

History of Aviation

HIST 378. George Mason University. Fall 2023
Wednesdays 4:30-7:10 p.m. Horizon 1008.

Professor Zachary M. Schrag

Syllabus revised August 15, 2023

Course Blackboard site: <http://mymason.gmu.edu>

General advice: <http://historyprofessor.org>

Chicago-Style Citation Quick Guide: https://go.gmu.edu/chicago_quick

University and course policies and resources: <https://historyprofessor.org/miscellaneous/boilerplate/>

E-mail: zschrage@gmu.edu (please include "378" in subject header).

Tel. 703-594-1844.

Office: Horizon 3177.

Office Hours: Mondays, 10:00 am to noon and by appointment. For an in-person meeting, phone call, or Zoom call, please sign up for a slot at https://to.gmu.edu/Schrag_appt.

Course description

Examines history of aviation from origins to the present in the context of culture, economics, politics, society, technology and war. Addresses such topics as the emergence of aerospace engineering as a profession, the evolution of aerospace technology and growth of the industry, military aviation, the Space Race, and aviation art, literature, music and film.

Themes and goals

In fall 2023, we will focus on four major dichotomies in the history of aviation. Upon completing this course, students will be able to identify and explain these major dichotomies, use a historical lens to demonstrate knowledge of how the United States and other countries have participated in global aviation, and apply an understanding of their place as twenty-first century students to the analysis of global structures with roots in the past.

Fantasy vs. reality

While we might think of technology and culture as separate endeavors, in practice, writers, artists, inventors, investors, and military strategists all must imagine the future, and they often do so in dialogue with one another. To what degree did people base their understandings of aviation on realistic appraisals, and to what degree on legends, metaphors, hopes, and speculation?

Man and woman vs. machine

For most of the history of aviation, successful flight depended on both the qualities of the aircraft and the abilities of the pilot. Did people understand flight to be a physically demanding task, or a matter of rationally operating machinery? How did their beliefs about gender shape their beliefs about flight, and how did beliefs about flight shape beliefs about gender? How have advances in automation and remote piloting changed the nature of aviation?

Nation vs. globe

At times, aviation enthusiasts have boasted of their particular nation's prowess in the air, while others see aviation as the product of international cooperation. How did people understand flight as a specifically national or universally human achievement? How have these choices shaped societies to create interdependence and inequality?

Peace vs. war

Flight supports commerce, science, and human culture, but also war and destruction. How have people understood and shaped its potential in each direction?

Readings

Readings

- Jeremy R. Kinney, *Airplanes: The Life Story of a Technology* (Baltimore, Md: Johns Hopkins University Press, 2008). This book has been ordered at the university bookstore in the Johnson Center.
- Other readings, listed on the schedule, are available through university-owned databases and can be accessed on Blackboard (Course Reserves/Leganto) or through a search at library.gmu.edu.

Software (recommended)

- Zotero. Available for Mac, Windows, and Linux. Free. <https://www.zotero.org/>. Tutorials online at <https://library.gmu.edu/tutorials/zotero>. Online workshops at <https://library.gmu.edu/workshops> Please note that while Zotero can help you craft Chicago-style footnotes, it often generates notes with extraneous or erroneous information. Cleaning this up is your responsibility.
- Backup software. I expect you to plan your work so that the sudden loss of a file, device, or computer will not set you back more than a day, ideally less than that. The best way to achieve this is to use an online backup system so that the malfunction or loss of the computer you usually use will not take your work with it. Mason students have access to 1TB cloud storage via OneDrive: <https://its.gmu.edu/service/office-365-onedrive/>

Prerequisites

I expect that by the start of this course, you will have mastered the following skills:

- Use Blackboard for finding assignments, submitting work, receiving feedback, and communicating with your instructor and peers.
- Save work in .docx format.
- Write footnotes and bibliography entries for books, journal articles, and newspaper articles using APA format, MLA format, or the Notes and Bibliography format from the *Chicago Manual of Style*, 17th edition.
- Distinguish primary sources from secondary sources.
- Distinguish active from passive voice.

If you have concerns about any of these skills, please let me know, so we can work on them before your first research assignment is due.

Policies

University and course policies and resources

“Boilerplate for George Mason University courses” (<https://historyprofessor.org/miscellaneous/boilerplate/>) lists George Mason University policies and resources, as well as policies common to all courses I teach. Please consult this document for information about the Honor Code, disability accommodations, registration and attendance, citation and collaboration, computers and online components, reference tools and artificial intelligence, and other important administrative matters.

Attendance

If you are unable to attend a class or individual meeting, please notify me in advance. I don't need details of the reasons for your absence, but it is helpful if you can tell me when you expect to be able to return to prompt attendance.

Deadlines

All assignments are due Wednesday at 10 a.m. If you can post assignments earlier, that may help me offer more detailed feedback.

All of the assignments will contribute to class discussions, so you need to post them on time for full credit. In addition, late work will get less feedback from me and your classmates. That feedback may take longer and be less polished than that offered for timely work.

Feedback

You will receive comments on Blackboard for major assignments. When I post comments for the whole class, I will try to remember to alert you by email. But either way, please check Blackboard at least once per week to see if you have received comments.

If my comments include a link to download a document, it means I have marked up something you wrote. Please open that file to view those comments. I do not expect to do this for every student for every assignment.

I do not expect to post feedback, beyond scores, for most reading responses. Please let me know if you would like feedback on any particular reading response.

Assignments

A total of 100 points are available. Final grades will be assigned as follows, though I reserve the right to elevate the grade of all students who fall just short of a minimum grade, e.g., converting all scores of 79 to a B-.

Score	Grade	Score	Grade
93 or above	A	77-79	C+
90-92	A-	73-76	C
87-89	B+	70-72	C-
83-86	B	60-69	D
80-82	B-	below 60	F

Like other 3-credit, upper level courses, this course demands a few hours each week of work outside of class. I suggest that you spread this out across the week, rather than trying to do it all the night before the 10 a.m. deadline.

Attendance and participation (12 points total)

4 points per unit, 12 points total.

For full credit, attend all class meetings on time unless detained by circumstances beyond your control. Participate in class discussions and ask good questions. Support your classmates.

Reading responses (32 points)

2 points each for 18 reading assignments. 36 points available, but maximum 32 points to allow some slack.

Goals

In completing these assignments students will

- Develop multiple strategies for reading scholarly history efficiently and carefully.
- Prepare themselves for in-class discussions.
- Build knowledge and concepts that will inform their research assignments and exhibit proposals.

Steps

For nine of our fourteen class meetings, we will use a format adapted from Heather Macpherson Parrott and Elizabeth Cherry, "Using Structured Reading Groups to Facilitate Deep Learning," *Teaching Sociology* 39 (2011): 354–70. Much of the language describing each role, below, comes from that article.

Each of these nine meetings has two assigned secondary readings, not including chapters from Kinney, *Airplanes*. For each reading, you will be assigned a specific role. Please prepare discussion prep sheet and post them by 10 a.m. on the day indicated on the Discussion Board section of Bb for all roles except Reporter. Reporter notes are due at 10 a.m. the day of the next session. Late postings will not receive full credit.

Post your preparation for each discussion in the appropriate thread on the Blackboard discussion board. Use a header that indicates your group number and your role, e.g., "Group 1: Passage Master," or "Group 3: Devil's Advocate." Please paste plain text, and do not use attachments. Please use page numbers, when appropriate, to locate quotations and specific facts.

Discussion Leader

Your job is to develop at least three possible discussion questions that you can discuss in groups to help everyone understand the main points of the assigned reading. Don't worry about the small details. Your task is to help people talk over the big ideas in the reading and to share reactions to the text. Try to identify the research question and the thesis in each secondary source. See if your group members agree about what the thesis is, whether or not they find it persuasive.

Be prepared with your own brief answers to your questions. You will also be responsible for facilitating the class discussion.

You will need to turn in at least three discussion questions with your own brief answers. If there

is more than one reading, you will need to include at least two discussion questions per reading.

Passage Master

Your job is to locate a few special passages that are important in the reading assignment. These may give key information, support the thesis particularly well, complicate that thesis, or summarize the author's key points. Look for the best evidence in support of the thesis, and evidence that might challenge or complicate it. They might also be passages that strike your fancy for some reason, are particularly well written, or might be controversial or contradictory with other passages or other information learned in class. Look for passages where *people* make *choices* about *aviation*: what tools to use, what tools not to use, or how to think about tools.

You will need to turn in at least two important passages per reading, including a summary of the passage in everyday terminology (in other words, how you would explain the passage to your roommate), and an explanation of why you think the passage is important.

Concept Identifier

Each article we read will present concepts that are useful for making sense not only of the events and sources related in the article, but also for new evidence. Your job is to identify these concepts, such as emphasis on particular characteristics (e.g., gender, nationality), methods of choosing analyzing sources, key terms that the scholar presents, or other ideas that could help you and your classmates understand new material and craft your own essays.

Devil's Advocate

Your job is to challenge the ideas in the article by developing a list of critical, thoughtful questions and arguments that might be raised by critics of the authors or by those with different points of view. How might a skeptic interpret the evidence in the source differently? What other evidence, from outside the source, might they use to challenge the author's claims?

You will need to turn in at least two challenging questions or arguments, including a brief explanation of why you are making this critique. You should have at least one challenging question per reading.

Reporter

The reporter is the only role that will be prepared during and after class. Your job is twofold.

First, during the discussion, you will take notes on the discussion and will summarize its main points. Be certain to also participate in the discussion! You are not tasked with acting as a scribe who tries to furiously write down what everyone says. Rather, you will act as a meta-discussion observer, looking for any areas of confusion or disagreement, which you can bring up for discussion.

Listen for opportunities to complete the following sentences:

- We were surprised by ...
- We are confused about ...
- We disagreed about ...
- We would like to know more about ...

Second, after the discussion you will need to write a brief summary of the group discussion. Address such questions as: What did you discuss? What did you agree/disagree on? What readings or ideas did the class find most interesting or controversial? In general, how did the discussion go? Was it beneficial?

The report need not be formal. It's more important that you get the main points of the discussion than that you format them in any particularly way.

You will need to turn report your group's findings to the whole class. Please post your notes on the shared document. I expect this to be a page in the class OneNote notebook (available through Blackboard), but if that doesn't work, we may need to try something else.

Before the following class meeting, please also post your notes on the Blackboard discussion thread so I can give you credit.

Evaluation

While these responses add up to a significant portion of the course, each assignment is a low-stakes, two-point writing assignment. Reasonably complete postings submitted by the deadline will get full credit, and I do not expect to offer much feedback, especially after the first weeks. Late or incomplete assignments will get partial credit.

Research assignments (36 points)

12 points each for 3 assignments. 36 total.

On three occasions, you will find and analyze one or more primary sources on the history of aviation. You will share your findings on Blackboard, and we will have time to discuss them in class.

Goals

In completing this assignment, students will

- Explore an aviation topic in greater depth than is possible with assigned readings
- Practice skills of primary research and oral presentation
- Apply concepts from secondary readings to new material
- Appreciate non-textual evidence, including objects, images, sound recordings, and film

Steps

To complete this assignment, you will need to take the following steps.

1. Review the major themes of the course:

- Fantasy vs. reality
- Man and woman vs. machine
- Nation vs. globe
- Peace vs. war

2. Review major concepts from the secondary readings. Along with your own notes, classmates' postings in the discussion board may be helpful. Look for concepts you would like to explore in more detail.

3. Find sources **from the period we are studying** that illustrates one or more of the themes of the course. I have posted a list of resources on Blackboard ("Databases for research assignments"), showing databases maintained by scholarly libraries.

If you would like to use a resource not on the approved list, please contact me in advance for approval. You need to be able to cite the source authoritatively. That means that if you find something intriguing on a blog or Pinterest but don't know where it first appeared, do some hunting. With luck you can trace it back to the original archive or publication. (Google word and image searching is a good way to start.)

The source must have been created during the date range specified for each unit; 1891-1927 for unit 1, 1928-1945 for unit 2, 1946-present for unit 3. Moreover, the source should have been created around the same time as the events it describes. Thus, if you are writing about beliefs in the 1930s, your source should come from the 1930s.

Look for sources that make arguments or claims. Advertisements and editorials work better than straight news items. Magazine or journal articles often have implicit arguments that you can analyze.

Some brief sources—even a single page—can be effective. Others I have assigned, like Richthofen, *The Red Battle Flyer*, are book length. If you do choose a longer work, please choose an excerpt of no more than a few pages, as I have with *The Red Battle Flyer*.

If textual sources are hard to read, please provide a clean copy, either by typing or using optical character recognition software. The latter will likely require proofreading.

4. Choose the best source or sources. If you are searching for texts, find at least three plausible options and choose the best one. If you are looking for images, find at least ten plausible options and choose the best three.

5. Complete all the sections, following the instructions for each. Please use headings to distinguish the parts of your paper. Review “How to Read a Primary Source” and “Examples of Critical Reading,” and “Topic Sentences,” at historyprofessor.org.

6. Put your name and date on your paper, and upload it to Blackboard. Please upload your paper as an attachment in .docx format. Please also attach an electronic copy of the source you analyzed, typically as a .pdf file. If you cannot upload your source (e.g., you watched a streaming video), please include instructions on how to access it.

7. Prepare to answer questions. We will have time in class to discuss some of the primary sources that students assemble, but you need not plan a formal presentation. You may be asked questions by your classmates.

Components and evaluation

I need to receive these by 10 a.m. on the days they are due, so I will have time to review them before class. Late assignments will not receive full credit.

1. Research strategy and citation. 3 points

Explain what you were looking for and how you found the document you ended up with. Write an APA or MLA reference or Chicago-style footnote for each source you considered. Label your citation with the style you are using: APA, MLA, or Chicago. Note that databases’ suggested citations are often faulty. For example, the capitalization of article titles is often wrong, and journal names appear with extraneous information, like the years included in the database. You can start with these computer-generated citations, but craft one according to the rules of your selected format.

- 1 point: you offered accurate documentation of finding the source, but did not challenge yourself by comparing multiple documents.
- 2 points: you considered multiple documents but did not fully explain why you chose

one, or citation information is incomplete.

- 3 points: you compared the worth of several sources and picked one that engages with debates we have discussed. All are cited accurately.

2. Summary. 2 points

Write a two-sentence summary of the document, identifying its main argument or the narrative it tells. For images, describe the people and artifacts shown. For your second sentence, you may want to explain what the document is arguing against.

- 1 point: a good start, but some factual inaccuracies.
- 2 points: an accurate summary; the creator would agree.

2. Internal analysis. 3 points

In one paragraphs (150-250 words), explain one or more of the rhetorical or stylistic *choices* made by the document's creator. For example, consider word choice, use of metaphor, use of evidence (statistics, quotations, allusions), appeals to reason or emotion. Highest credit for detection of subtle choices.

For ideas on what verbs to use to describe the source creator's choices, see Marine Johnson, "Verbs for Referring to Sources," University of Toronto, Writing Advice, 2004, <https://advice.writing.utoronto.ca/english-language/referring-to-sources/>.

- 1 point: mostly summary rather than analysis.
- 2 points: multiple observations, including close reading of specific passages, but could use analysis of how they work together.
- 3 points: A coherent paragraph, starting with a topic sentence, that analyzes the choices made by the creator of the source or sources.

3. Contextual analysis. 4 points.

In 2-3 paragraphs (200-400 words), show how the document challenges or complicates one or more of the secondary readings we have read for this unit of the course. The more subtle or surprising the connection, the better.

For instance, there is some value in demonstrating that the reaction to a pilot's death resembled the reaction to Alejandro Velasco Astete's death, as described by Willie Hiatt. But you would contribute more by also noting the differences, so the class would learn things they could not get from reading Hiatt alone.

For units 2 and 3, you may also wish to refer to previous course units, but please include at least one assigned source from the present unit. While you may offer a comparison and a contrast, choosing one or the other might be a better choice.

- 1 point: mentions an assigned secondary source but does not make a clear connection between the concepts introduced in that source and the primary source or sources you

found.

- 2 points: multiple observations, including close reading of specific passages, but could use analysis of how they work together.
- 3 points: coherent analysis of relatively obvious connections between the two sources. Clear topic sentences.
- 4 points: coherent analysis of surprising connections between the two sources.

Exhibit proposal (20 points)

- Oral presentation due in class, November 29.
- Written proposal due on Bb, December 6, 7:15 pm.

Each student will develop a proposal for an exhibit to be displayed at the National Air and Space Museum or some other aviation-related venue. A complete proposal will reach the schematic design phase as defined by Smithsonian Exhibits, which means it “identifies the exhibit’s stakeholders and target audiences, outlines key goals and objectives,” “provides an overview of the exhibit and its main messages and identifies potential themes, subthemes, and interpretive strategies, such as interactives and media elements,” and “breaks content into sections and subsections, and identifies key objects, images, quotes, and other elements to be included.”¹

I don’t want you to worry about financial budgeting for this exercise. I would like you to think about other constraints, including available space, the existence of artifacts, and the limits of the attention span of your visitors. For example, as Guillaume de Syon has noted, “The main challenge to a museum purporting to present the history of rigid airships is the fact that none of the original machines still exists in complete form. This is particularly problematic since the gigantism associated with the airship era is possibly the most difficult thing to render in exhibits, and few airship collections have the resources (or the space) to build a convincing replica.”²

Goals

In completing this assignment, students will

- Explore an aviation topic in greater depth than is possible with assigned readings
- Practice skills of primary and secondary research and oral presentation
- Appreciate non-textual evidence, including objects, images, sound recordings, and film
- Consider multiple audiences for history
- Have fun!³

Steps

To complete this assignment, you will need to consider the following questions.

1. What makes a good exhibit?

Spend some time thinking about what makes a good aviation exhibit.

¹ Smithsonian Exhibits, “A Guide to Exhibit Development,” 2018, <https://exhibits.si.edu/wp-content/uploads/2018/04/Guide-to-Exhibit-Development.pdf>.

² Guillaume De Syon, “The Zeppelin Museum in Friedrichshafen,” *Technology and Culture* 40, no. 1 (1999): 114–19, <https://doi.org/10.1353/tech.1999.0052>.

³ I hope students have some fun with the other assignments as well. But I want to emphasize that this assignment is less structured, allowing more room for creativity and play.

Ideally, you will find time to visit an aviation themed museum (such as either campus of the National Air and Space Museum, or the College Park Aviation Museum) or an aviation-themed display (such as those at Washington Dulles International Airport, the National Museum of African American History and Culture, National Museum of the Marine Corps, the National Museum of the United States Army, and the National Postal Museum). If you visit, take notes on the choices made by the curators, how you experience the exhibit, and how other visitors appear to be experiencing the exhibit.

Written and online resources can also help you think about exhibit design.

- Roger Connor, “World War II in the Air,” *Air and Space Quarterly*, Fall 2022, <https://airandspace.si.edu/air-and-space-quarterly/fall-2022/world-war-ii-air>.
- Michael J. Neufeld, “The Smithsonian’s National Air and Space Museum and ‘The Romance of Technological Progress,’” *Journal of Educational Media, Memory, and Society* 14, no. 1 (March 1, 2022): 76–97, <https://doi.org/10.3167/jemms.2022.140105>.
- Smithsonian Exhibits, “A Guide to Exhibit Development,” 2018, <https://exhibits.si.edu/wp-content/uploads/2018/04/Guide-to-Exhibit-Development.pdf>.
- “The Smithsonian Institution’s Guide to Interpretive Writing for Exhibitions,” 2021, <https://exhibits.si.edu/wp-content/uploads/2021/09/SI-Guide-to-Interpretive-Writing-for-Exhibitions.pdf>

2. What aviation story would you like to tell?

While it would be possible to start this assignment from scratch, I encourage you to build on the previous work in the class. This includes the assigned secondary readings, the assigned primary readings, your research assignments, and those of your classmates. Over the course of the semester, you will encounter countless stories of aviation. Which might you translate for a museum audience?

Consider the audiences you would like to reach with your story. Would you want your exhibit to appear at a general aviation museum (such as the National Air and Space Museum), a museum specific to one field of aviation (such as the National Museum of the U.S. Air Force), or a specific site (such as an airport). What preconceived notions might they bring, based on their age, gender, nationality, income level, experience with aviation, or other factors? Do you wish to inform, delight, provoke?

When you know what story you wish to convey, start gathering relevant primary and secondary sources. You need not complete exhaustive research, but I would expect you to assemble enough sources for a two-page annotated bibliography.

3. What combination of objects, images, and sound would tell the story?

A museum tells stories about history without relying too much on printed texts. What would be the biggest or most prominent object or image that would draw visitors in? What object would they most likely remember? If something is important but smaller, or less flashy, how would you attract attention to it? What objects could you not display, because they never existed, or no longer exist, or are too big, or not transportable?

4. How can you present your vision to the class?

Once you imagine your exhibit, you will need to devise some way of communicating your vision to the class, in a presentation of roughly ten minutes. You may use any medium you like—drawings, clay models, Lego, computer art, posters, interactive software—so long as you are able to display the result in our classroom. Craftsmanship counts, but effort, enthusiasm, and creativity count more.

5. How will you revise your proposal in light of comments?

After your presentation on the final day of class (November 29), you will have one week to post the final proposal. I hope you will get some useful feedback during your presentation.

Components and evaluation

Annotated bibliography, 5 points.

Prepare an annotated bibliography listing the major primary and secondary sources you used. The bibliography should distinguish primary and secondary sources, unless you can make the case that the distinction is inappropriate for your topic.

Write annotations of around 50-100 words for each source, in complete sentences. Annotations should both summarize and evaluate the source.

For examples and instructions, see:

- UCLA History, “Annotated Bibliographies,” <https://history.ucla.edu/academics/undergraduate/history-writing-center/annotated-bibliographies>
- American Historical Association, “Annotated Bibliography of Primary Sources,” <https://www.historians.org/teaching-and-learning/teaching-resources-for-historians/teaching-and-learning-in-the-digital-age/the-history-of-the-americas/teaching-difficult-legal-or-political-concepts/annotated-bibliography-of-primary-sources>

Please note that the UCLA annotations are longer than appropriate for this assignment. The AHA annotations are a better model for length.

Process paper, 5 points.

In 3-6 paragraphs (roughly 400-800 words) explain what story of aviation you would like to convey, whom you would most like to reach with that story, and what objects, images, sounds, interactive elements, or other media would convey that message.

Exhibit presentation, 10 points.

In no more than 10 minutes, give the class a sense of what your exhibit would look like.

Schedule

Introduction

1. August 23

Class introduction.

Unit 1. Wings, 1891-1927

2. August 30. *Dreams of Flight*

read

- Kinney, *Airplanes*, Introduction and 1. The Origins of Powered Flight, 1783–1914

read and prepare for discussion

- Patrick Luiz Sullivan De Oliveira, “Transforming a Brazilian Aeronaut into a French Hero: Celebrity, Spectacle, and Technological Cosmopolitanism in the Turn-of-the-Century Atlantic,” *Past & Present* 254, no. 1 (February 2022): 235–75, <https://doi.org/10.1093/pastj/gtab011>.
- Scott W. Palmer, “On Wings of Courage: Public ‘Air-Mindedness’ and National Identity in Late Imperial Russia,” *Russian Review* 54, no. 2 (1995): 209–26, <https://doi.org/10.2307/130915>. [Note: for some relevant images, see https://www-fulcrum-org.mutex.gmu.edu/concern/file_sets/2v23vv49b?locale=en]

to be read in class

- William Inglis, “How the Wrights ‘Made Good,’” *Harper’s Weekly*, August 14, 1908.

3. September 6. *War in the Air*

read

- Kinney, *Airplanes*, 2. The First War in the Air, 1914–1918

read and prepare for discussion

- Peter Fritzsche, “Image of the War Ace,” in *A Nation of Fliers: German Aviation and the Popular Imagination* (Harvard University Press, 1992), 59-101, <https://hdl-handle-net.mutex.gmu.edu/2027/heb03987.0001.001>
- James S. Corum, “The Myth of Air Control: Reassessing the History,” *Aerospace Power Journal* 14, no. 4 (Winter 2000): 61–77.

to be read in class

- Manfred von Richthofen, *The Red Battle Flyer*, trans. T. Ellis Barker (New York: Robert M. McBride, 1918), excerpts.

4. September 13. *Exploring the Skies*

read

- Kinney, *Airplanes*, 3. The Aeronautical Revolution, 1918–1938

read and prepare for discussion

- Tilman Dederling, “Blue Skies into White Space: Southern African Responses to the Trans-African Flight of the Silver Queen, 1920,” *Technology and Culture* 59, no. 2 (2018): 289–312, <https://doi.org/10.1353/tech.2018.0030>.
- Willie Hiatt, “Flying ‘Cholo’: Incas, Airplanes, and the Construction of Andean Modernity in 1920s Cuzco, Peru,” *The Americas* 63, no. 3 (2007): 327–58.

to be read in class

- Alice Brown, “Adventurer,” *North American Review*, January 1921, 81. <https://www-jstor-org.mutex.gmu.edu/stable/pdf/25120658>

5. September 20. Unit 1 research

write: Unit 1 research assignment

Unit 2. Propellers, 1928-1945

6. September 27. Empowered Flight

read and prepare for discussion

- Joseph J. Corn, “Making Flying ‘Thinkable’: Women Pilots and the Selling of Aviation, 1927-1940,” *American Quarterly* 31, no. 4 (1979): 556–71, <https://www-jstor-org.mutex.gmu.edu/stable/2712272>
- Victoria Vantoch, “Flying Nurses, Lady Pilots, and the Rise of Commercial Aviation,” in *The Jet Sex, Airline Stewardesses and the Making of an American Icon* (University of Pennsylvania Press, 2013), 9–26, <https://www.jstor.org/stable/j.ctt3fh783.4>.

to be read in class

- Lady Mary Heath, “It Is Safe to Fly?” *Scientific American*, July 1929. <https://www-jstor-org.mutex.gmu.edu/stable/24965758>

7. October 4. Inventing the Airline

read and prepare for discussion

- Jenifer Van Vleck, “Good Neighbors Are Close Neighbors,” in *Empire of the Air* (Harvard University Press, 2013), 53–88, <https://www.jstor.org/stable/j.ctt6wpp60.5>.
- Chandra Bhimull, “Caribbean Airways, 1930–32: A Notable Failure,” *Journal of Transport History* 33, no. 2 (December 2012): 228–42, <https://doi.org/10.7227/TJTH.33.2.5>.

to be read in class

- Fred Hunter, “Now You Can Fly around the World.” *Popular Aviation*, October 1939, pp. 20–23, 81.

8. October 11. *The Pilots' War*

read

- Kinney, *Airplanes*, 4. World War II in the Air, 1939–1945

read and prepare for discussion:

- Tami Davis Biddle, "Sifting Dresden's Ashes," *Wilson Quarterly* 29, no. 2 (2005): 60–80.
- Jürgen P. Melzer, "Jet and Rocket Technology for Japan's Decisive Battle," in *Wings for the Rising Sun: A Transnational History of Japanese Aviation* (Harvard University Asia Center, 2020), 234–63, <https://doi.org/10.2307/j.ctv1503g0k.16>.

to be read in class

- Antoine De Saint Exupéry, "Flight to Arras," part II, Translated by Lewis Galantière, *Atlantic Monthly*, February 1942. (excerpts).

9. October 18. *Unit 2 research*

write: Unit 2 research assignment

Unit 3. Jets, 1946-2023

10. October 25. *The Cold War in the Air*

read

- Kinney, *Airplanes*, 6. The Jet Airplane as a Military Weapon, 1945–Present

read and prepare for discussion

- Jeffrey A. Engel, "Death by Nene," in *Cold War at 30,000 Feet: The Anglo-American Fight for Aviation Supremacy* (Harvard University Press, 2007), 90-124, <https://hdl.handle.net/2027/heb07813.0001.001>.
- Michael W. Hankins, "Selling the Fighter Pilot's Dream Machines: The F-15 and F-16 in the Public Eye," 2021, <http://repository.si.edu/xmlui/handle/10088/110590>. The list of abbreviations and the illustrations from Hankins's *Flying Camelot* may be helpful. See <https://www-jstor-org.mutex.gmu.edu/stable/10.7591/j.ctv1hw3wvv>

to be read in class

- TBA

11. November 1. *Flight for the Masses*

read

- Kinney, *Airplanes*, 7. The Commercial Airplane, 1945–Present

read and prepare for discussion

- Steven E. Harris, "Dawn of the Soviet Jet Age: Aeroflot Passengers and Aviation Culture under Nikita Khrushchev," *Kritika: Explorations in Russian and Eurasian History* 21, no. 3 (2020): 591–626, <https://doi.org/10.1353/kri.2020.0029>.

- Max Hirsh, “Cheap Tickets,” in *Airport Urbanism: Infrastructure and Mobility in Asia* (Minneapolis: University of Minnesota Press, 2016), 105-136, <https://doi.org/10.5749/j.ctt1bhkpf8>.

to be read in class

- “Point of No Return,” *Electronics & Power*, June 27, 1974, 487, and letters in response.

12. November 8. Planes without Pilots

read and prepare for discussion

- William Langewiesche, “The Human Factor,” *Vanity Fair* (October 2014), <https://www.proquest.com/docview/1616620128/fulltext/EB941158EB5E452FPQ/2?accountid=14541>
- Antonio Calcara et al., “Will the Drone Always Get Through? Offensive Myths and Defensive Realities,” *Security Studies* 31, no. 5 (October 20, 2022): 791–825, <https://doi.org/10.1080/09636412.2022.2153734>.

to be read or viewed in class

- Promotional materials from Wisk (<https://wisk.aero/>) or another autonomous flight company.

13. November 15. Unit 3 research

write: Unit 3 research assignment

Conclusion

November 22. No class. Thanksgiving break.

14. November 29. History and Memory

read

- Andrew J. Pekarik, “Understanding Visitor Comments: The Case of Flight Time Barbie,” *Curator: The Museum Journal* 40, no. 1 (1997): 56–68, <https://doi.org/10.1111/j.2151-6952.1997.tb01121.x>;

optional

- Michael J. Neufeld, “The Smithsonian’s National Air and Space Museum and ‘The Romance of Technological Progress,’” *Journal of Educational Media, Memory, and Society* 14, no. 1 (March 1, 2022): 76–97, <https://doi.org/10.3167/jemms.2022.140105>.

prepare

- Oral presentation of Exhibit Proposal.

December 6. 7:15 pm

write: Exhibit Proposal due on Blackboard. Please note that this is the exam time for the course, so this is a hard deadline unless you have written approval for a grade of Incomplete.