

## 1: Radio: The Internet of the s | American RadioWorks |

*In this lesson, we will analyze American culture during the s. We will highlight key themes, such as Art Deco architecture, and we will come to a full understanding of what life was like.*

African-American dance African-American dance , like other aspects of African-American culture, finds its earliest roots in the dances of the hundreds of African ethnic groups that made up African slaves in the Americas as well as influences from European sources in the United States. Dance in the African tradition, and thus in the tradition of slaves, was a part of both everyday life and special occasions. Many of these traditions such as get down , ring shouts , and other elements of African body language survive as elements of modern dance. These shows often presented African Americans as caricatures for ridicule to large audiences. The first African-American dance to become popular with white dancers was the cakewalk in African-American dance forms such as tap , a combination of African and European influences, gained widespread popularity thanks to dancers such as Bill Robinson and were used by leading white choreographers, who often hired African-American dancers. Groups such as the Alvin Ailey American Dance Theater have continued to contribute to the growth of this form. Modern popular dance in America is also greatly influenced by African-American dance. American popular dance has also drawn many influences from African-American dance most notably in the hip-hop genre. African-American art From its early origins in slave communities, through the end of the 20th century, African-American art has made a vital contribution to the art of the United States. These artifacts have similarities with comparable crafts in West and Central Africa. In contrast, African-American artisans like the New Englandâ€™based engraver Scipio Moorhead and the Baltimore portrait painter Joshua Johnson created art that was conceived in a thoroughly western European fashion. Martin , mixed-media collage on rag paper After the American Civil War , museums and galleries began more frequently to display the work of African-American artists. Cultural expression in mainstream venues was still limited by the dominant European aesthetic and by racial prejudice. To increase the visibility of their work, many African-American artists traveled to Europe where they had greater freedom. In later years, other programs and institutions, such as the New York City-based Harmon Foundation , helped to foster African-American artistic talent. Augusta Savage , Elizabeth Catlett , Lois Mailou Jones , Romare Bearden , Jacob Lawrence , and others exhibited in museums and juried art shows, and built reputations and followings for themselves. In the s and s, there were very few widely accepted African-American artists. Pierce, Florida , created idyllic, quickly realized images of the Florida landscape and peddled some 50, of them from the trunks of their cars. They sold their art directly to the public rather than through galleries and art agents, thus receiving the name "The Highwaymen". Rediscovered in the mids, today they are recognized as an important part of American folk history. The sculptor Martin Puryear , whose work has been acclaimed for years, was being honored with a year retrospective of his work at the Museum of Modern Art in New York in November African-American literature African-American literature has its roots in the oral traditions of African slaves in America. The slaves used stories and fables in much the same way as they used music. These authors reached early high points by telling slave narratives.

### 2: American Culture in the s - David Nicholas Eldridge - Google Books

*American Culture During the s. During the Depression, most people did not have much money to spare. However, most people did have radios-and listening to the radio was free.*

Visit Website Did you know? The s saw natural disasters as well as manmade ones: For most of the decade, people in the Plains states suffered through the worst drought in American history, as well as hundreds of severe dust storms, or "black blizzards," that carried away the soil and made it all but impossible to plant crops. President Herbert Hoover was slow to respond to these events. As a result, most of the solutions he suggested were voluntary: Still, the crisis worsened. Between and , more than 9, banks closed in the U. Meanwhile, unemployed people did whatever they could, like standing in charity breadlines and selling apples on street corners, to feed their families. Then he began to propose more comprehensive reforms. However, most people did have radios—and listening to the radio was free. The most popular broadcasts were those that distracted listeners from their everyday struggles: Swing music encouraged people to cast aside their troubles and dance. Bandleaders like Benny Goodman and Fletcher Henderson drew crowds of young people to ballrooms and dance halls around the country. And even though money was tight, people kept on going to the movies. In the spring of , he launched a second, more aggressive set of federal programs, sometimes called the Second New Deal. The Works Progress Administration provided jobs for unemployed people and built new public works like bridges, post offices, schools, highways and parks. The National Labor Relations Act , also known as the Wagner Act, gave workers the right to form unions and bargain collectively for higher wages and fairer treatment. The Social Security Act also guaranteed pensions to some older Americans, set up a system of unemployment insurance and stipulated that the federal government would help care for dependent children and the disabled. Still, the Depression dragged on. Workers grew more militant: In December , for example, the United Auto Workers started a sit-down strike at a GM plant in Flint, Michigan that lasted for 44 days and spread to some , autoworkers in 35 cities. By , to the dismay of most corporate leaders, some 8 million workers had joined unions and were loudly demanding their rights. Growing Congressional opposition made it difficult for President Roosevelt to introduce new programs. At the same time, as the threat of war loomed on the horizon, the president turned his attention away from domestic politics. The war effort stimulated American industry and the Great Depression was over.

### 3: African-American culture - Wikipedia

*Despite the Great Depression, popular culture flourished in the United States in the s. Similar to visual arts and literature, popular culture of the era focused on emphasizing what was presented as uniquely American experiences and contributions.*

The Internet of the s Photo: You can download the entire radio hour from our podcast feed iTunes. Franklin and Eleanor Roosevelt adopted radio as a communication tool when the medium was so new no one was certain what place it would find in American culture. It seemed to have the potential for both good and evil. In , it began broadcasting from the roof of the Westinghouse Electric factory, which owned the station and built radio receivers. The number of licensed broadcast stations surged from five in to by Radio quickly became a consumer craze. In , more than 40 percent of American households owned a radio. A decade later that number more than doubled, to 83 percent. Live musical performance dominated the airwaves in the early years. Dramas, comedy acts, talk and educational programs soon followed. Local stations and national networks generally left news to the newspapers until the advent of World War II. In the early years, household radio ownership was highest in the Northeast and on the West Coast. In large sections of the South, Midwest and Great Plains, stations and radio sets were scarce. While the privations of the Great Depression forced some poor households to do without radio, others bought radio sets because, with one purchase, they brought home a constant, free stream of entertainment. Some predicted radio would be a powerful force for democratizing information and spreading knowledge to a vast population previously separated by geography or income. But the new technology also raised anxieties. Observers worried about the propriety and taste of the radio programs that would penetrate the sanctity of the home. Some critics of the radio fad worried that if families stayed home with the wireless it would erode civic involvement and compete with traditional social gatherings. A number of programs used the town meeting motif explicitly. Surveys found that listeners in the s spent an average of more than four hours a day listening to radio broadcasts. Early adopters of the new technology included populist politicians Huey Long in Louisiana and Floyd B. Olson in Minnesota, who attracted followers through radio broadcasts of their speeches. So did the incendiary radio priest Charles Coughlin. Once the United States declared war against Japan and Germany, the national networks willingly joined the crusade, producing patriotic dramas and variety shows and giving over valuable air time to programs produced by federal agencies. The networks also built up news departments to cover national and international affairs, and mounted unprecedented wall-to-wall coverage of D-Day on June 6, Radio did not produce a nation of anesthetized drones. Nor did it create a startling new age of engaged citizenship. Some historians argue that radio played a role in helping create a new sense of national belonging in what had previously been a patchwork of regional identities. Some argued that radio was powerfully influential. Others contended that radio broadcasts on behalf of a candidate or party merely reinforced preconceived opinions. In the s, radio was eclipsed by television as a political forum. Sponsor Tweets about "americanradioworks. Our education podcast is now called Educate. Your support makes this possible. We would like to thank the following for continued support:

### 4: The United States Turns Inward: the s and s | [www.enganchecubano.com](http://www.enganchecubano.com)

*This book provides an insightful overview of the major cultural forms of s America: literature and drama, music and radio, film and photography, art and design, and a chapter on the role of the federal government in the development of the arts.*

From colonial times, African Americans arrived in large numbers as slaves and lived primarily on plantations in the South. In slave and free blacks together comprised about one-fifth of the U. As the nation split between Southern slave and Northern freeâ€¦ Names and labels As Americans of African descent reached each new plateau in their struggle for equality, they reevaluated their identity. The slaveholder labels of black and negro Spanish for black were offensive, so they chose the euphemism coloured when they were freed. Capitalized, Negro became acceptable during the migration to the North for factory jobs. Afro-American was adopted by civil rights activists to underline pride in their ancestral homeland, but blackâ€”the symbol of power and revolutionâ€”proved more popular. All these terms are still reflected in the names of dozens of organizations. In the 21st century the terms black and African American both were widely used. The early history of blacks in the Americas Africans assisted the Spanish and the Portuguese during their early exploration of the Americas. In the 16th century some black explorers settled in the Mississippi valley and in the areas that became South Carolina and New Mexico. The uninterrupted history of blacks in the United States began in , when 20 Africans were landed in the English colony of Virginia. These individuals were not slaves but indentured servantsâ€”persons bound to an employer for a limited number of yearsâ€”as were many of the settlers of European descent whites. By the s large numbers of Africans were being brought to the English colonies. In blacks numbered almost , and made up nearly one-fifth of the population of the United States. Attempts to hold black servants beyond the normal term of indenture culminated in the legal establishment of black chattel slavery in Virginia in and in all the English colonies by Black people were easily distinguished by their skin colour the result of evolutionary pressures favouring the presence in the skin of a dark pigment called melanin in populations in equatorial climates from the rest of the populace, making them highly visible targets for enslavement. Enslaved blacks were put to work clearing and cultivating the farmlands of the New World. Of an estimated 10 million Africans brought to the Americas by the slave trade , about , came to the territory of what is now the United States. The overwhelming majority were taken from the area of western Africa stretching from present-day Senegal to Angola, where political and social organization as well as art, music, and dance were highly advanced. With the increasing profitability of slavery and the slave trade, some Africans themselves sold captives to the European traders. The captured Africans were generally marched in chains to the coast and crowded into the holds of slave ships for the dreaded Middle Passage across the Atlantic Ocean , usually to the West Indies. Shock, disease, and suicide were responsible for the deaths of at least one-sixth during the crossing. Page 1 of 8.

### 5: African-American Culture and Society in the 1920s and 1930s by Spencer Swindler on Prezi

*The intellectual context of 1930s American culture is a strong feature, whilst case studies of influential texts and practitioners of the decade - from War of the*

Grolier Online Discover the content connectionâ€”the definitive, fully integrated database collection and online research portal. It includes seven encyclopedia databases: The United States Turns Inward: Private concerns preoccupied most Americans during the 1920s until the Great Depression of the next decade, when increasing numbers turned, in their collective misfortune, to government for solutions to economic problems that challenged the very basis of U. By the 1930s innovative forces thrusting into American life were creating a new way of living. The automobile and the hard-surfaced road produced mobility and a blurring of the traditional rural-urban split. The radio and motion pictures inaugurated a national culture, one built on new, urban values. The Nineteenth Amendment gave women the vote in national politics and symbolized their persistence in efforts to break out of old patterns of domesticity. The war had accelerated their entrance into business, industry, and the professions and their adoption of practices, such as drinking and smoking, traditionally considered masculine. So, too, young people turned to new leaders and values and sought unorthodox dress, recreations, and morals. The adoption of prohibition in with ratification of the Eighteenth Amendment had been a victory of Yankee moral values over those of immigrants, but now many of the great cities practically ignored the measure. The Russian Revolution of 1917 and the establishment of the Union of Soviet Socialist Republics sent a Red Scare shivering through the country in 1919; suspicion centered on labor unions as alleged instruments of Moscow. The Ku Klux Klan, stronger in the northern Republican countryside than in the South, attacked the so-called New Negro, who returned from the fighting in France with a new sense of personal dignity the Harlem Renaissance expressed this spirit through the arts, and the millions of Roman Catholics and Jews who had been flooding into the country since the 1880s. The Immigration Law of 1924 established a quota system that discriminated against all groups except northern and western Europeans. In the spectacular Scopes Trial in Dayton, Tenn. New ideas, however, continued to inundate the country, and optimism remained high. The business community was praised for its values and productivity. Henry Ford and his system of cheap mass production of automobiles for people of modest incomes was regarded as symbolic of the new era. Three Republican presidents occupied the White House during the 1920s. Warren Harding, a conservative, was swept into office by a landslide victory in 1920. He proved an inept president, and his administration was racked by scandals, including that of Teapot Dome. Herbert Hoover, an engineer, brought to the presidency a deep faith in the essential soundness of capitalism, which to him represented the fullest expression of individualism. In the U. The stock market crash of October 1929 initiated a long economic decline that accelerated into a world catastrophe, the Depression of the 1930s. By 1932, 14 million Americans were unemployed, industrial production was down to one-third of its level, and national income had dropped by more than half. In the presence of deep national despair, Democratic challenger Franklin D. Roosevelt easily defeated Hoover in the presidential election. After his inauguration, the New Deal exploded in a whirlwind of legislation. A new era commenced in American history, one in which a social democratic order similar to that of Western European countries appeared. The federal government under Roosevelt and the presidency itself experienced a vast expansion in its authority, especially over the economy. Roosevelt had a strong sense of community; he distrusted unchecked individualism and sympathized with suffering people. He nourished, however, no brooding rancor against the U. He sought to save capitalism, not supplant it. In the First New Deal he attempted to muster a spirit of emergency and rally all interests behind a common effort in which something was provided for everyone. Excessive competition and production were blamed for the collapse. Therefore, business proprietors and farmers were allowed to cooperate in establishing prices that would provide them with a profitable return and induce an upward turn under the National Recovery Administration and the Agricultural Adjustment Administration. By 1935, however, 10 million were still unemployed, the economy seemed lodged at a new plateau, and the U. Supreme Court was ruling such agencies unconstitutional. The Second New Deal was more antibusiness and proconsumer. Roosevelt turned to vastly increased relief spending under the Works Progress

Administration to pump up consumer buying power. In he had decided to take the nation off the gold standard, except in international trade. This monetary policy and the spending to aid the unemployed succeeded in moving the economy toward recovery before , when the impact of war-induced buying from Europe accelerated such movement. The impact of the New Deal was perhaps strongest and most lasting in its basic reform measures, which profoundly altered the American system. Farm prices were supported and farm plantings centrally planned; the money supply became a federal, not private, responsibility under a strengthened Federal Reserve Board; and stock exchanges were put under regulation of the Securities and Exchange Commission. The Federal Deposit Insurance Corporation insured bank deposits, and banking practices were closely supervised under the Banking Act of ; the National Labor Relations Act made relations between employers and employees a matter of public concern and control; and under the direction of agencies such as the Tennessee Valley Authority government facilities supplied electrical power to entire regions, providing a standard for private utilities. Private utility monopolies were broken apart and placed under public regulation; antitrust efforts were reenergized; and economic recessions, then and afterward, were monitored by the federal government, which was ready to increase public spending to provide employment and ward off the onset of another depression. For the majority of the population, New Deal legislation defined minimum standards of living: In addition, the New Deal helped make it possible for organized unions to gain higher wages; in the Congress of Industrial Organizations CIO was formed; members were organized by industry rather than by craft. The New Deal also provided a sense of confidence that in a time of disaster the federal government would take positive action. Meanwhile, totalitarian movements abroad were inducing world crisis. Congress, mirroring public opinion, had grown disenchanted with the U. This spirit of isolationism led to the passage of a series of neutrality acts. They required an arms embargo that would deny the sale of munitions to belligerents during a time of international war and prohibited loans to belligerents and the travel of Americans on ships owned by belligerents. Congress thus hoped to prevent involvements like those of

## 6: The 1930s: American Pop Culture History

*The 1930s saw the Depression, FDR, the rise of Hitler & some amazing jazz. It was a golden age for the movie star. Learn more about life in the 1930s.*

Bring fact-checked results to the top of your browser search. Popular culture The indifference to politics and to the larger social concerns of the 1930s was reflected as well in the popular culture of the decade. In contrast to the prosperity of the Roaring Twenties, the 1930s emphasized simplicity and thrift. Although styles tended to reflect the glamour of contemporary movies, clothes themselves were mended before being replaced, and the invention of synthetic fibres led to the use of washable, practical, easy-care fabrics. Many who could not afford books or periodicals spent time reading in libraries. Inexpensive amusements included backyard games, puzzles, card games, and board games such as Monopoly, which was introduced in 1935. Even the national pastime, baseball, changed profoundly during the Great Depression. And with the end of Prohibition in 1933, nightclubs became legitimate places not only to consume liquor but to socialize, dance, enjoy the entertainment, and be seen wearing the latest fashions. Because radio and film reached many more people than novels or plays, some intellectuals believed that the mass media might be the most effective weapon for radicalizing Americans. Yet, predictably, the radio networks and the Hollywood studios, as commercial enterprises, were more interested in entertaining than in indoctrinating the masses. A notable exception was the board game Monopoly. It became a popular amusement during the Great Depression. Although Hollywood was filled with people sympathetic to the political left—people who frequently contributed money to the labour movement or the Spanish Republicans or who were indispensable in organizing the Screen Actors, Writers, and Directors guilds—little of this political activism left an imprint on the screen. The most memorable films of the decade particularly those made at Metro-Goldwyn-Mayer, Paramount, and Twentieth Century-Fox were musicals, screwball comedies, and romances. Only Warner Brothers specialized in movies, usually gangster sagas, about the violence and poverty of slum life, a life the embattled hoodlum protagonists always yearned to escape. The fast-talking guys and dames of 1930s movies—like the contemporaneous music and lyrics of George Gershwin and Ira Gershwin, Cole Porter, Irving Berlin, and Richard Rodgers and Lorenz Hart—were the product of a culture both urban and urbane; the movies and the music depended on clever allusions and witty dialogue, written or composed mostly by sophisticated Manhattanites. Nor was it possible to envision the gangsters, as played by Edward G. Robinson or James Cagney, asking passing strangers if they could spare a dime. The characters they played all lived in a world of posh furniture and polished floors, of well-cut suits and gowns, of elegant nightclubs filled with cigarette smoke and champagne and piano music, a world far removed from the one movie audiences inhabited. Some of the music of the 1930s tried to assuage the social suffering. By mid-decade the Benny Goodman Orchestra had ushered in the swing era, popularizing a style of big band jazz that had been pioneered a decade earlier by African American ensembles led by Fletcher Henderson and Duke Ellington. Dance-oriented and relentlessly upbeat, swing was not a palliative for hopelessness; it was tonic for recovery. Benny Goodman left and members of his band, including the folk singer-songwriter, however, is more inextricably linked to the music of hardship and protest than Woody Guthrie. An Oklahoman, he took to the road at the height of the Dust Bowl era, frequenting hobo and migrant camps on his way to California, where he first popularized his songs about the plight of Dust Bowl refugees. In Hollywood, too, some of the leading directors of the 1930s, such as Capra in *Mr. Deeds Goes to Town* and *Mr. Smith Goes to Washington* or John Ford in his movie version of *The Grapes of Wrath*, addressed the corruption of corporate and political power in modern America or the wretched conditions in which migrant farmers lived. Neither sentimental nor propagandistic, *Citizen Kane* transcended the filmmaking conventions and the preconceptions of the 1930s and hinted at a more ironic age, with fewer certitudes, that would follow World War II. Portrayals of hope Americans in the 1930s, however, were not yet ready for the cool detachment of *Citizen Kane*. After 10 years of hard times, when the Depression felt like a natural as well as economic disaster made worse by real environmental catastrophes such as floods and dust storms, what people wanted from their government and their popular culture was comfort. By the late 1930s all but a few Americans were longing not for

revolution but for recovery, not for uncertainty but for stability, not for more social conflict but for a sense of national unity. These essentially conservative impulses dominated the closing years of the Great Depression, though they had been present all along. Roosevelt recognized the craving for solace in the midst of chaos by clothing his reforms in conservative language. The very names of the New Deal agencies and programs—the National Recovery Administration, the Agricultural Adjustment Administration, the Civilian Conservation Corps, the Tennessee Valley Authority, Social Security—promised that America would be repaired and strengthened rather than transformed. Even African Americans—for many of whom the toils of the Great Depression were hardly different from the travails of everyday life in segregated America—found hope and inspiration in the New Deal, especially as it was enunciated by first lady Eleanor Roosevelt. They showed their support by switching their political allegiance from the Republican Party to the Democratic Party. The popular culture of the s reinforced this perception that Americans had entered an era of limits, where they should make the best of what they already had rather than embarking on a quest for the unobtainable. This was a soothing idea for people whose dreams of a more affluent and adventurous life had vanished. The resurgence of cultural nationalism was hardly unique to the United States. These initiatives marked the beginning of the U. Even as the worst economic problems of the Great Depression began to lift, the prevailing mindset could not forget the lessons of the era. The emotional scars, the fear of fear itself, could never be eradicated. But the Great Depression and its aftermath also encouraged a faith in, and a love of, what America presumably stood for. Here Dorothy played by Judy Garland is transported from her drab, gray Kansas farm to the magical and Technicolor land of Oz. People, he says, do not need a wizard and his miracles; all they need to do is look inside themselves. In John Steinbeck had portrayed an Oklahoma in *The Grapes of Wrath* that, like the rest of America, was still marked by scarcity and deprivation. It was this America—having survived its idiosyncratic crisis in the s and having escaped the bombing of its cities and the destruction of its natural resources during World War II—that the rest of the world would have to decipher and deal with in the postwar years.

*Popular culture saw new trends as well. Despite the costs of an evening out, two out of every five Americans saw at least one movie per week. Classic films like Frankenstein, It Happened One Night, and Gone with the Wind debuted during the Great Depression.*

Shown is a ticker tape parade held in honor of the Detroit Tigers after winning the World Series. No nation could emerge from the cauldron of national crisis without profound social and cultural changes. While many undesirable vices associated with hopelessness were on the rise, many family units were also strengthened through the crisis. Mass migrations reshaped the American mosaic. While many businesses perished during the Great Depression, others actually emerged stronger. And new forms of expression flourished in the culture of despair. The Great Depression brought a rapid rise in the crime rate as many unemployed workers resorted to petty theft to put food on the table. Suicide rates rose, as did reported cases of malnutrition. Prostitution was on the rise as desperate women sought ways to pay the bills. Health care in general was not a priority for many Americans, as visiting the doctor was reserved for only the direst of circumstances. Alcoholism increased with Americans seeking outlets for escape, compounded by the repeal of prohibition in Cigar smoking became too expensive, so many Americans switched to cheaper cigarettes. High school attendance increased among males, however. Because the prospects of a young male getting a job were so incredibly dim, many decided to stay in school longer. However, public spending on education declined sharply, causing many schools to open understaffed or close due to lack of funds. Demographic trends also changed sharply. Marriages were delayed as many males waited until they could provide for a family before proposing to a prospective spouse. Divorce rates dropped steadily in the s. Birth rates fell sharply, especially during the lowest points of the Depression. More and more Americans learned about birth control to avoid the added expenses of unexpected children. Mass migrations continued throughout the s. Rural New England and upstate New York lost many citizens seeking opportunity elsewhere. The Great Plains lost population to states such as California and Arizona. The Dust Bowl sent thousands of "Okies" and "Arkies" looking to make a better life. Many of the migrants were adolescents seeking opportunity away from a family that had younger mouths to feed. Over , people were caught hitching rides on trains during the Great Depression. Many times offenders went unpunished. Films like The Bride of Frankenstein entertained Americans by the thousands despite the hardships brought by the Great Depression. Popular culture saw new trends as well. Despite the costs of an evening out, two out of every five Americans saw at least one movie per week. Radio flourished as those who owned a radio set before the crash could listen for free. President Roosevelt made wide use of radio technology with his periodic "fireside chats" to keep the public informed. Dorothea Lange depicted the sadness of Depression farm life with her stirring photographs. And an apt musical form – the blues – gained popularity during the decade. Great Myths of the Great Depression This essay claims there are some popular misconceptions about the Great Depression from an economic perspective. Its primary goal is to dispel the "myth" that the Depression occurred when free enterprise collapsed under its own weight. Keep in mind the source here – the Foundaton for Economic Freedom. Read the piece, explore the resources in the footnotes, and then begin to decide for yourself. The History of Tramp Art The phrase "tramp art" may sound like sidewalk paintings and crude sketches. But the drawings, boxes and picture frames produced by "tramps" and "hobos" during the Depression became some of the most sought-after art from this era. This website presents essays on the history of "tramp art" along with several photo examples. America in the s This interactive website looks at America during the Depression through the radio, film, books, newspapers and architecture of the era. Heaps of pictures are included, along with helpful timelines for each individual section. Dozens of audio clips are archived here, including installments of Superman, Dick Tracy, and Buck Rogers. Turn on your speakers and enjoy! Report broken link Throughout the Depression, hobos took to the American railways and highways, taking with them only what they could carry and leaving behind a cultural legacy that would last for generations.

### 8: Index of resources on the s in America

*Popular culture. The indifference to politics and to the larger social concerns of the s was reflected as well in the popular culture of the decade. In contrast to the prosperity of the Roaring Twenties, the s emphasized simplicity and thrift.*

Digital History ID The popular culture of the s was fraught with contradictions. It was, simultaneously, a decade of traditionalism and of modernist experimentation; of sentimentality and "hard-boiled" toughness; of longings for a simpler past and fantastic dreams of the future. It was a decade in which many Americans grew increasingly interested in tradition and folk culture. Under the leadership of Alan Lomax, the Library of Congress began to collect folk songs. Plus, folk singers like Woody Guthrie and Pete Seeger attracted large audiences. Henry Ford, who had revolutionized the American landscape through the mass production of cars, devoted his energies and fortune to a new project: Greenfield Village, a collection of historic homes and artifacts located near Detroit. At the same time, the Rockefeller family restored colonial Williamsburg in Virginia. Many prominent intellectuals saw modern society as excessively individualistic and fragmented. In response, they looked to the past. Another group of distinguished intellectuals known as the New Humanists, led by Irving Babbitt and Paul Elmer More, extolled classical civilization as a bulwark against modern values. In volumes like *Technics and Civilization*, Mumford examined how the values of a pre-machine culture could be blended into modern capitalist civilization. And yet, for all the emphasis on tradition, the s was also a decade in which modernism in architecture and the arts became increasingly pronounced. Martha Graham developed American modern dance. Buckminster Fuller and the industrial designer Walter Dorwin Teague employed curves and streamlining to give their projects a modern appearance. Popular culture offered many: A new phrase, "the American way of life," entered the American vernacular. Public opinion polls and statistical surveys that gave the public a better sense of what the "average American" thought, voted, and ate also emerged. The new photojournalism that appeared in new magazines like *Life* helped to create a common frame of reference. Yet regional, ethnic, and class differences occupied an important place in the literature of the s. The great novels of the decade successfully combined social criticism and rich detail about the facts of American life in specific social settings. In his novels of fictional Yoknapatawpha County, William Faulkner explored the traditions and history of the South.

### 9: Black Culture in the s by KaylynnLee Whitaker on Prezi

*CHAPTER 16 MAIN IDEAMAIN IDEA Terms & Names One American's Story Culture in the s* *â€¢Gone With the Wind*  
*â€¢Orson Welles* *â€¢Grant Wood* *â€¢Richard Wright* *â€¢The Grapes of.*

Advertisement The failed experiment that was Prohibition finally ended in and people could sell beer and liquor without fear. Often times during periods of sadness great music is made and that certainly was no exception in the s. Fashion was still pretty conservative, with men typically wearing suits and ties and women wearing dresses. Most people wore hats. Outside of the darkest clubs, most people wore relatively similar clothing. Cars in the s were improved drastically from the vehicles of the Roaring Twenties. New types of engines were invented and tires were greatly improved as well. Car manufacturers focused a great deal of attention on new safety improvements. Share your love for The s: There were some electric train sets, but most kids had stuffed Mickey Mouse dolls, or " if they were really lucky " a Buck Rogers ray gun! In , The Delaware company uses a thermal interrupter to invent turn signals for cars. On March 1, , the Hoover Dam architectural landmark was completed. Volkswagen starts producing the Beetle in Germany in Lou Gehrig gave an impassioned speech to over 62, fans at Yankee Stadium, saying: On April 20, , Commercial TV made its debut. Judy Garland made history singing about a rainbow on a farm in Kansas. Hostess Twinkies, Snickers and Wonder sliced bread introduced. The British free Gandhi and agree to discuss his demands. Jack Benny becomes a radio sensation as a perpetual year-old miser who owns an old Maxwell and keeps his money in a basement vault. The rhumba becomes the latest dance craze. A Fortune poll indicates that 2 out of every 3 women use some form of birth control. The Jefferson nickel goes into circulation. College fads include knock-knock jokes, roller skating and Chinese Checkers.

No land! no house! no vote! Destination Prince Edward Island Countering terrorism and insurgency in the 21st century Harmony For Guitar (Guitar Magazine Project) Planning the rest of your slides Ptu date sheet april 2017 Sas training material 2005 jeep wrangler owners manual Hearings on S. 1618, To Exempt the Navy Department from Statutory Prohibitions Against the Employment of Sarah Margaret (Wharton (Rhodes Creswell 203 Electronic case management with homeless youth World Spirit Tarot Everything That Rises The gentleman in the barrel. Hiv aids a very short introduction Role of the Priest and the Apostolate of the Laity (Clergy seminar lectures) The Tomahawk Cruise Missile The slayers guide to demons An essay concerning human understanding by john locke Interactive Phonics Workbook with CD-ROM (Interactive Workbook) Dictionary of Ancient Medieval Warfare Order Statistics Inference Introduction to aircraft structural analysis GM Full-Size Trucks, Revised Edition The Green Car Guide Rough diamonds a practical guide Nadia lee pregnant Power of Stories Workshop V. 2. Computer applications. A Monster Named Criney Who Makes Kids Whiney The universe as a whole. The 1984 N.C. Wyeth calendar Catalogue of the Araneae described between 1940 and 1981 Drilled (or bored rather for two hours Perspectives on applied physical geography From Nirvana to the new age Demetrius, a Russian romance. The mistress of Husaby. Journey Beyond Life Catalogue of rings