



GUIDED READING *The Nation's Sick Economy*

Section 1

A. As you read this section, take notes to describe the serious problems in each area of the economy that helped cause the Great Depression.

1. Industry	2. Agriculture

3. Consumer Spending	4. Distribution of wealth	5. Stock market

B. On the back of this paper, explain or define each of the following:

Alfred E. Smith
Black Tuesday

Dow Jones Industrial Average
Hawley-Smoot Tariff Act



Section 2

GUIDED READING

Hardship and Suffering During the Depression

A. As you read about how people coped with hard times, use the chart below to summarize the Great Depression's effects on various aspects of American life.

1. Employment
2. Housing
3. Farming
4. Racial relations
5. Family life
6. Physical health
7. Emotional health

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B. On the back of this paper, define each of the following terms.

Dust Bowl shantytown soup kitchen bread line direct relief



Section 3

GUIDED READING *Hoover Struggles with the Depression*

A. As you read about President Hoover’s response to the Great Depression, write notes in the appropriate boxes to answer the questions.

Philosophy
<p>1. What was Hoover’s philosophy of government?</p>

Responses and Economic Results
<p>2. What was Hoover’s initial reaction to the stock market crash of 1929?</p>
<p>3. a. What was the nation’s economic situation in 1930?</p> <p style="margin-left: 20px;">b. How did voters in 1930 respond to this situation?</p>
<p>4. a. What did Hoover do about the economic situation?</p> <p style="margin-left: 20px;">b. How did the economy respond to his efforts?</p>
<p>5. a. How did Hoover deal with the economic problem posed by the Bonus Army?</p> <p style="margin-left: 20px;">b. How did his efforts affect his own political situation?</p>

B. On the back of this paper, explain the the main purpose of the **Reconstruction Finance Corporation** (RFC) and whether it succeeded in achieving that goal.



Section 2

SKILLBUILDER PRACTICE *Formulating Historical Questions*

The Depression changed the face of rural America as many farmers lost the land that had been in their families for generations. Read the passage below and think of questions that would lead you to find out more about the situation. Fill in the chart with a question for each category. (See Skillbuilder Handbook, p. 1044.)

As prices for corn, wheat, and other crops plummeted during the 1930s, many farmers couldn't meet payments on their farms or equipment and fell deeply into debt. To recover some of the money the farmers owed them, loan companies auctioned off the farmers' possessions. The money from the auction, of course, went to the loan company rather than to the farmer. In the following passage, an elderly man whose family had farmed the same land in Iowa for nearly a century, describes the "Thirties Depression" and how it affected his community.

The farmers became desperate. It got so a neighbor wouldn't buy from a neighbor, because the farmer didn't get any of it. It went to the creditors. . . . First they'd take your farm, then they took your livestock, then your farm machinery. Even your

household goods. And they'd move you off. The farmers were almost united. We had penny auction sales. Some neighbor would bid a penny [for an item on sale] and give it back to the owner.

Grain was being burned [for fuel]. It was cheaper than coal. Corn was being burned. . . . In South Dakota, the county elevator listed corn as minus three cents. *Minus* three cents a bushel. If you wanted to sell 'em a bushel of corn, you had to bring in three cents. They couldn't afford to handle it. Just think what happens when you can't get out from under.

from Oscar Helene, quoted in Hard Times: An Oral History of the Great Depression by Studs Terkel (New York: Pantheon, 1970), 217–218.

	Your questions
Who?	
What?	
When?	
Where?	
Why?	
How?	

CHAPTER
22

GEOGRAPHY APPLICATION: MOVEMENT

The Great Depression Takes Its Toll

Section 2

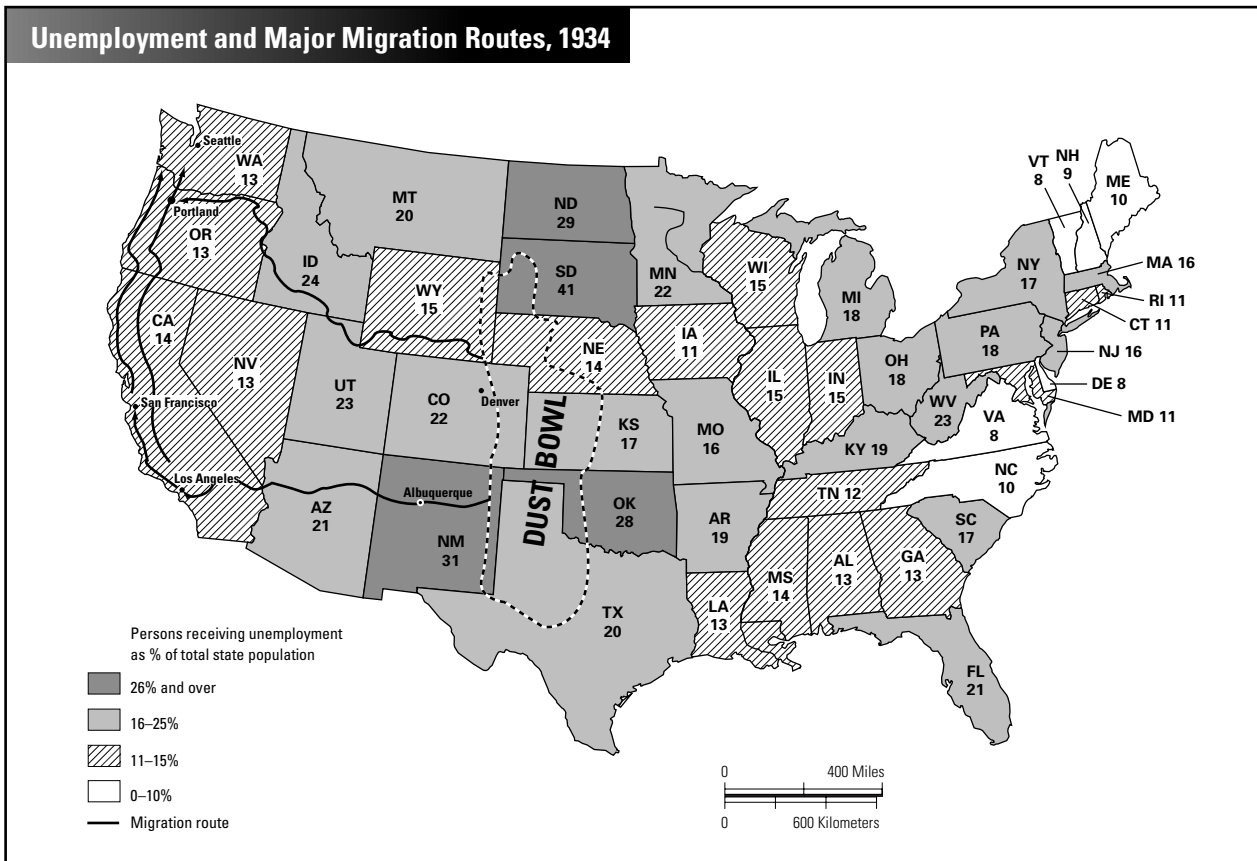
Directions: Read the paragraphs below and study the map carefully. Then answer the questions that follow.

The effects of the Great Depression were heartbreaking. In 1932, for example, not a single person was employed in 28 percent of the families in the United States. Widespread unemployment contributed greatly to the steep 40-percent fall in average family income in the four years 1929–1933. In 1933 nearly 13 million workers, about 25 percent of the U.S. total, had no jobs.

Rates of unemployment, though, were far from uniform across the country. Some states—with industries such as radio and airplane production—were relatively well off, so that at one point, in 1934, there was a 33-percent difference between the highest and lowest state unemployment rates.

This disparity in unemployment rates started people moving all over the country. At the begin-

ning, many unemployed city dwellers moved to the countryside, hoping that farms were better off economically than cities. But soon agriculture suffered just as much as other businesses, especially during the Dust Bowl drought that began in 1933. Tens of thousands of families in the hardest-hit states—North Dakota, South Dakota, Nebraska, Kansas, Colorado, Oklahoma, and Texas—put everything they owned into cars and trucks and left home. (By 1936, some areas were ghostlike, with more than half of the houses abandoned.) By the end of the decade, all of the hardest-hit states except for Colorado and Texas had experienced population declines, even though the U.S. population grew by 9 million people during the decade.



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Interpreting Text and Visuals

1. Which four states had the highest unemployment rate in 1934?

2. Which region of the country—east or west of the Mississippi River—was better off in 1934? _____

What statistics support your choice? _____

3. Which of the hardest-hit Dust Bowl states lost population in the 1930s?

4. What was the main destination of most people leaving the northern part of the Dust Bowl? _____

Through which states did they travel? _____

5. What was the first destination of most people leaving the southern part of the Dust Bowl? _____

What does the migration northward from Los Angeles imply? _____



Section 1

PRIMARY SOURCE The Stock Market Crash

New York Times reporter Elliott V. Bell witnessed firsthand the panic and despair that ensued after the stock market crashed on October 24, 1929. As you read his account, think about the chain of events that followed the crash.

The market opened steady with prices little changed from the previous day, though some rather large blocks, of 20,000 to 25,000 shares, came out at the start. It sagged easily for the first half hour, and then around eleven o'clock the deluge broke.

It came with a speed and ferocity that left men dazed. The bottom simply fell out of the market. From all over the country a torrent of selling orders poured onto the floor of the Stock Exchange and there were no buying orders to meet it. Quotations of representative active issues, like Steel, Telephone, and Anaconda, began to fall two, three, five, and even ten points between sales. Less active stocks became unmarketable. Within a few moments the ticker service was hopelessly swamped and from then on no one knew what was really happening. By 1:30 the ticker tape was nearly two hours late; by 2:30 it was 147 minutes late. The last quotation was not printed on the tape until 7:08½ P.M., four hours, eight and one-half minutes after the close. In the meantime, Wall Street had lived through an incredible nightmare.

In the strange way that news of a disaster spreads, the word of the market collapse flashed through the city. By noon great crowds had gathered at the corner of Broad and Wall streets where the Stock Exchange on one corner faces Morgan's [the headquarters of J. P. Morgan] across the way. On the steps of the Sub-Treasury Building, opposite Morgan's, a crowd of press photographers and newsreel men took up their stand. Traffic was pushed from the streets of the financial district by the crush. . . .

The animal roar that rises from the floor of the Stock Exchange and which on active days is plainly audible in the Street outside, became louder, anguished, terrifying. The streets were crammed with a mixed crowd—agonized little speculators, walking aimlessly outdoors because they feared to face the ticker and the margin clerk; sold-out traders, morbidly impelled to visit the scene of their ruin; inquisitive individuals and tourists, seeking by gazing at the exteriors of the Exchange and the big banks to get a closer view of the national catastrophe; runners, frantically pushing their way through the throng of idle and curious in their effort to make deliveries of the unprecedented volume of securities which was being

traded on the floor of the Exchange.

The ticker, hopelessly swamped, fell hours behind the actual trading and became completely meaningless. Far into the night, and often all night long, the lights blazed in the windows of the tall office buildings where margin clerks and bookkeepers struggled with the desperate task of trying to clear one day's business before the next began. They fainted at their desks; the weary runners fell exhausted on the marble floors of banks and slept. But within a few months they were to have ample time to rest up. By then thousands of them had been fired.

Agonizing scenes were enacted in the customers' rooms of the various brokers. There traders who a few short days before had luxuriated in delusions of wealth saw all their hopes smashed in a collapse so devastating, so far beyond their wildest fears, as to seem unreal. Seeking to save a little from the wreckage, they would order their stocks sold "at the market," in many cases to discover that they had not merely lost everything but were, in addition, in debt to the broker. And then, ironic twist, as like as not the next few hours' wild churning of the market would lift prices to levels where they might have sold out and had a substantial cash balance left over. Every move was wrong, in those days. The market seemed like an insensate thing that was wreaking a wild and pitiless revenge upon those who had thought to master it.

from H. W. Baldwin and Shepard Stone, eds., *We Saw It Happen* (New York: 1938). Reprinted in Richard B. Morris and James Woodress, eds., *Voices from America's Past*, vol. 3, The Twentieth Century (New York: Dutton, 1962), 90–94.

Research Options

1. After Black Thursday, stock prices plummeted. First, find out prices of several stocks, such as RCA or General Motors, after the crash. Then look at the business section of today's newspaper to compare the 1929 prices with prices of the same stocks today.
2. On October 19, 1987, the stock market crashed again. Find out about Black Monday in 1987 and then discuss with classmates the similarities and differences between this crash and Black Thursday.

CHAPTER
22
Section 1

PRIMARY SOURCE **Political Cartoon**

This Pulitzer Prize-winning cartoon by John T. McCutcheon was published in the Chicago Tribune in 1931. Study the cartoon to find out who the "wise economist" is.



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Activity Options

1. How do you think the Great Depression changed people's lives? Write a diary entry from the point of view of the man in this cartoon. Share your entry with classmates.
2. Draw an original cartoon to illustrate the impact of financial collapse following the stock market crash. Use the characters in this cartoon or invent your own. Display your cartoon in class.



Section 2

PRIMARY SOURCE Letter from a Dust Bowl Survivor

The following letter was written by a survivor of the Dust Bowl in McCracken, Kansas. What problems does she attribute to the drought in the Great Plains?

March 24, 1935

Dear Family,

Did some of you think that you had a dust storm? I'll tell you what it was. It was us shaking our bedding, carpets, etc.

For over a week we have been having troublesome times. The dust is something fierce. Sometimes it lets up enough so we can see around; even the sun may shine for a little time, then we have a frenzied time of cleaning, anticipating the comfort of a clean feeling once more.

We keep the doors and windows all shut tight, with wet papers on the sills. The tiny particles of dirt sift right through the walls. Two different times it has been an inch thick on my kitchen floor.

Our faces look like coal miners', our hair is gray and stiff with dirt and we grind dirt in our teeth. We have to wash everything just before we eat it and make it as snappy as possible. Sometimes there is a fog all through the house and all we can do about it is sit on our dusty chairs and see that fog settle slowly and silently over everything.

When we open the door, swirling whirlwinds of soil beat against us unmercifully, and we are glad to go back inside and sit choking in the dirt. We couldn't see the streetlight just in front of the house.

One morning, early, I went out during a lull, and when I started to return I couldn't see the house. I knew the direction, so I kept on coming, and was quite close before I could even see the outline. It sure made me feel funny.

There has not been much school this week. It let up a little yesterday and Fred went with the janitor and they carried dirt out of the church by the scoopful. Four of them worked all afternoon. We were able to have church this morning, but I think many stayed home to clean.

A lot of dirt is blowing now, but it's not dangerous to be out in it. This dirt is all loose, any little wind will stir it, and there will be no relief until we get rain. If it doesn't come soon there will be lots of suffering. If we spit or blow our noses we get mud. We have quite a little trouble with our chests. I understand a good many have pneumonia.

As for gardens, we had ours plowed, but now we do not know whether we have more or less soil. It's useless to plant anything.

Grace

from Deb Mulvey, ed., "We Had Everything But Money" (Greendale, Wis.: Reiman, 1992), 43.

Discussion Questions

1. According to Grace's letter, what problems did people living in the Dust Bowl encounter?
2. How would you describe Grace's attitude about the dust?
3. What qualities or traits do you think helped Grace and her family survive the difficulties that they faced?

CHAPTER
22

Section 3

PRIMARY SOURCE **Attack on the Bonus Army**

The government planned to pay World War I veterans bonuses in 1945; however, in 1932 tens of thousands of veterans and their families descended on Washington to demand immediate payment. President Hoover eventually ordered the U.S. Army to drive the Bonus Army from the capital. As you read this excerpt from reporter Lee McCardell's eyewitness account, consider whether the veterans were treated fairly.

WASHINGTON, July 29—The bonus army was retreating today—in all directions. . . .

The fight had begun, as far as the Regular Army was concerned, late yesterday afternoon. The troops had been called out after a veteran of the Bonus Army had been shot and killed by a Washington policeman during a skirmish to drive members of the Bonus Army out of a vacant house on Pennsylvania Avenue, two blocks from the Capitol.

The soldiers numbered between seven hundred and eight hundred men. There was a squadron of the Third Cavalry from Fort Myer, a battalion of the Twelfth Infantry from Fort Washington, and a platoon of tanks (five) from Fort Meade. Most of the police in Washington seemed to be trailing after the soldiers, and traffic was tied up in 115 knots.

The cavalry clattered down Pennsylvania Avenue with drawn sabers.

The infantry came marching along with fixed bayonets.

All Washington smelled a fight, and all Washington turned out to see it.

Streets were jammed with automobiles.

Sidewalks, windows, doorsteps were crowded with people trying to see what was happening. "Yellow! Yellow!"

From around the ramshackle shelters which they had built on a vacant lot fronting on Pennsylvania Avenue, just above the Capitol, the bedraggled veterans jeered. . . .

The cavalrymen stretched out in extended order and rode spectators back on the sidewalks. The infantry started across the lot, bayonets fixed.

Veterans in the rear ranks of a mob that faced the infantry pushed forward. Those in front pushed back. The crowd stuck. An order went down the line of infantrymen. The soldiers stepped back,

pulled tear-gas bombs from their belts, and hurled them into the midst of the mob.

Some of the veterans grabbed the bombs and threw them back at the infantry. The exploding tins whizzed around the smooth asphalt like devil chasers, pfutt-pfutt-pfutt. And a gentle southerly wind wafted the gas in the faces of the soldiers and the spectators across the street.

Cavalrymen and infantrymen jerked gas masks out of their haversacks. The spectators, blinded and choking with the unexpected gas attack, broke and fled. Movie photographers who had parked their sound trucks so as to catch a panorama of the skirmish ground away doggedly, tears streaming down their faces.

The police tied handkerchiefs around their faces.

"Ya-a-a-ah!" jeered the veterans.

But more gas bombs fell behind them. The veterans were caught in the back draft. They began to retreat. But before they quit their shacks they set them on fire. The dry wood and rubbish from which the huts were fashioned burned quickly. The flames shot high. Clouds of dirty brown smoke blanketed the avenue.

from Lee McCardell, Baltimore Evening Sun, July 29, 1932. Reprinted in Richard B. Morris and James Woodress, eds., Voices from America's Past, vol. 3, The Twentieth Century (New York: Dutton, 1962), 94–97.

Discussion Questions

1. According to McCardell, what sparked the fight between Bonus Army veterans and the soldiers?
2. How did the soldiers drive the veterans from the capital?
3. Do you think the veterans were treated fairly? Why or why not? Cite evidence from your textbook to support your opinion.



AMERICAN LIVES **Gordon Parks**

Humane Artist

Section 1

"I hope always to feel the responsibility to communicate the plight of others less fortunate than myself. . . . In helping one another we can ultimately save ourselves. We must give up silent watching and put our commitments into practice."—Gordon Parks, Moments Without Proper Names (1975)

Gordon Parks is an artist who has pursued art wherever he finds it. He has taken photographs, written poetry, composed music, and made films. Through it all, he has tried to convey his understanding of the human condition.

Born in 1912 as the last of fifteen children on a Kansas farm, Parks left school as a teenager to work. He held many different jobs—from busing tables to playing the piano to writing songs. Though it was the Depression, some people still had wealth. Parks earned a decent living as a waiter serving meals in a private men's club and on a cross-country train that carried wealthy passengers. One day, he saw a magazine with striking photographs, and it aroused an interest in photography. That interest was confirmed some months later when he heard a newsreel cameraman describe his exciting life. Parks bought a used camera and began taking pictures.

Settling in Chicago, he earned a living taking fashion photographs and photo portraits of women in society. At the same time, he shot documentary pictures of African-American life in the city. These pictures earned him a fellowship that led him to Washington. After a 10-year-period working for the federal government and again taking fashion pictures, he landed a plum assignment for photographers. Beginning in 1948, he began a 20-year career taking pictures around the world for *Life* magazine.

Parks lived for some years in Paris and at other times in Rio de Janeiro. He began taking fashion photos in Paris but soon branched into other areas. He took photo portraits of famous people. Most important, perhaps, were his images of social significance. He spent some months in the slums of Rio de Janeiro, capturing the difficult life of the poor. One young boy he met was dying of asthma. Parks's pictures of him deeply touched *Life* readers. They gave thousands of dollars, which he used to bring the boy to the United States for medical care that saved his life. Another series of photos chronicled the progress of the civil rights movement. Parks

became the first African-American photojournalist.

Soon Parks was branching into other arts. He wrote a novel called *The Learning Tree*, which put in fictional terms the story of his childhood. He published four books of poetry and photographs. Later he wrote three volumes of memoirs.

He became the first African-American director of a major movie with a film version of *The Learning Tree* in 1969. He was also producer, screenwriter, and composer of the score for the film. Critics found the film visually stunning but too melodramatic. It did not attract a large audience—but his next movie, *Shaft* (1971), did. This classic detective story—featuring an African-American detective—was a great hit. Parks directed several other films. *Leadbelly* (1976) told the story of blues musician Huddie Ledbetter. *The Odyssey of Solomon Northrup* (1983) was a public-television drama about a free black sold into slavery. He also directed several documentaries for television, including one that won an award.

Parks has continued his range of artistic interest. He worked as editorial director of *Essence* magazine from 1970 to 1973. In 1989 he composed a ballet, *Martin*, which pays tribute to Dr. Martin Luther King, Jr. For accomplishments, such as this, Parks has received many awards and honors, including the National Medal of Arts in 1988. However, perhaps the highest compliment was paid to him in 1995 when the Library of Congress sought and acquired Parks's archives—thousands of photographs and around 15,000 manuscript pages of screenplays, novels, and poems.

Questions

1. How has Parks used his art to “communicate the plight of others”?
2. How would Parks's varied jobs help him in his career as a photographer?
3. In which arts did Parks achieve the greatest success?



AMERICAN LIVES Alfred E. Smith

The “Happy Warrior”

Section 1

“I have taken an oath of office nineteen times. Each time I swore to defend and maintain the Constitution of the United States. . . . I have never known any conflict between my official duties and my religious beliefs.”—Alfred E. Smith, “Catholic and Patriot” (1927)

Alfred E. Smith (1873–1944) was born and raised in New York’s Lower East Side. His grandparents on one side had emigrated from Germany and Italy and on the other side from Ireland. He became identified with the rising power of urban immigrant voters.

Smith’s father died when Alfred was twelve, and two years later, he quit school and began working full time. In the late 1890s, he entered local politics, and by 1903 he had won a seat in the New York state assembly. Dominating New York City politics was the Tammany Hall machine, and Smith was part of that Democratic party organization. He avoided any hint of corruption, however, and became known as an honest lawmaker. While working to achieve Tammany goals, he also pushed for various reforms.

In 1913, fire destroyed the Triangle garment factory, killing 146 people—mostly working women and girls. Smith led the outcry for greater workplace safety. He chaired a commission that investigated factory conditions throughout the state. The investigation put him in touch with many social reformers. These allies helped him in his 1918 race for governor. Smith campaigned for government reform and changes in female and child labor laws. He won a narrow victory.

As governor, Smith steered an independent course. He appointed Republicans and independents to state office. He backed labor’s right to organize but used the state militia to end a violent strike. In the midst of widespread fear of radicals, he boldly criticized the New York assembly for expelling five members because they were socialists. He lost the governorship in 1920, although he won again in 1922, 1924, and 1926. In his later terms, he achieved many reform goals.

Smith tried to win the Democratic nomination for president in 1924. Franklin Delano Roosevelt nominated him, calling him the “Happy Warrior.” Smith was anything but happy as the convention unfolded. The Ku Klux Klan—powerful in the

party that year—opposed him loudly because he was a Roman Catholic. Finally Smith was forced to withdraw his candidacy.

Four years later, though, Smith easily won the nomination, but he entered the fall campaign with three problems. He was identified as a “wet”—someone against Prohibition—at a time when Prohibition still had wide support. He was Catholic, and no Catholic had ever run for president. And the country had prospered under eight years of Republican presidents.

Smith took the religious issue head-on. He gave a major speech in Oklahoma City urging tolerance of all religions. Some groups, though, strongly opposed to him used harsh language. One critic linked Smith to a catalog of problems: “card playing, cocktail drinking, poodle dogs, divorces, novels, stuffy rooms, dancing, [and] evolution.” Some Klan members said that to vote for Smith was to “vote for the Pope.” Smith, however, pulled more votes than any previous Democratic candidate. He won two states and twelve large cities that had been solidly Republican. However, Smith lost by a wide margin.

Smith hoped to get a job working for Franklin Roosevelt, the new governor of New York. FDR did not name him to any post, however, and Smith entered business. Gradually he withdrew from politics. When he did enter political debates, he took more and more conservative positions. He harshly criticized Roosevelt in the early years of the New Deal. Not until World War II erupted did the two former allies become close again. Smith died in 1944.

Questions

1. How did Smith show independence throughout his career?
2. Why was Smith’s Catholicism a major issue?
3. What problems beside Catholicism helped defeat Smith?



Project

LIVING HISTORY *Creating a Collage*

GETTING STARTED As you read Chapter 22, note the imagery, or word pictures, that various people use to tell their stories in the Personal Voice passages in the chapter. Jot down quotes or ideas for visual images that you might use in your collage.

Examples of Vivid Word Pictures

- “handout of coffee and doughnuts . . . a man selling apples” (Herman Sumlin, p. 651)
- “people living in old, rusted-out car bodies . . . people living in shacks made out of orange crates” (A visitor to a shantytown, p. 651)
- “[homeless men] the riders of freight trains, the thumbers of rides on the highways” (Thomas Wolfe, p. 653)
- “[a hitchhiker] hugging a dead chicken under a ragged coat” (p. 655)

GATHERING VISUAL MATERIALS Choose the personal stories that you find most moving or vivid and feature them in your collage. Search for visual images that represent these people or their experiences. Sources include books, newspapers, magazines, and the Internet. You can also create your own images for your collage. As you collect materials, you may wish to place them in large envelopes or file folders labeled according to the personal stories they portray.

Books to Check Out

- *The Great Depression: An Eyewitness History* (1996) by David F. Burg
- *The Great Depression* (1984) by Robert S. McElavaine
- *Brother, Can You Spare a Dime* (1969) by Milton Meltzer

Creative Tips: Collage Materials

- Take your own snapshots.
- Make imaginative or realistic sketches or drawings.
- Use scissors and colored pencils or markers to alter materials you cut out or photocopy from print sources.
- Think of words or phrases that evoke the Great Depression or find quotes from the personal stories that complement images you choose. Type or handwrite them on cutout paper strips.
- Use color to create a mood.

DESIGNING YOUR COLLAGE Sort through your collage materials, and choose those with the strongest visual impact. Then play with various ways of organizing the images before pasting them down on a poster board. For example, you might choose a layout based on themes, such as homelessness, unemployment, or poverty.



LIVING HISTORY *Standards for Evaluating
a Collage*

IDEAS AND CONTENT	Exceptional	Acceptable	Poor
1. Builds upon descriptive details and viewpoints expressed in the Personal Voice section of the chapter			
3. Reflects a broad range of individual impressions about life during the Great Depression			
4. Shows insight into the problems plaguing various people during the Great Depression			
VISUAL MATERIAL			
5. Includes visually interesting and well-chosen images			
6. Captures the viewer's attention through the dramatic impact of the images			
7. Shows careful planning and thoughtful arrangement of images			
8. Communicates meaningful information			
9. Invites interpretation			

Comments _____

Overall Rating _____