieve its persuasive purpose" is a strong (and arguable but defensible) thesis whereas "The poster is persuasive" is a weak thesis statement. "The poster uses a soldier to persuade the viewer" is not a thesis as stated.

Key Vocabulary: Assuming students have familiarity with argument (pre-requisite), there are no vocabulary words to preview

Instructional Plan: Composing a text-based argument

Debrief the activating strategy and review (as necessary) argumentative claims: If necessary, the teacher can follow up activating strategy by using real life scenarios to review argumentative writing: The teacher can use the following example: "If you want to go out on a Friday, you don't usually tell your parents 'I should be allowed to go out tonight.'" And relate it back to a weak thesis "The poster is persuasive." Continue by soliciting from students that they must give parents a specific reason for being allowed to go out on Friday, and relate that back to the stronger poster argument: "The poster is persuasive because it appeals to patriotism." The same goes for an argumentative essay: You simply cannot state that you are taking a certain position; you need to give a reason (arguments must have claims and reasons grounded in evidence). Students should also test the plausibility of their counterclaim(s). For example, if you tell your parents, "I should be allowed to go out on Friday night because all of my friends will be at Marcy's party," a usual parental counterclaim might be, "It's not okay if you go just because all of your friends are going." Because there are counterclaims to every legitimate argument, students need to choose reasons to support their claim carefully, based on strong evidence that is clearly related to the claim.

Instructional Sequence #1: Generating an argumentative claim about non-print texts.

1. **Developing a claim based on visual and informational text evidence**:
   - First have the class read (with teacher) some information about World War I recruitment efforts. For example, from Wikipedia [https://en.wikipedia.org/wiki/Military_recruitment (accessed June 2013)] we learn that:

     Prior to the outbreak of World War I, military recruitment in the US was conducted primarily by

individual states.[2] Upon entering the war, however, the federal government took on an increased role.

The increased emphasis on a national effort was reflected in World War I recruitment methods. Peter A. Padilla and Mary Riege Laner define six basic appeals to these recruitment campaigns: patriotism, job/career/education, adventure/challenge, social status, travel, and miscellaneous. Between 1915 and 1918, 42% of all army recruitment posters were themed primarily by patriotism.[2] And though other themes - such as adventure

- Teacher models identifying central idea from informational text that would help readers support a claim about the persuasiveness of the poster (e.g., highlighting and paraphrasing the idea that patriotism was the number one method of persuasive appeal)
- Teacher then models (think-aloud) identifying details in the poster that reflect patriotic appeal, noting that these details are really exaggerated examples of patriotism (the huge flag, the strong words).
- Teacher models creating an argumentative claim/thesis such as The 1917 "Call to Duty" recruitment poster successfully achieves its persuasive purpose through an emotional appeal to patriotism that can also be categorized as pathos.
- The class will then view a Power point presentation with four visuals under the caption "Let's Make an Argument" (**Attachment I: "Let's Make an Argument"** - Power Point presentation). Tell students their job will be to craft an evidenced-based argumentative thesis (position) about each visual based on information they learned from their research reading in Lesson 1 (the New Woman, Prohibition, jazz, and mass culture). Teacher can continue to connect back to poster used in activating strategy to emphasize characteristics of a strong evidence-based claim. For example, looking at the visual for "Mass Culture," one might theorize that the audience was listening to something extremely important. But connecting the details in the picture to the related readings from Lesson 1, a defensible thesis might be that radio programming crossed ages, attracting young and old equally. Similarly, the visual labeled "Jazz" could initially generate a thesis that only African Americans enjoyed jazz. But connecting the details in the visual to the related reading, a defensible thesis might be that the freeing of inhibitions associated with jazz among African Americans triggered subsequent interest, both positive and negative, in white America. Likewise, for the "New Woman" slide, details in the picture might suggest that the New Woman was wealthy, but referring back to the central ideas generated in Lesson 1, a more defensible thesis might be that "The new woman of the 1920s used fashion as a form of rebellion against the stifling restrictions of conservative Victorian society." The teacher continues to **model** and seek student input re: how to **locate and interpret** relevant details from the image and **connect** them with one of the central ideas from the texts. As the teacher calls on volunteers and non-volunteers, the teacher can write the student-generated thesis statements on the board.

2. **Analyzing claims:** Again, the teacher will allow the class to categorize the sample thesis statements by motifs so the students are aware that while there is overlap among the central ideas, they should narrow their focus to one central idea at a time. After the thesis statements are written on the board (approximately 2-3 per visual), the teacher will ask the class to revise the thesis statements to ensure that each statement has a claim that is evidence-based using information from both the visual and an informative text (as well as a thesis statement that meets the requirements for an argumentative claim). Students check one another's revised claims for adherence to requirements for defensible argumentative claim based on visual and informative text evidence.

Assessment Prompt #1: Generate a defensible argumentative claim based on informational text from Lesson 1 and one of the visuals from power point. Peers can rank strength of one another's claim (optional) and teacher checks for viability of claim.

Instructional Sequence 2: Supporting a literary argument

3. **Transferring the skills from visual to literary text source**: The teacher wants to help students transfer skills described in steps 1 & 2 (forming arguments based on visual & informational sources) to forming

arguments based on literary & informational sources to support a claim about the economic, political, and/or social motifs of the Boom Time era. The teacher will introduce the essay and requirements (essay prompt is also the last slide on the power point **Attachment I**):

After reading the informational texts on "The New Woman," "Prohibition" "Jazz," and "Mass Consumerism," write an argumentative essay defending how the economic, political, and/or social motifs of the Boom Time era is reflected in the character(s) and/or events of F. Scott Fitzgerald's "Head and Shoulders" OR Langston Hughes' "Spanish Blood." [Teachers can differentiate prompt requirements to meet the needs of students]. **Differentiation:** Students ready for a challenge can be asked to use both literary texts in order to answer the prompt.

4. The students will be directed to return to short story read in Lesson 2 (Fitzgerald and/or Hughes stories), brainstorming a preliminary thesis statements based on selected motif from Lesson I readings and one of the short stories. Teacher can once again remind students how (s)he **synthesized** information to develop a thesis/claim for the poster:

Informational text central idea: According to Peter A. Padilla and Mary R. Laner, cited in the Wikipedia entry on Conscription, the number one "basic appeal to…recruitment campaigns" in 1917 was patriotism.

+

Visual text details: 1) The poster uses a soldier and an unfurled American flag, a standard symbol of patriotism. But this flag is no simple symbol: First of all the flag is huge – it both supports and enfolds the soldier, who is both standing on and grasping onto the flag. 2) strong word choices including "duty," "home and country"

=

Claim: The 1917 "Call to Duty" recruitment poster successfully achieves its persuasive purpose through an emotional appeal to patriotism that can also be categorized as pathos.

Students should be instructed to follow the same process as they did with the poster, writing a thesis statement that synthesizes central ideas from the informational texts (new woman, jazz, prohibition, consumerism) with literary analysis. The students will complete their own thesis statements. However, as necessary, the teacher could continue to **model** how to do this. Example: "The new woman of the 1920s used fashion as a form of rebellion against the stifling restrictions of conservative Victorian society" was our original thesis statement. We will use the character of Marsha from "Head and Shoulders" and further develop our thesis statement to say "*As the new woman of the 1920s, Marcia rebels against the conventional standards of gender roles by usurping, or taking over, Horace's role as the "head" of the household, replacing him as the primary provider of their family.*" Another teacher example might be,*"F. Scott Fitzgerald illustrates Marcia as the new woman of the 1920s in allowing her to embrace her liberal views while utilizing her intellect, allowing her to be a dynamic and successful character."* **Teacher note:** Some teachers require students to embed reasons to support claim within the thesis statements. Example: Thesis 1 - *Marcia Meadows, who exemplifies the 1920s new woman, rebels against the restrictions of conservative Victorian society through her forward nature even while succumbing to the traditional domestic role of wife and mother.* Other teachers want thesis statement to be a simple claim with students elaborating thesis statements in subsequent sentences outlining reasons. Example: Thesis 2 - *The new woman of the 1920s used fashion as a form of rebellion against the stifling restrictions of conservative Victorian society* [followed by supporting "reasons" that will be developed re: "forward nature" and "traditional roles]

Assessment Prompt #2: Generate a defensible argumentative claim based on informational text from Lesson 1 and short story from Lesson 2. Teacher assesses students' ability to synthesize their arguments based upon the informational texts with information from the literary work, re-teaching if/as necessary.

5. **Debrief** AP #2 by having students revise (based on teacher feedback) and share their thesis statements with the class and complete an exit ticket ranking examples of argumentative claims varying in strength and justifying their rankings. If the teachers is worried about students copying other students' thesis statements,

have students who are writing about "Head and Shoulders" critique sample thesis statements for "Spanish Blood" and vice versa.

6. **Have students draft a full introduction** (prerequisite – no instruction required but teacher can review as necessary. Teachers can also substitute "full introductory paragraph" into AP #2 if desired). Teacher can post and deconstruct model based on recruitment poster if desired:
   Introduction: The 1917 "Call to Duty" recruitment poster successfully achieves its persuasive purpose through an emotional appeal to patriotism that can also be categorized as pathos. *In 1916, Woodrow Wilson was elected president on his promise to avoid war. But one year later, America was on the brink of a world war. The first mandatory military draft – conscription – law was not enacted until 1918. Therefore, in 1917, the United States relied on patriotism as a way of encouraging men to volunteer for military service.* Through the use of exaggerated symbolic images and volatile word choices, this poster is a perfect piece of propaganda, hugely successful in not just persuading men to join the military, but embarrassing them into it. [**Teacher note**: Some teachers want the thesis/claim to be in a particular place in the paragraph; revise to fit your needs. Claim. *Context*, Support for claim]

Instructional Chunk #3: Pre-Writing -Organizing the evidence. [**Teacher Note**: Depending on students' experiences with writing argumentative essays, this section can be abbreviated (and Assessment Prompts 3 & 4 could be combined]. After students develop their thesis statements, they are to:

1) Identify the ideas (from thesis/claim) that become the supporting evidence (2 or 3 depending on the thesis statement), which will be expanded into body paragraphs [e.g., for poster model, explosive word choices and larger-than-life symbolic images)

2) Identify relevant direct quotes from the informational texts and relevant direct quotes from the literature that will support the argument – use paraphrase as necessary. See/review previous poster example:

[Evidence from informational text: *the number one "basic appeal to…recruitment campaigns" at this time was patriotism]*
+
[Examples from literary text: *The words "duty" and "home and country"*]
= **Support for the claim:** *examples of strong patriotic words that support persuasive propaganda claim]*

Assessment Prompt #3: Students will share combinations of informational central ideas with a corresponding literary detail to support primary claim. Teacher checks for accuracy before students continue to pair evidence. Students can check subsequent evidence pairings with a partner or small group if desired.

7. **Outlining the essay**: While organizing a basic essay is a prerequisite, teacher may want to review to avoid potential pitfall of separating paragraphs for informational text and literary analysis, which would not be integrating information as required. Teacher can complete and share a model outline, if appropriate, for poster texts. The students can also use a graphic organizer similar to attached [**Attachment J: Pre-Writing Organizer**] to help organize their ideas. The teacher can model with poster sample. As the students begin developing their outline, the teacher will conference with students one-on-one concerning their thesis statements, organization, and game plans for their essay.

Assessment Prompt #3b (if needed): Students will successfully complete any Pre-writing organizer and/or outline, which will be collected and checked prior to the students drafting their final essay.

Instructional Chunk #4 – Elaborating supporting evidence (warranting claims to data OR analyzing the relationships between evidence and claims)

8. **Drafting the body paragraphs**: Once students have selected and organized informational text and literary text evidence to support claims, they need to consider how to explain the relationships between claims and evidence; this will be especially difficult because they are integrating information from multiple sources to use as evidenced. This process involves "warranting the claims to evidence" or explaining **how/why** the evidence supports the claim). For example, for the poster, in describing the images as exaggerated symbols,

the writer must explain (**analyze**) why that "proves" pathos-inspired propaganda. [*While one would expect a poster attempting to recruit solders would use a flag as a symbol for patriotism, this flag goes beyond the usual symbol. In fact, the oversized unfurled flag both supports and enfolds the soldier, who is both standing on and grasping onto the flag., this pose ultimately suggests that the patriotic soldier is embraced by the flag as he "stands" (figuratively and literally) on and for America. In the final analysis, the "oneness" of the soldier and flag as a symbol for the USA sends a clear message that those who are not part of the war effort are not patriots.]*

9. As students draft body paragraphs (probably one paragraph for each topic connection between informational and literary texts), they will work with their chosen evidence to "warrant" or explain how/why the pairings support the claim. Teachers must warn students that explaining relationships or warranting does not mean repeating the evidence using different words. Teacher may opt to review the function of transitional words ("to clarify the relationship *between* and *among* information").

Assessment Prompt # 4: Students identify analysis for one body paragraph, explaining how/why the informational/literary evidence combine to support the claim. Teacher checks for sufficiency and logic.

AP #4 follow-up: As students complete drafts of supporting body paragraphs, they may work in pairs to review one another's claims, evidence and the quality of the explanations/analysis of the relationships *between* and *among* the sources as support for the claim. Again, essay structure is a prerequisite so no instruction is necessary, but teacher may want to review/model conclusions for such a paper, possibly based on poster model. Teacher emphasizes that effective conclusions do not merely repeat what's already been said, but bring the essay full-circle, giving the reader a higher understanding of the original argument.

> *Overall, this poster doesn't just "invite" viewers to consider joining the military. The strong word choices connected to the bigger-than-life images suggest that to do anything other than "Join the Army" is to become an outsider – an unpatriotic outcast. By evoking pathos – an attachment based on extreme appeal to emotions – the artist wins the earnest sympathy of the audience who is especially emotionally vulnerable as America prepares for World War I.*

Instructional Chunk #5: Revising the essay

10. **Modeling rubric**. The teacher provides (or projects) a printed copy of model poster essay to each student in the class (**Attachment K: Propaganda Poster Model Argument**) If students are unfamiliar with this rubric, teacher can model (think-aloud) applying one rubric trait to the model essay, then allowing students to critique the essay according to the remainder of the rubric provided **(Attachment L: Rubric,** available at http://www.doe.k12.de.us/aab/English_Language_Arts/ELA_docs_folder/Rubrics%20Argumentation/Gr11-12_Argument_2-13.pdf **)**. Students must justify a score, providing and soliciting specific links between essay and rubric language. **Teacher Note**: Teacher can modify the model to provide variations of the model essay to provide students with a range of quality. Teachers can also use the student exemplars, which illustrate a range of achievement, in **Attachment M.**
11. **Self-assessment/ teacher conferences:** Students apply the rubric to their own writing and make revisions accordingly, the teacher can confer with each student. Students should take notes on teacher comments and suggestions.
12. **Writing Workshop**. The students will submit a printed copy of their finished essays. Students will review and critique their partner's writing (or in small group) using first for revision (big issues/content) and later for editing (grammar, usage, etc.). Students should take notes on teacher comments and suggestions.

Assessment #5: Students revise essays, addressing suggestions and comments from teachers and peers. Teacher checks not only essay quality but students' responses to peer and teacher critique (teacher can also check students' suggestions/critique of peers' essays)

Module Task: Students' argumentative writing effectively arguing a position based on the integration of relevant information from literary and informational texts.

Attachment H: WWI poster (1917 poster "Call to Duty" available at the Library of Congress http://www.loc.gov/pictures/item/00651808/)

Attachment I: Let's Make an Argument (power point)

Let's Make an Argument

Essential Questions:

- How did literature of the 1920s reflect the economic, political, and social motifs for Prohibition, the New Woman, Mass Consumerism, and Jazz?
- How do readers use argumentative writing to show deep understanding of the historical context as reflected in literature?

Directions: You will be "making an argument" about the visual images on the next 4 slides based on the readings you completed in Lesson 1 on Prohibition, the New Woman, Mass Consumerism, and Jazz

NEW WOMAN

What "claim" might you make based on the details in this picture? What claim could you make about this picture based on the details you see and the readings from Lesson 1?

JAZZ

What "claim" might you make based on the details in this picture? What claim could you make about this picture based on the details you see and the readings from Lesson 1?

What "claim" might you make based on the details in this picture? What claim could you make about this picture based on the details you see and the readings from Lesson 1?

MASS CULTURE

PROHIBITION

What "claim" might you make based on the details in this picture? What claim could you make about this picture based on the details you see and the readings from Lesson 1?

NEXT: **Transfer you're the skills you learned about making evidenced-based claims to the short story you read in Lesson 2 ("Head and Shoulders" OR "Spanish Blood").**

Task: After reading the informational texts on "The New Woman," "Prohibition" "Jazz," and "Mass Consumerism," write an argumentative essay defending how the economic, political, and/or social motifs of the Boom Time era is reflected in the character(s) and/or events of F. Scott Fitzgerald's "Head and Shoulders" OR Langston Hughes' "Spanish Blood."

Image sources:

Gottlieb, William P. "Dancers in a Jazz Club - Washington, D.C." Digital image. *American Memory-Cultural*. Library of Congress, 2012. Web. 12 Dec. 2012.

"Radio and Community." Digital image. *Economics Segment*. Wayne State University, 2009. Web. 12 Dec. 2012.

Rhoads, Harry Mellon. "Woman in Flapper Dress." Digital image. *American Memory-Cultural*. Library of Congress, 2012. Web. 12 Dec. 2012.

"Vote Dry." Digital image. *Prohibition*. Public Broadcasting Service Video. 2009. 12 Dec. 2012.

"We Want Beer." Digital image. Associated Press, 03 Dec. 2008. Web. 12 Dec. 2012.

Attachment J: **Prewriting Organizer**

From your thesis statement, identify the general topics for the evidence you will be developing in your body paragraphs to support your claim:

For each of the above topics, identify one or two quotes/paraphrases from the informational (I) text and one or two corresponding quotes/paraphrases from the short story (L) that go with the topic. THEN, explain how/why the information combines to support the claim:

Topic #1 –

I _____

_____

L _____

_____

I + L help prove the claim because: _____

_____

_____

Topic #2

I _____

_____

L _____

_____

I + L help prove the claim because: _____

_____

_____

Topic # 3 (if needed)

I _____

_____-

L _____

_____

I + L help prove the claim because: _____

_____

_____

Peer review:
Partners, review the information above. Do the explanations adequately explain how/why the evidence (both informational and literary) support the claim?

Attachment K: Propaganda Poster Model Argument

The 1917 "Call to Duty" recruitment poster successfully achieves its persuasive purpose through an emotional appeal to patriotism that can also be categorized as pathos. In 1916, Woodrow Wilson was elected president on his promise to avoid war. But one year later, America was on the brink of a world war. The first mandatory military draft – conscription – law was not enacted until 1918. Therefore, in 1917, the United States relied on patriotism as a way of encouraging men to volunteer for military service. Through the use of exaggerated symbolic images and volatile word choices, this poster is a perfect piece of propaganda, hugely successful in not just persuading men to join the military, but embarrassing them into it.

The 1917 "Call to Duty" poster is an example of what Padilla and Laner call the number one method of appeal for recruitment campaigns of the time – patriotism (Wikipedia, "Conscription"). While one would expect a poster attempting to recruit solders would use a flag as a symbol for patriotism, this flag goes beyond the usual symbol. In fact, the oversized unfurled flag both supports and enfolds the soldier, who is both standing on and grasping onto the flag. This pose ultimately suggests that the patriotic soldier is embraced by the flag as he "stands" (figuratively and literally) on and for America. In the final analysis, the "oneness" of the soldier and flag as a symbol for the USA sends a clear message that those who are not part of the war effort are not patriotic.

In addition to messages sent by the poster visuals, the artist has included strong word choices which connect to the images, once again evoking strong emotional responses. The words "duty" and "home and country" – are clear appeals to viewers' loyalty, suggesting that to do other than answer "the call" is unpatriotic and a disservice to "home and country." Furthermore, the word "call" is echoed in the bugle blown by the soldier. This soldier does not just stand as the epitome of a proud American, he actively "sounds the call" of "National Defense" through an instrument most recognized for its military use. In fact, the biggest and boldest words – JOIN the ARMY – are placed right next to the bugle. The words are not an invitation; they are an imperative that one can almost envision as notes coming from that bugle.

Overall, this poster doesn't just "invite" viewers to consider joining the military. The strong word choices connected to the bigger-than-life images suggest that to do anything other than "Join the Army" is to become an outsider – an unpatriotic outcast. By evoking pathos – an argument based on extreme appeal to emotions – the artist wins the earnest sympathy of the audience who is especially emotionally vulnerable as America fears a world war.

Sources:

- 1917 poster "Call to Duty" available at the Library of Congress [no known restrictions] http://www.loc.gov/pictures/item/00651808/)
- Wikipedia entry for "Military Recruitment": https://en.wikipedia.org/wiki/Military_recruitment

Attachment L: Rubric

Argumentation/Opinion Text-Based Writing Rubric
Grades 9–12

	Score of 4	Score of 3	Score of 2	Score of 1
	▪	▪	▪	▪
Development	The writing – ▪ addresses all aspects of the writing task with a tightly focused response ▪ establishes the significance of a claim or proposal and distinguishes it from alternate or opposing claims ▪ skillfully develops and elaborates the claim(s) and counterclaims in a thorough manner, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases ▪ provides a convincing response	The writing – ▪ addresses the writing task with a focused response ▪ establishes a plausible claim or proposal ▪ develops and elaborates the claim(s) and counterclaims supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns ▪ provides a generally convincing response	The writing – ▪ addresses the writing task with an inconsistent focus ▪ attempts to establish a plausible claim or proposal ▪ develops the claim or proposal inadequately using limited reasoning and general, irrelevant, and/or insufficient details to support claim or proposal ▪ provides a minimally convincing response	The writing – ▪ attempts to address the writing task but lacks focus ▪ attempts to establish a claim or proposal is weak ▪ develops the claim or proposal minimally, using insufficient and/or irrelevant details to support reasoning ▪ may provide a minimally convincing response
Organization	The writing – ▪ effectively introduces precise claim(s), distinguishes the claim(s) from alternate or opposing claim(s) ▪ creates an organization that logically and effectively sequences claim(s), counterclaims, reasons, and evidence to support the writing task ▪ skillfully uses words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims ▪ provides an effective concluding statement or section that follows from and skillfully supports the argument presented	The writing – ▪ introduces precise claim(s), distinguishes the claim(s) from alternate or opposing claim(s) ▪ creates an organization that establishes clear relationships among claim(s), counterclaim(s), reasons, and evidence ▪ uses words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims ▪ provides a concluding statement or section that follows from and supports the argument presented	The writing – ▪ introduces the claim(s), however may fail to distinguish the claim(s) from alternate or opposing claim(s) ▪ has a progression of ideas that may lack cohesion (ideas may be rambling and/or repetitive) ▪ has transitions that do not promote cohesion ▪ provides a sense of closure	The writing – ▪ identifies the claim(s) ▪ has little or no evidence of purposeful organization

	Score of 4	Score of 3	Score of 2	Score of 1
Language/ Conventions	The writing – ▪ demonstrates an exemplary command of standard English conventions ▪ skillfully employs language and tone appropriate to audience and purpose ▪ has sentences that are skillfully constructed with appropriate variety in length and structure ▪ has a bibliography that has the correct format with few errors*	The writing – ▪ demonstrates a satisfactory command of standard English conventions; errors do not interfere with understanding ▪ employs language and tone appropriate to audience and purpose ▪ has sentences that are generally complete with sufficient variety in length and structure ▪ has a bibliography that has the correct format with few errors*	The writing – ▪ demonstrates a limited and/or inconsistent command of standard English conventions; errors may interfere with understanding ▪ inconsistently employs language and tone appropriate to audience and purpose ▪ has some sentence formation errors and/or a lack of sentence variety ▪ has a bibliography that may not have correct format or has several errors*	The writing – ▪ demonstrates a weak command of standard English conventions; errors interfere with understanding ▪ employs language and tone that are not appropriate to audience and purpose ▪ has frequent and severe sentence formation errors and/or a lack of sentence variety ▪ has a bibliography that does not have the correct format and has significant errors*
Reading/ Research	The writing – ▪ makes effective use of available resources ▪ demonstrates accurate, skillful, effective, and sufficient use of facts and details from resources to support an opinion ▪ addresses the credibility of resources *	The writing – ▪ makes adequate use of available resources ▪ demonstrates an accurate, appropriate, and sufficient use of facts and details from resources to support an opinion ▪ addresses the credibility of resources *	The writing – ▪ makes limited use of available resources ▪ demonstrates an inaccurate, inconsistent, and/or insufficient use of resources to develop claim or proposal ▪ attempts to address the credibility of resources *	The writing – ▪ makes inadequate use of available resources ▪ demonstrates minimal use of resources to develop claim or proposal ▪ does not address the credibility of resources *

* If applicable

Attachment M: Annotated Student Exemplars

Student Response	Annotation
Higher level response	
The Flapper's Eyes "Feminism was part of a free-ranging spirit of rebellion at the turn of the century" (Lavender 1). The 1920s era was a revolutionary monument for women of the time: those who had previously been meek, modest, naïve and frivolously dressed became streamlined, bold, braze, and overtly sexual. Marcia Meadow, of F. Scott Fitzgerald's "Head and Shoulders", is a prime example of the new women (the flappers as they were later called) of the beginning of the end of conventional gender roles. Unlike the model of the ideal woman previous to this time, Marcia wore looser, lesser raiment and expressed a hyper sexuality that was only empowered by her vibrant, confident attitude in spite of opposition in the form of sexism and stubbornness.	The writer's position is clearly articulated with generally **effective support of her opinion with relevant and sufficient facts and details from both non-fiction and fictional text** in the introductory paragraph, **making effective use of both sources** (Lavender's "New Woman" and Fitzgerald's "Head and Shoulders") through parallel analysis of recurring themes ("the 1920's era was a revolutionary monument for women of the time…Marcia …expressed a hyper sexuality that was only powered by her vibrant, confident attitude"). The student's introduction of both sources at the beginning of the essay sets up an expectation of an interwoven pattern that not only introduces the claim, but also builds and strengthens the claim throughout the writing.
Gender roles previous to the 1920s centered on beautifully yet meek women as stay-at-home mothers and strong, bold providers in the form of men. The 1920s spider-webbed this Victorian ideal, as exhibited by Miss Meadow: she, simply put, strived for independence and danced to jazz (which had previously been considered the most sexualized music at the time) in musicals and other performances. There was no need, in her mind, to hold up the onus of the innocent woman the women before her had held; she had both no desire to, and every nerve to shake her shoulders. Upon first meeting Horace Tarbox, the other main character of "Head and Shoulders", Fitzgerald stated that, "students encored Marcia Meadow, who sang a song about the Blundering Blimp in the first act and did a shaky, shivery, celebrated dance in the last" (Fitzgerald 69). Women previous to the Twenties wouldn't be caught shaking their shoulders – their shoulders, of all things! – in public, in plain view of strange men and women; yet Marcia makes her living out of it. She walks with her head held high and shoulders back…when she's not about to do that shimmery,	**The writer skillfully anticipates the audience's knowledge level, concerns, values, and possible biases** by providing background information on The New Woman in the 1920's for the reader from the non-fiction text, logically sequencing facts from the non-fiction piece with details from the short **story to clarify the relationship between claim and reasons and between reasons and evidence, skillfully organizing support** for the premise of the argument: "Gender roles previous to the 1920's centered on beautifully yet meek women as stay-at-home mothers and strong, bold providers in the form of men." In the introduction, the writer immediately inserts details from the fictional piece, showing Miss Meadows' attributes and actions to illustrate the writer's point ("Miss Meadows…simply put, strived for independence and danced to jazz…"). The writer demonstrates **a strong command of standard English conventions that sets the tone appropriate to the writer's purpose** as well as **skillful construction of sentences with engaging variety and length**.

shaky, sexy dance she's known for on the stages of Yale College and New York. Her body is hers to do with what she will, and she wills it to move in bold actions until she no longer needs it to. Marcia Meadows made no attempt to hide her sexuality. Upon first meeting Horace (and almost every incident afterwards) she hints at a desire for carnality, encouraging him to kiss her and meet her in her apartment. She only shows mild self-consciousness for her behaviors when the boy, jealous fool that he is, stubbornly and succinctly points out that other audience members were staring at her bosom after a show, from which she quickly recovers. As Prof. Lavender stated, "New feminists celebrated female sexuality and asserted women's 'sex rights'" (Lavender 2). Well, Marcia Meadows certainly asserted her right to sexuality. Her flirtatious, sexualized attitude dims a bit during the show, only to focus entirely on Horace after their first kiss and subsequent engagement. As the epitome of the 1920's new woman, Marcia Meadows explicitly portrays a bold and brazen feminine model with a heightened sense of sexuality. She rebelled – even revolted – against the traditional view of femininity as previously held by the older generation. She staved off the meek and mellow mold, produced the image of the new ideal, and demonstrated precisely what feminists had in mind and sexists had to prepare themselves for.	Throughout the argument, the writer **skillfully uses words, phrases, and/or clauses to link the major sections of the text;** for example, alliterative series like "shaky, shivery, celebrated dance", "stubbornly and succinctly", "bold and brazen", and "meek and mellow mold" are used sparingly, but effectively to keep the reader hooked. Once again, the writer continues to employ **sentences that are skillfully (and playfully) constructed with appropriate variety in length and structure;** this keeps the reader engaged and makes the essay a pleasure to read (and grade). While this essay demonstrates exemplary performance for 11th grade, it is not flawless. For example, **a counterclaim** is neither **established** nor **refuted**. However, this may be beyond the scope of this topic/ assignment as it was presented to the class.

Mid-Range Response	
Marsha and the Flappers Something changed. No one knows how and no one why but we do know is that it had happened. In the early 20th century It was the men who went to work, did the manual labor around the house, and were the ones who tried to seek a partner to become sexually satisfied, that all changed. When the 1920's had come around so did woman who were called flappers. Flappers were woman who went against the social norm. These women were the ones going to work, doing the manual labor, and went out to become sexually satisfied by flirting and showing excessive amounts of skin. Marcia is a reflection of the 1920's new woman as she possess the qualities as well as being a reflection of the Jazz music in the 1920's. The story Head and Shoulders is about two people, Horace and Marcia. They each take on the opposite sex role. Horace is the head because he is smart but also really shy and awkward while Marcia is the shoulders because she is bold about her sexuality which was uncommon for woman of this time period. That is why she personifies the New Woman of the 1920's; she is bold about her sexuality and is not afraid to let other people know. Even when Horace acts shy and uncomfortable in situations she always seems to find a way to flirt and press her sexuality on him. That's is exactly how flappers are described in an article called The New Woman where it says, "New feminists celebrated female sexuality and asserted women's sex rights." (Lavender2) Even if it was seen as evil or wrong they did it anyways. Most people didn't approve because it was seen as evil, just like Jazz music when it was first invented. It was seen as an insult to art and an abomination because it went against the old ways, such as the New Woman. Many people did not agree with the flapper life style because they thought it wasn't the way woman should act. In the story Marsha's character in that time period is seen as heterogeneous and wrong, which is how	The writer introduces the claim by **supporting a claim with relevant and sufficient facts and details** from the non-fiction and fictional text. However, the writing would be more compelling if the two sources were explicitly named and the focus remained on "The New Woman" as opposed to "The Jazz Age", which is better matched with the second fictional piece, "Spanish Blood". The essay **develops the claim by supplying relevant evidence** from the fictional source ("Head and Shoulders"): "Horace is the head because he is smart but also really shy and awkward while Marcia is the shoulders because she is bold about her sexuality which was uncommon for woman of this time period" and "she always seems to find a way to flirt and press her sexuality on him. That's exactly how flappers are described in the article…" However, the argument could have been more subtly presented. Adding **sufficient variety to sentence length and structure** instead of a steady procession of subject/verb, subject/verb would also strengthen the student's written performance. The writer makes minimal **use of words, phrases, and/or clauses to link major sections of the writing** ("In the story" and "In it,"). In order to enhance **sentence variety,** using transition words and phrases would improve the overall flow and effectiveness of the argument. The unnatural, forced use of vocabulary words ("heterogeneous" in the previous paragraph and "idiosyncrasy" in the final paragraph) detracts from the writer's ability to **demonstrate a command of standard English conventions/employ language and tone.** While these **words do not interfere with**

Jazz is described in an article called Jazz the Devils Music. In it, it says, "Jazz was different because it broke rules-musical and social."(Carter1) In the story Head and Shoulders Marcia is a reflection of the New Woman and of Jazz in 1920. Her idiosyncrasy of being loose and more open made her play the role of the man. Whether she was frowned upon or not she is still the embodiment of the New Woman and Jazz.	**understanding,** they diminish the strength of the writing piece by causing the reader to pause and question the choice of wording.

Response from a struggling learner (demonstrating adequate control)	
Valerio's view of the American Dream compared to his mother Hattie Valerie's illusion of the American Dream is "He was all for getting the good things out of life." (Hughes 185). Valerio didn't have successes in his view of getting the good things because he didn't want to work hard to achieve his money compared to his mother Hattie. In the short story "Spanish Blood" by Langston Hughes, Valerio and his mother lived in the small city of Manhattan, during the prohibition times where his mother Hattie worked as a Harlem laundress. Valerio and his mother Hattie had very different views on life. His mother Hattie is a hardworking person with a more traditional personality. Whereas, Valerio was more open minded and had a more liberal personality. Vaerio's liberal views of the American Dream contrast to the traditional views of his mother Hattie: Valerio seeks easy money whereas Hattie staunchly believes in work ethic.	The writer introduces the claim in the first paragraph, **supporting the claim/opinion with facts and details** from the fictional source (the short story "Spanish Blood") - "Valerio didn't have successes in his view of getting the good things because he didn't want to work hard to achieve his money compared to his mother Hattie" - in an attempt to point out the **strengths of his argument.** However, the limited focus in the introductory paragraph – merely contrasting Valerio's lifestyle with that of his mother as opposed to linking Valerio's choices to the non-fictional piece on Mass Culture – leads to ultimate **weak development of the argument**. Additionally, this limited focus **does not adequately establish the significance of the claim**.
Valerio is a young man who is all about seeking easy money. As Valerio grow up he was the best at the Rhumba dance: ergo, he used it to his advantage and got a job at a night club where he was hired to introduce the Rhumba. Valerio agreed to take the job because he liked to do the Rhumba dance and he also liked hanging out a night clubs. Valerio saw this as a way to work without using much effort and to seek easy money. "In contrast to a Victorian society that had placed a high premium on thrift and saving the new consumer society emphasized spending and borrowing." ("Mass Culture" 2). Valerio seeks easy money from all the women that were paying to watch him dance. Valerio wanted to live an effortless life but he didn't work for it in the view of his mother Hattie.	The student uses some words, phrases and clauses from both sources ("Mass Culture", the nonfiction piece along with quotes and details from "Spanish Blood") **to attempt cohesion, and clarify the relationships between the literary and on-literary sources**. Once again, however, the sometimes disjointed writing **lacks the words, phrases, and clauses to link the major sections of text and create true cohesion** (ideas are occasionally rambling and repetitive). The writing does **contain errors in language conventions; however, these errors do not interfere with understanding** ("Hattie was a prejudice woman", change from present to past tense ("Hattie is a hard-working person…Valerio was more open minded"). The grammatical errors; however, do give the reader pause nor do they detract from the overall argument.
Moreover, Hattie lived in reality and had a more traditional view on life. Valerio's mother Hattie believed in earning her living by working hard every day. Hattie was opposed to Valerio's idea of climbing the sexual ladder so quickly as a way	The writer continues to attempt to weave **facts from**

of earning money. Hattie was a prejudice woman who wanted to live and engage with people of her own race, whereas, Valerio wanted to hang around with everyone. "He was smart and amusing out of school. But he wouldn't work." (Hughes 184). Valerio's mother Hattie was willing to work hard and on the other hand she was worried about Valerio not being willing to work. Valerio's perspective of work or lack thereof, leads to his downfall. Valerio was a liberal because he thought he could live his life by the seat of his pants. While his mother Hattie was a hardworking woman and trying to make the best of her life. Valerio lived his life by taking the road full of high risks, and finally crashing at the end. Whereas, Hattie strived to life the perfect American Dream and survived many of her own obstacles. The American Dream of Valerio was the total opposite of his mother Hattie's.	**the informational text** with **relevant details** from the short story. However, the **writing has a progression of ideas that (may) lack cohesion (ideas that may be rambling and/or repetitive)** as the writer continues **to list details** that demonstrate the differences between mother and son, but do not promote the premise of the argument. The writer ends the argument with **a concluding statement that follows from and supports the argument presented**: Valerio and his mother differ in their beliefs and values. However, the argument itself fails to fully address the main purpose of the essay: to prove that characters in the short story reflect the motifs presented in the non-fictional text on the 1920's.

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