

THE ROARING Twenties

THE BIG PICTURE

American culture underwent rapid and radical change in the 1920s. Signs of this change were everywhere—in the music and fashions of the day, in the habits and pastimes of Americans, in the art and literature of the country's most creative minds. Large population shifts and new technologies transformed the nation from rural to urban and from traditional to modern.



Skills Focus

READING LIKE A HISTORIAN

This jazz band is supplying not only music but also some food and drink to competitors in a Charleston endurance contest. The Charleston was a new dance that was all the rage in the 1920s. **Interpreting Visuals** What words would you use to describe the mood of the scene captured in this photograph?

See **Skills Handbook**, p. H30

U.S.



1920

First corporate radio station offers music and news.



World

1920

League of Nations holds first meeting in Paris, France.



1924

Nellie Tayloe Ross is elected in Wyoming as the nation's first woman governor.

1926

Langston Hughes publishes *The Weary Blues*, his first book of poetry.

1927

Charles Lindbergh completes his solo flight across the Atlantic Ocean.



1924

Soviet leader Vladimir Lenin dies.

1926

Ruins of Mayan cities reported found in Mexico.

1928

1929

The National Revolutionary Party is established in Mexico.

1930



SECTION 1

American Life Changes

BEFORE YOU READ

MAIN IDEA

The United States experienced many social changes during the 1920s.

READING FOCUS

1. What were the new roles for American women in the 1920s?
2. What were the effects of growing urbanization in the United States in the 1920s?
3. In what ways did the 1920s reveal a national conflict over basic values?
4. What was Prohibition, and how did it affect the nation?

KEY TERMS AND PEOPLE

flapper
values
Billy Sunday
fundamentalism
Aimee Semple McPherson
evolution
Clarence Darrow
William Jennings Bryan
bootlegger
speakeasy

TAKING NOTES

As you read, identify major changes in American social behavior, laws, and religion during the 1920s. Record your notes in a graphic organizer like the one shown here.

Social Behavior	Laws	Religion

THE INSIDE STORY

Who put the car and the radio together? By the early 1920s cars and radio were well on their way to becoming key features of American life. For young people especially, cars meant freedom. Radio meant access to music, news, sports, and a blossoming American popular culture.

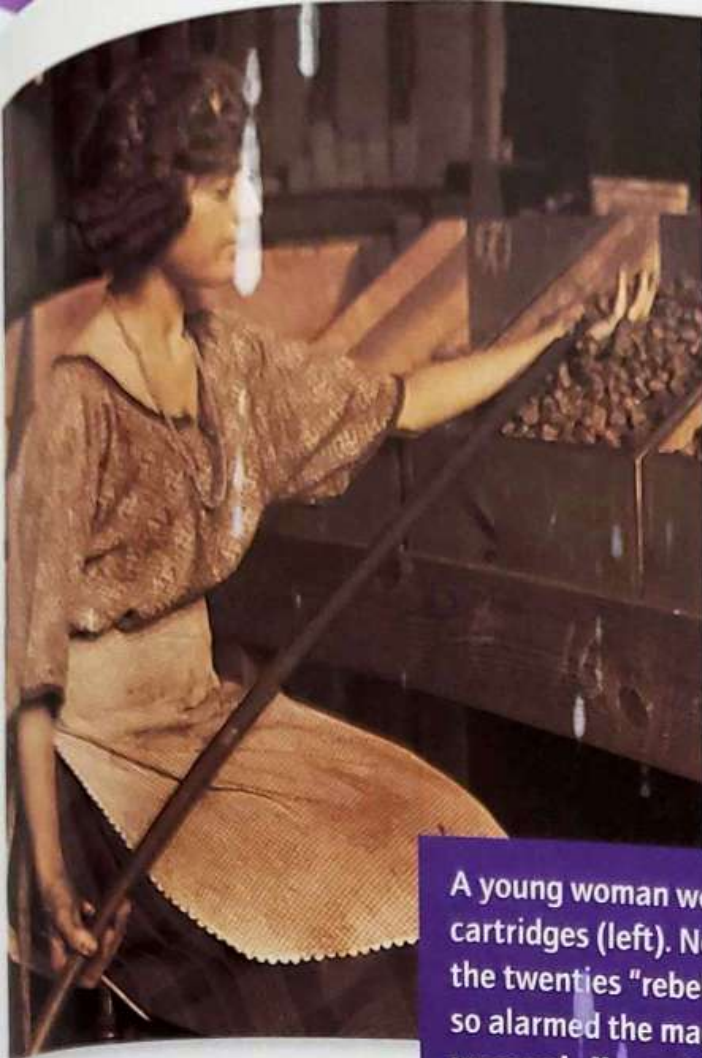
Inventors William Lear and Elmer Wavering were two young Americans who enjoyed cars and music. It was their girlfriends, however, who gave them the idea to put a radio inside a car. The two couples liked to park at a scenic spot

in their little Illinois town to watch the sun go down. When the young women suggested that it would be wonderful to have music on these evenings, Lear and Wavering decided to figure out how to install a radio inside a car in such a way that it could be heard over the car's engine and would not interfere with the car's electrical system. The result was the invention of the first practical car radio.

Within a few years the car radio would become standard equipment in millions of automobiles. The world of the American teenager would never be the same. ■

A Match Made in Heaven

◀ Before radios were installed into cars, people used portable radios powered by the car's battery. The bulky size didn't stop people from carrying them along.



COURTESY GEORGE EASTMAN HOUSE

A young woman works sorting wads for gun cartridges (left). Not all young women of the twenties "rebelled" like the flapper that so alarmed the magazine at right. **How did women's lives change in the 1920s?**



New Roles for Women

The invention of the car radio was just one example of the many cultural changes that took place in the 1920s. The decade itself became known as the Roaring Twenties for the speedy social change it brought to the United States. Women were especially affected.

New opportunities As you have read, the states ratified the Nineteenth Amendment in 1920. After a decades-long struggle, women could finally vote. As a result, women were soon elected to state and local offices. In Wyoming, Nellie Tayloe Ross became the nation's first woman governor when she won election in 1924 to complete the term of her husband, William B. Ross, who had died in office. Miriam "Ma" Ferguson was elected governor of Texas that same year.

In general, however, women voters did not make their presence felt at the ballot box and bring about sweeping changes in the national government, as some advocates for women's suffrage had expected. In fact, women in the 1920s tended to vote much as their husbands, fathers, or other men in their lives voted. As a result, they did not yet represent a unique group of voters with a distinct point of view.

American women also saw changes in their workplace roles during the 1920s. While many women had taken jobs outside the home during World War I, most lost these wartime jobs when the troops returned to the United States. During the economic boom of the 1920s, however, women again joined the workforce in large numbers. They filled a greater range of jobs than ever before. Still, nearly all women in the workforce held jobs in a handful of the lowest-paying professions, including nurses, teachers, and domestic servants.

Also during the 1920s, Americans began attending college in greater numbers than ever before. Many of these new students were women from middle- and upper-class families.

New family roles In part because of these changing opportunities for women, the 1920s brought about a shift in many people's attitudes concerning the relationship between men and women. The basic rules that defined proper female behavior were beginning to change. American women did continue to have primary responsibility for caring for the home and children, and most still depended on men for financial support. An increasing number, however, sought a greater sense of equality in their relationships with men.

ACADEMIC VOCABULARY

mode style or fashion

The flapper One popular image that reflects many of the changes affecting women in the 1920s is the **flapper**. The term refers to young women of the era who defied traditional ideas of proper dress and behavior. Flappers shocked society by chopping off their hair, raising their hemlines, wearing makeup, smoking cigarettes, drinking alcohol, and going dancing in nightclubs. Not all flappers did all of these things, of course. The new **mode** of dress, however, was particularly popular among rebellious girls.

HISTORY'S VOICES

“Not since 1820 has feminine apparel been so frankly abbreviated [shortened] as at present ... Nor is this merely the sensible half of the population dressing as everyone ought to, in hot weather. Last winter’s styles weren’t so dissimilar, except that they were covered up by fur coats and you got the full effect only indoors.”

—Bruce Bliven, *The New Republic*, September 9, 1925

In general, the term *flapper* suggested a certain lifestyle of great independence and freedom. As writer Dorothy Parker slyly noted about the modern woman, “She’s not what Grandma used to be.”

Although flappers became a symbol of the 1920s, they were hardly representative of all women of their time. Not all American women were flappers. In fact, in many parts of the

United States, including small towns and rural areas, women merely read about flappers in magazine. They either disapproved of them or would not dare to be so bold or reckless. Indeed, many older supporters of women’s rights believed that the flappers were more interested in having fun than in advancing the cause of women.

Disapproving of the face powder that flappers wore, Charlotte Perkins Gilman wrote, “A generation of white-nosed women who wear furs in summer cannot lay claim to any real progress.” So while the flapper did represent some very real shifts taking place in American society, she certainly did not represent all American women.

READING CHECK

Summarizing In what ways did flappers represent the changes American women were experiencing in the 1920s?

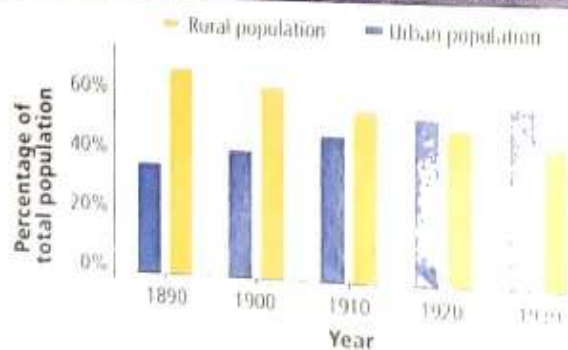
Effects of Urbanization

The flapper craze took hold mainly in American cities. In many ways the flapper phenomenon represented the growing divide between the nation’s booming cities and the countryside.

As you have read, the 1920s was a time of great economic prosperity in the United States. One segment of the economy, however, did not share in the good times. Farming took a hard



URBAN AND RURAL POPULATION, 1890–1930



Source: Historical Statistics of the United States

hit in the post-World War I years, as wartime demand for food dropped off. Hard times in agriculture contributed to a loss of rural population, as people sought jobs in the cities. The 1920 census showed that for the first time ever, more Americans lived in urban areas than in rural areas. Three fourths of all workers worked somewhere other than a farm.

The rise of the automobile also helped shift the geographic borderline between rural and urban America. As more rural people acquired cars, the distances that had once separated them from the cities shrank. Rural people were now more likely to spend time in town interacting with each other and joining in the urban culture. Even if they continued to live in the country, they became less isolated and more urban in their outlook and attitudes.

Related to the rural-to-urban population shift was an increase in education in the United States. By the 1920s many states had passed laws requiring young people to attend school. These laws helped force children out of the workplace and into the classroom. Requiring children to attend school was also a way to teach immigrants about American life.

Interestingly, school attendance increased along with the growth of American industry. Why? As industry grew, the earnings of American workers also rose. More families could afford to send their children to school instead

of sending them to the textile mills and other factories. As a result, high school and college enrollment increased.

READING CHECK

Contrasting How did the relationship between rural America and urban America change in the 1920s?

THE IMPACT TODAY

Daily Life

Urbanization continued throughout the century. According to the 2000 U.S. Census, the country's population was 79.2 percent urban and 20.8 percent rural.

Conflicts Over Values

The shift from a mostly rural America to a mostly urban one was highly significant. Americans were living in larger communities. This population change also produced important shifts in **values**, the key ideas and beliefs a person holds. The values of many urban Americans in the 1920s differed greatly from the traditional values of rural dwellers.

Urban and rural America differed significantly in the kinds of values that were dominant in those places. In the minds of some people, rural America represented the traditional spirit of the nation: hard-working, self-reliant, religious, and independent. Cities, on the other hand, represented changes that threatened those values.

As you read in an earlier chapter, the Ku Klux Klan grew dramatically in the 1920s. The new Klan drew many of its new members from rural America. Most new Klan members were workers, farmers, and small business owners. They saw their own status declining while the size and cultural influence of urban America was increasing. They believed the Klan could help them preserve their place in society.

Members of the new Klan continued to use violent tactics. The Klan targeted not only African Americans but also recent immigrants, especially Catholics and Jews. In the 1920s, however, the Klan also focused on influencing politics. Although founded in the South, the Klan had members nationwide in the 1920s. At its peak, membership was in the millions. Membership declined in the late 1920s because of a series of scandals affecting top Klan leaders. But the social divisions that the Klan had taken advantage of still remained.

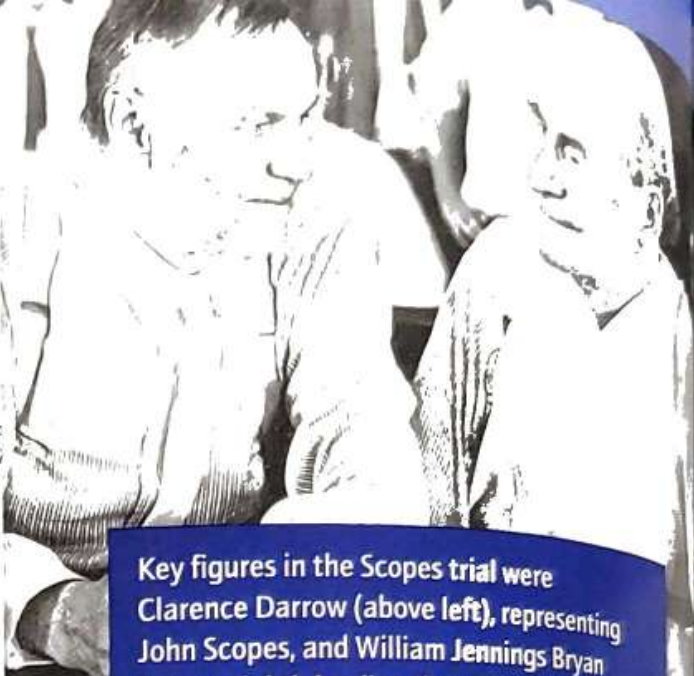
The rise of fundamentalism The uncertainty that comes with changing times caused many Americans to turn to religion for answers. One key religious figure of the time was a tough-talking former ballplayer named

America Moves to the Cities

Los Angeles, California, shown here in a 1920s postcard, grew from a city of just over 50,000 in 1890 to a city with a population of more than 1 million by 1930. **According to the chart, during what decade did the United States become a nation of urban dwellers?**



THE GOLLIN COLLECTION NEW YORK



Key figures in the Scopes trial were Clarence Darrow (above left), representing John Scopes, and William Jennings Bryan (above right), leading the prosecution. At right, Scopes stands to receive his guilty verdict. Political cartoons like the one at left portrayed the case as a "monkey trial" because it focused on a theory that humans may have descended from an ape-like species.

Billy Sunday. Ordained as a minister in 1903, Sunday rose to national prominence as a powerful revivalist preacher. Reflecting the values of many white, rural Americans, Sunday condemned radicals and criticized the changing attitudes of women.

Sunday's Christian beliefs were based on a literal interpretation of the Bible, which is called **fundamentalism**. While many people believe that certain stories in the Bible were meant to be symbolic rather than literal, fundamentalists believe that historic events occurred exactly as the Bible describes.

Another leading fundamentalist preacher of the time was **Aimee Semple McPherson**. McPherson presented a much more sophisticated image than Billy Sunday did. In fact, she seemed to embrace the kind of glamour that many other fundamentalists warned about. Her religion, however, was firmly in the fundamentalist tradition. She was especially well known for healing the sick through prayer.

The Scopes trial As fundamentalism gained strength in the 1920s, it came into sharper conflict with the teachings of modern science. A leading example of this conflict centered on the theories of the 19th-century scientist Charles Darwin. The most controversial of Darwin's ideas is known as **evolution**. The theory of

evolution holds that inherited characteristics of a population change over generations and that as a result of these changes, new species sometimes arise.

According to Darwin, the human species may have developed from an ape-like species that lived long ago. Fundamentalists believed that this theory went against the biblical account of how God created humans. Further, many fundamentalists believed that teaching evolution undermined religious faith.

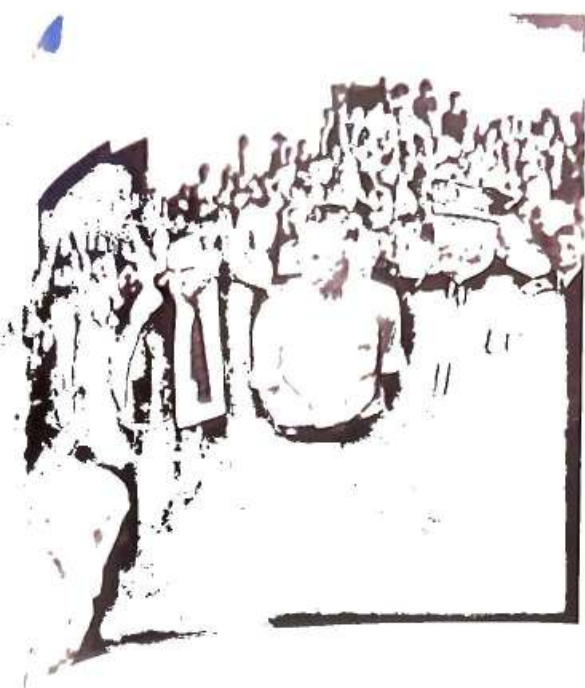
Fundamentalists worked hard to prevent evolution from being taught in public schools. In several states, they succeeded in having laws passed which outlawed the teaching of Darwin's ideas or the inclusion of evolution in classroom materials. One of these states was Tennessee, where a 1925 law made it a crime to teach evolution to students.

Opponents of the Tennessee law were quick to challenge it. One group persuaded a young science teacher named John Scopes to agree to violate the law and get himself arrested. This set the stage for one of the most dramatic trials in American history.

THE IMPACT TODAY

Science and Technology

The teaching of evolution in public schools continues to be a controversial issue. More than 80 years after the Scopes trial, debate continues about what to teach in the public schools about the origin of life.



The trial took place in the little town of Dayton, Tennessee, but people around the country followed the events. The nation riveted its attention on the two distinguished, colorful lawyers who squared off against one another.

Representing Scopes was **Clarence Darrow**, perhaps the most famous criminal lawyer in the country. **William Jennings Bryan**, the three-time candidate for president, led the prosecution. Beloved as an orator who championed farmers and rural values, Bryan had become a major figure in the fundamentalist movement. In fact, he had influenced public opinion in Tennessee against evolution.

The guilt of John Scopes was never really in doubt. In the trial, both sides focused on larger issues. Bryan called it a contest between the competing ideas of Christianity and evolution. The defense openly stated that it was trying to make a point about freedom of speech.

The key moment in the trial occurred when Darrow called Bryan to testify as an expert witness on religion. Darrow asked Bryan an exhausting series of questions about events described in the Bible. Bryan said that in his view, some biblical events may not have happened exactly as described. Yet he stood by his basic beliefs. "If I am not able to explain it, I will accept it," he declared.

The trial ended, as expected, with Scopes's conviction. He was fined \$100. Scopes's fate, however, was not the only story. This occurred five days after the trial, when Bryan died in his sleep. To many fundamentalists, he died a hero, giving his life for a sacred cause.

Darrow's team had hoped to appeal the decision and test the constitutionality of the Tennessee law. They never got the chance. A higher court overturned Scopes's conviction because the judge had committed a technical violation of the law.

The Tennessee law remained in place into the 1960s. Meanwhile, other states that passed similar laws soon repealed them.

READING CHECK

Identifying the Main Idea

For what crime was Scopes tried and convicted?

Prohibition

Throughout the history of the United States, groups such as the Woman's Christian Temperance Union had fought to outlaw alcohol. To many people, alcohol was the source of much unhappiness. It hurt families, and it promoted crime, they said. Outlawing alcohol, they argued, would promote family stability. Over the years, a number of states passed anti-alcohol laws.

The drive to outlaw alcohol gained strength in the early 1900s, as Progressives joined the effort to curb the harmful effects of liquor on society. World War I aided the cause. The wartime need for discipline among the troops—and the need for grain, from which different types of alcohol are made—were two arguments in favor of banning alcohol nationally.

The fight against alcohol also borrowed from the bias against immigrants that was increasing in the World War I era. Some people who opposed immigration portrayed certain immigrant groups as abusers of alcohol. Small-town Americans also tended to view alcohol and its evils as a city problem—one that was growing more serious as the nation became more urban. Protestant religious groups and fundamentalists were among those who favored a liquor ban.

The Eighteenth Amendment For these and other reasons, by 1917 more than half the states had passed some form of law restricting alcohol use. In that year, Congress proposed an amendment to the Constitution that made it illegal to manufacture, transport, or sell alcohol in the United States. Ratification of this amendment—the Eighteenth Amendment—followed in 1919. Congress then passed

ACADEMIC VOCABULARY

stability

consistency;
resistance to
change

a law known as the Volstead Act to enforce the amendment. Prohibition, as the new ban on alcohol was known, became the law of the land in 1920.

Prohibition in practice Supporters of Prohibition believed it would have many positive effects on American society. To be sure, Prohibition did reduce the amount of alcohol Americans consumed. Enforcing the new law, however, proved to be virtually impossible.

While making, transporting, and selling alcohol was illegal, drinking it was not. Many people continued to drink liquor during Prohibition—and those who wanted alcohol had little trouble getting it.

Prohibition gave rise to huge smuggling operations. Large amounts of alcohol slipped into the country through seaports and across the border from Canada. It was said that in Detroit, Michigan, located on the Canadian

border, liquor smuggling was the second largest industry after automobile manufacturing. Newspaper headlines followed the high drama of the hunt for **bootleggers**, or liquor smugglers. Bootleggers—from the slang term for smuggling items inside boots—were highly skilled at avoiding capture. Government officials estimated in 1925 that they had stopped only 5 percent of all the liquor entering the country illegally.

In addition to smuggled liquor, many people simply made their own illegal alcohol using homemade equipment. Others drank alcohol that was intended for use in medicines or other products. At the time, doctors were allowed to prescribe alcohol to their patients for medical reasons.

The illegal liquor business also became the foundation of great criminal empires. The most notorious Prohibition-era gangster was Chicago's Al Capone. After brutally destroying

COUNTERPOINTS

For and Against Prohibition

William Allen White was a journalist who supported many social causes, including Prohibition.

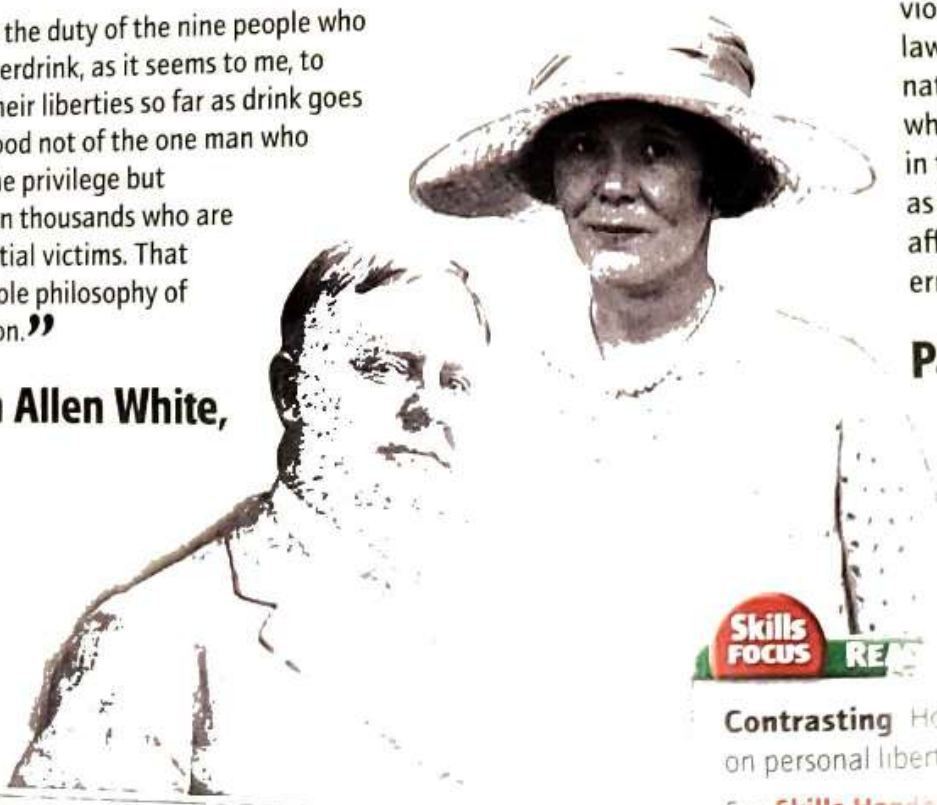
“ [I]t is the duty of the nine people who do not overdrink, as it seems to me, to give up their liberties so far as drink goes for the good not of the one man who abuses the privilege but for the ten thousands who are his potential victims. That is the whole philosophy of prohibition.”

William Allen White,
1927

At first a prohibitionist, Pauline Sabine later spoke against the Eighteenth Amendment.

“ Prohibition ... has led to more violations of and contempt for law ... than anything else in our national life ... To tell citizens what they must or must not do in their strictly personal conduct as long as public safety is not affected is a function which government should not attempt.”

Pauline Sabine, 1929



Skills Focus

Reading

As a Historian

Contrasting How do White and Sabine's views on personal liberty differ?

See **Skills Handbook**, p. H10

his competition, he used the alcohol trade to build a business that earned tens of millions of dollars a year.

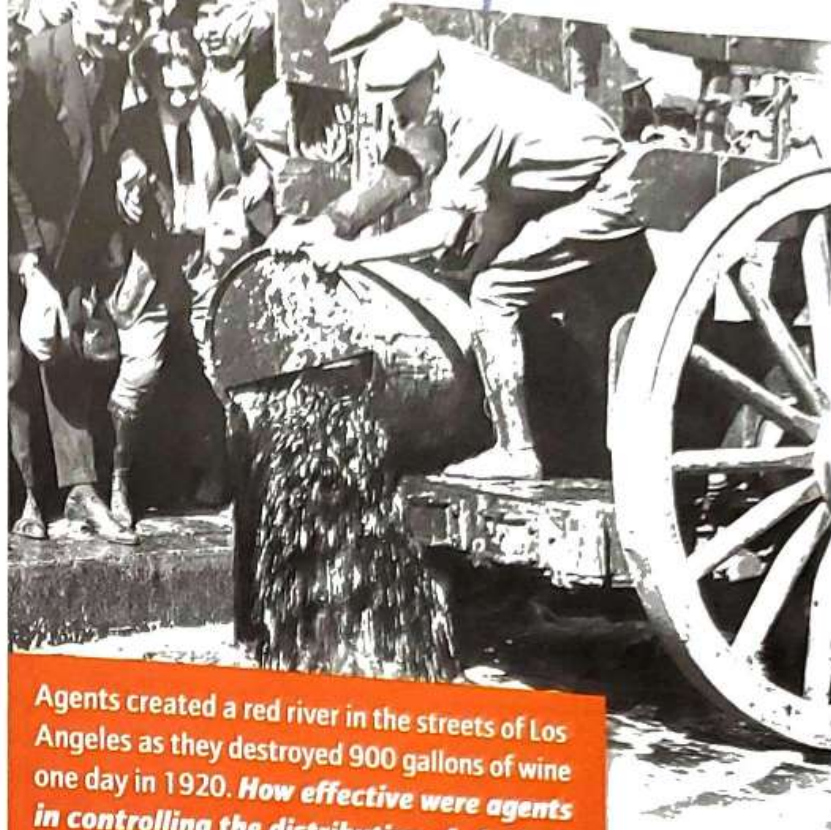
With these resources, Capone and other gangsters were able to frighten off and pay off the law-enforcement agents who threatened them. The federal government, which never had more than 3,000 Prohibition agents working nationwide, found it difficult to compete with the criminals. Still, many agents worked diligently to enforce the law. They shut down **speakeasies**, the illegal bars where alcohol was served. They destroyed barrels of captured liquor and the equipment that gangsters used to make alcohol. Yet they could not keep up with the criminals.

In spite of its problems, Prohibition continued through the 1920s. More and more people, however, questioned whether this experiment was succeeding. The scientist Albert Einstein voiced the concerns of many Americans:

HISTORY'S VOICES

“The prestige of government has undoubtedly been lowered considerably by the Prohibition law. For nothing is more destructive of respect for the government and the law of the land than passing laws which cannot be enforced.”

—Albert Einstein,
“My First Impression of the U.S.A.,” 1921



Agents created a red river in the streets of Los Angeles as they destroyed 900 gallons of wine one day in 1920. How effective were agents in controlling the distribution of alcohol?

Even as millions of Americans violated the spirit of the Eighteenth Amendment, Prohibition remained in force. It would be several more years before it came to an end.

READING CHECK

Making Generalizations

In what ways did Prohibition cause more problems than it solved?

SECTION 1 ASSESSMENT

go.hrw.com

Online Quiz

Keyword: SD7 HP20

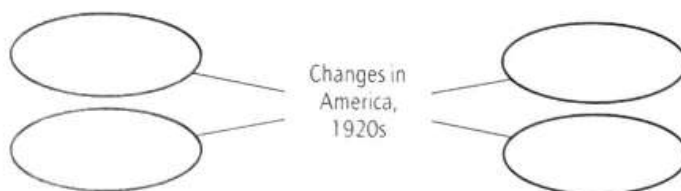
Reviewing Ideas, Terms, and People

1. **a. Define** What was a flapper?
- b. Make Generalizations** How were women's roles changing in the 1920s?
- c. Evaluate** How do you think people who did not embrace the changes of the 1920s might have reacted to the flappers?
2. **a. Recall** What significant change in the distribution of the American population became known in 1920?
- b. Analyze** How did rural and urban areas of the United States differ in terms of values?
3. **a. Define** Write a brief definition for each of the following terms: fundamentalism, evolution
- b. Make Inferences** Why did fundamentalism gain popularity in the 1920s?
- c. Elaborate** How did the Scopes trial reflect the tensions and conflicts taking place in American society in the 1920s?
4. **a. Identify** What was Prohibition?
- b. Sequence** Briefly trace the history of the effort to outlaw alcohol in the United States.

- c. Predict** Do you think Prohibition would have been different if drinking alcohol had been outlawed completely?

Critical Thinking

5. **Identifying the Main Idea** Copy the chart below and place events in the chapter in the diagram that support the main idea.



FOCUS ON WRITING

6. **Persuasive** Write a letter to one of your government representatives that argues either for or against a prohibition on alcohol. Use information from the chapter to support your position.

SECTION 2

The Harlem Renaissance

BEFORE YOU READ

MAIN IDEA

Transformations in the African American community contributed to a blossoming of black culture centered in Harlem, New York.

READING FOCUS

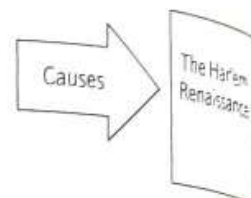
1. What was the Great Migration, and what problems and opportunities faced African Americans in the post-World War I era?
2. What was Harlem, and how was it affected by the Great Migration?
3. Who were the key figures of the Harlem Renaissance?

KEY TERMS AND PEOPLE

Zora Neale Hurston
Great Migration
Harlem Renaissance
Marcus Garvey
James Weldon Johnson
Langston Hughes
Paul Robeson
jazz
Louis Armstrong
Bessie Smith

TAKING NOTES

As you read, take notes identifying the major events that helped bring about the Harlem Renaissance. Record your notes in a graphic organizer like the one shown here.



Zora Neale HURSTON



▲ Hurston wanted "a busy life, a just mind and a timely death."

THE INSIDE STORY

How could one person write such a wide variety of works? If a "Renaissance man" is a person with a wide range of knowledge and abilities, **Zora Neale Hurston** was a Renaissance woman. As an African American girl living in Florida in the late 1800s and early 1900s, she overcame long odds to get a good education and eventually leave the South.

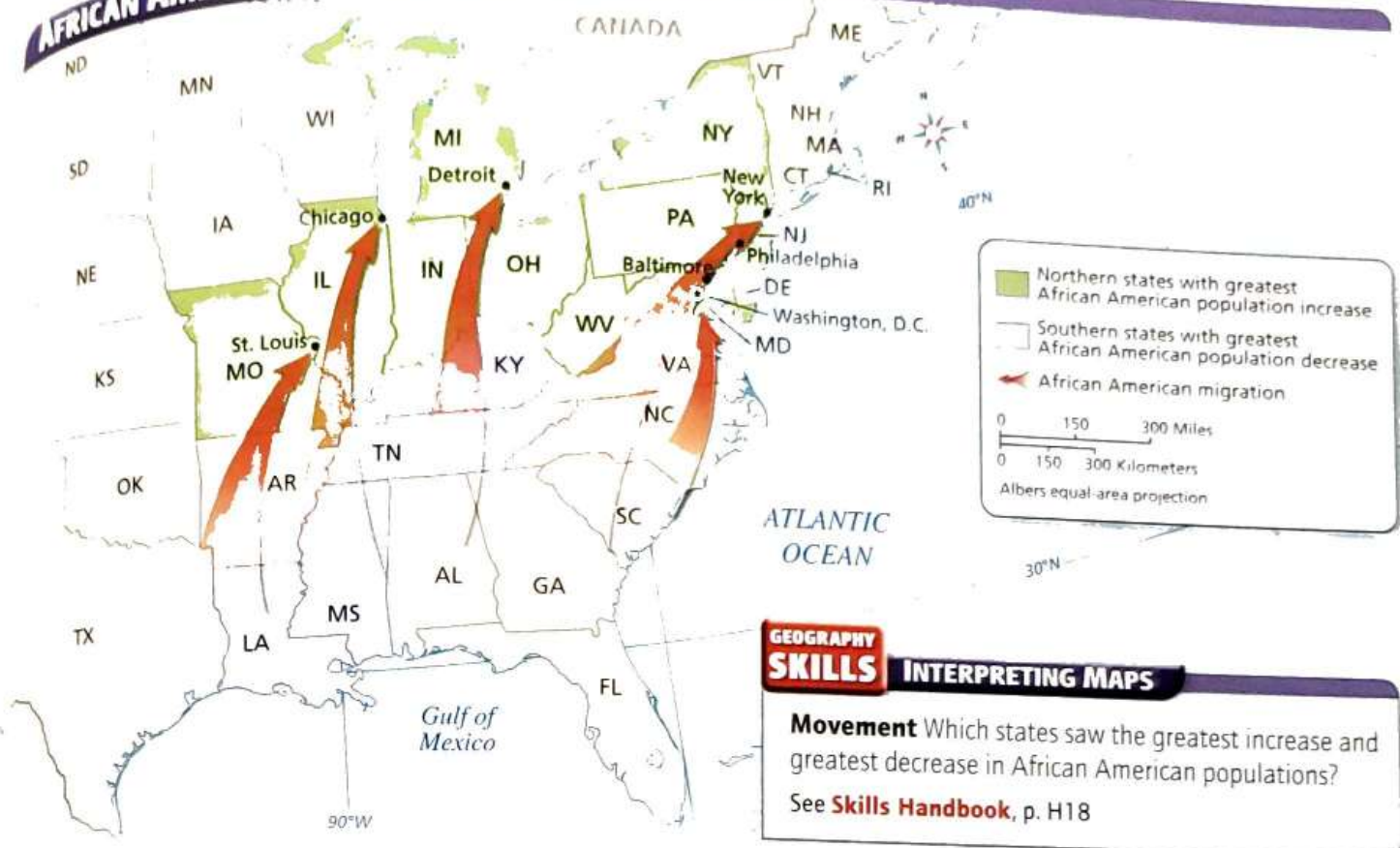
In 1925 Hurston won acclaim in the literary world by writing short stories and plays. After that success, she attended Barnard College in New York City, where she studied anthropology, the study of human cultures. With this training, she did important scholarly work on the subject of African American folklore. In the 1930s she moved on to writing novels, including the celebrated *Their Eyes Were Watching God*. Later still, she wrote nonfiction, including an autobiography and essays about politics.

Zora Neale Hurston's life is remarkable for the quality, quantity, and variety of the work she produced. Indeed, she was one of the leading figures in a major cultural movement that was centered in New York City's Harlem neighborhood in the 1920s: the Harlem Renaissance. ■

The Great Migration

Beginning around 1910 Harlem, a neighborhood in upper Manhattan, became a favorite destination for black Americans migrating from the South. Life in the South was very difficult for African Americans. Many had little choice but to work as sharecroppers or in other low-paying jobs. Segregation laws kept southern African Americans in a separate and unequal world. For these people, racial violence was a constant threat.

AFRICAN AMERICAN MIGRATION, 1910–1920



GEOGRAPHY SKILLS

INTERPRETING MAPS

Movement Which states saw the greatest increase and greatest decrease in African American populations?

See **Skills Handbook**, p. H18

Many African Americans looked to the North with hope of finding the freedom and economic opportunities unavailable to them in the South. These hopes came true with the outbreak of World War I. Suddenly, demand for war equipment and supplies surged, and northern factories had more jobs than they could fill. Employers eagerly looked to the South for a new supply of workers. African American newspapers, such as the *Chicago Defender*, helped spread the word about the economic opportunities. The papers, in turn, fielded many requests for information. "I don't want you to loan me another 1 cent," wrote one Mississippi man, "but help me to find an occupation there in your town."

By the thousands, southern African Americans streamed into northern cities such as Chicago and Detroit. Black populations of these communities rose sharply. This major relocation of African Americans is known as the **Great Migration**.

African Americans after World War I

African Americans moved North with high hopes. Many found opportunities there, but they did not escape the effects of racism.

Racial tensions were especially severe after World War I. You have read about the economic adjustments that followed the return home of American soldiers. The shortage of jobs created tension between whites and African American workers.

This tension contributed to a wave of racial violence in the summer of 1919. The deadliest riot occurred in Chicago, Illinois. There, a dispute at a public beach led to rioting that left 38 people dead and nearly 300 people injured. Racially motivated riots occurred in some two dozen other cities in 1919.

Another factor that added to racial conflict was the changing expectations of African Americans. Many believed that they had earned greater freedom by helping fight for freedom overseas in World War I.

Unfortunately for African Americans, not everyone agreed that their war service had earned them greater freedom. In fact, some whites were determined to strike back against the new African American attitude.

READING CHECK

Identifying Cause and Effect

Effect Why did many African Americans decide to move to the North in the early 1900s?

Life in Harlem

New York City was one of the northern cities to which African Americans moved in large numbers during the Great Migration. By the early 1920s, about 200,000 African Americans lived in the city. Most of these people lived in a single neighborhood known as Harlem. This neighborhood soon became the unofficial capital of African American culture and activism in the United States.

The role of W.E.B. Du Bois A key figure in the rise of Harlem was W.E.B. Du Bois, about whom you read earlier. Born in Massachusetts, the well-educated Du Bois had been a leading voice in the African American community

for many years. In 1909 he helped found the National Association for the Advancement of Colored People—the NAACP—in New York City. This group worked to end discrimination and mistreatment of African Americans throughout the United States.

Du Bois also served as editor of a magazine called *The Crisis*. The magazine was a major outlet for African American writing and poetry. Du Bois and *The Crisis* helped promote a great African American arts movement in New York City in the 1920s. The movement was known as the **Harlem Renaissance**.

The rise of Marcus Garvey Another famous Harlem figure of the World War I era was **Marcus Garvey**. A Jamaican by birth, Garvey took great pride in his African heritage. Through his Universal Negro Improvement Association, or UNIA, he encouraged other African Americans to do the same. Unlike the NAACP, which was founded by African Americans and whites, Garvey's UNIA promoted self-reliance for African Americans. Garvey believed that African Americans could and should look out for their own interests, without involvement from whites. Garvey looked forward to the day when Africans from around the world could return to Africa and create a new empire. UNIA's slogan was "Back to Africa."

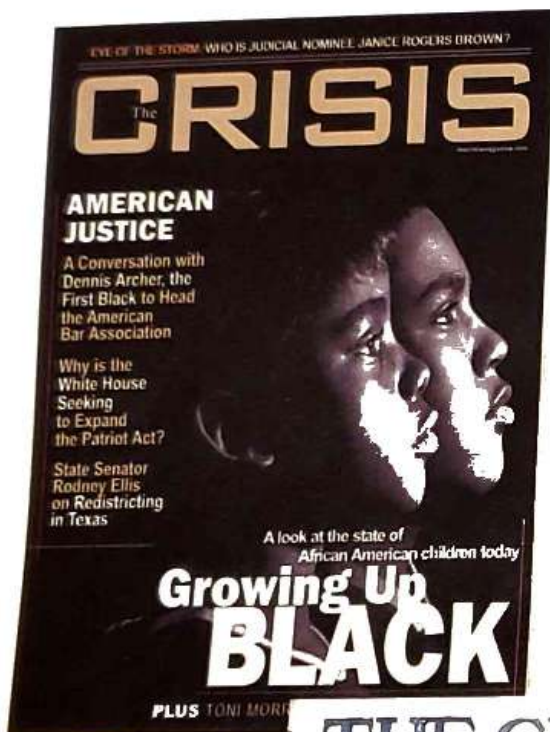
"We have no animus [hatred] against the white man," Garvey said. "All that we have as a race desired is a place in the sun."

In order to achieve that goal, Garvey declared, African Americans needed to build a base of economic success. This he hoped to achieve by operating a number of business enterprises. The most significant was the Black Star Line, which promoted trade among Africans around the world.

Some 2 million people, mostly impoverished African Americans, joined UNIA. Garvey held colorful parades and wore military-style uniforms to help build enthusiasm.

Garvey was highly critical of W.E.B. Du Bois and the NAACP. Garvey believed that the NAACP undermined and discouraged African American pride and self-confidence. He felt that the NAACP goal of breaking down the barriers between blacks and whites threatened the racial purity of Africans.

For their part, Du Bois and the NAACP were suspicious of Garvey and his organization.



THE CRISIS



The Crisis Magazine

First published by the NAACP in 1910, *The Crisis* was a forum for African American literary talent as well as discussion of race relations. It helped launch the careers of such Harlem Renaissance figures as Langston Hughes and Countee Cullen. It remains the official publication of the NAACP today.

Bois published in *The Crisis* the results of a thorough investigation of the UNIA. The Federal Bureau of Investigation (FBI) kept the UNIA under close watch. In 1923 the FBI had collected enough evidence to charge Garvey with mail fraud. Garvey went to prison in 1925. When he was released in 1927 he was forced to leave the country. With Garvey gone, the UNIA collapsed as an organization. The Harlem it left behind, however, remained a vital and exciting place.

READING CHECK

Contrasting How did the

views of W.E.B. Du Bois and Marcus Garvey differ?

A Renaissance in Harlem

Harlem in the 1920s bristled with creative energy. The growing New York City neighborhood became home to tens of thousands of African Americans. To some, Harlem was their first experience living outside of the South. They felt a strong sense of racial pride and identity. This spirit attracted a historic influx of talented African American writers, thinkers, musicians, and artists.

The result was a flowering of African American arts that came to be known as the Harlem Renaissance. The term *renaissance* comes from a French word that means “rebirth” or “revival.”

Harlem writers and poets A great number of African American poets and writers burst onto the scene during the Harlem Renaissance. Their literary achievements were astounding. This is especially true given the fact that before this era, little African American literature had been published. But in 1924 the National Urban League’s magazine *Opportunity* sponsored a dinner at the New York Civic Club to bring together prominent publishers and editors with up-and-coming black writers. This helped propel African American writers into the mainstream of American literature.

One notable Harlem Renaissance figure was **James Weldon Johnson**. A man of many talents, he had worked early in life as a journalist, educator, and lawyer. Johnson expressed a musical side as well. In 1900 he and his brother wrote the song “Lift Every Voice and Sing.” Two decades later, Johnson had risen to the top leadership post of the NAACP, and his song

FACES OF HISTORY

Langston HUGHES

1902–1967



Langston Hughes began writing poetry as a teenager. As a young man, he traveled to Mexico, Africa, and Europe, writing about

the things he saw. In 1926 he published *The Weary Blues*, his first book of poetry. He used the money he earned to complete college.

After college, Hughes settled in Harlem, where he soaked up the rhythms of jazz music and incorporated them into his writing. In characteristic images and jangling language, Hughes’s poetry described the rich culture of African American life, capturing the joys, suffering, and speech of the people he knew. Hughes had a major impact on the Harlem Renaissance and on American literature.

Predict How might Hughes’s travels affected his view of America?

became that organization’s official anthem. In addition to his NAACP work, Johnson continued to write and to collect and publish the work of other poets of the Harlem Renaissance. In 1927 he published a book of poetry called *God’s Trombones*, which many regard as his finest work.

A common theme among Harlem Renaissance writers was defiance or resistance in the face of white prejudice. The great poet Claude McKay wrote this poem, one of his most famous, following the 1919 race riots.

HISTORY’S VOICES

“If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen! we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one deathblow!
What though before us lies the open grave?
Like men we’ll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!”

—Claude McKay, “If We Must Die,” 1919

Langston Hughes, another celebrated Harlem Renaissance poet and writer, wrote of black defiance as well, but he also wrote of hope. His works recorded the distinctive culture of Harlem during the 1920s itself.

HISTORY CLOSE-UP

The Harlem Renaissance

During the 1920s, the numerous African American writers, artists, and musicians in Harlem inspired one another to reach new heights of creativity. The work produced during this time of enormous literary and artistic achievement often reflected a strong and growing sense of racial pride and confidence.

Performing Arts

Paul Robeson, Bessie Smith, and Louis Armstrong (from left to right) were just a few of the influential performers and musicians of the Harlem Renaissance.



Skills Focus

INTERPRETING INFOGRAPHICS

African American writer and philosopher Alain Locke said of Harlem that "culturally and spiritually it focuses a people."

Drawing Conclusions How many art forms are represented in these pictures? How do you think this flourishing of the arts affected African Americans in general?

See **Skills Handbook**, p. H30

Literature

Claude McKay's *Home to Harlem*, a novel about daily life in Harlem, was published in 1928 and quickly became a bestseller. It was the first novel by a Harlem writer to reach the bestseller list.



Fine Arts

Artist Aaron Douglas used elements of African design and subject matter in his murals for public buildings, illustrations for publications, and paintings such as "Into Bondage" (below). Douglas also created the cover for *Home to Harlem*.



Harlem artists Black American artists also won fame and recognition during the Harlem Renaissance. Among the best known were W. E. B. Du Bois, Langston H. Johnson, Aaron Douglas, and Jacob Lawrence. Each of these artists often focused on the experiences of African Americans in their work. Later artists such as Lois Mailou Jones drew inspiration from the works of the Harlem Renaissance.

Performers and musicians The Harlem Renaissance helped create new opportunities for African American stage performers. Historically, black actors, musicians, and other performers were not given serious roles on the American stage. That began to change in the 1920s. One of the key figures in this development was the multitalented **Paul Robeson**.

Robeson had originally come to New York to practice law but won fame on the stage. He performed in a number of movie and stage productions, the most famous of which was Shakespeare's *Othello*, in which he played the lead character. This role won him acclaim around the country and the world.

Robeson also had a rich singing voice. One of his earliest performances was in the groundbreaking 1921 musical show *Shuffle Along*, which featured an all-black cast. Another cast member was a young woman named Josephine Baker. She would go on to a remarkable career as a singer and dancer, much of it in Europe.

Audiences in France and elsewhere in Europe tended to be more accepting of black performers than white Americans were.

Harlem was also a vital center for **jazz**. This music blended several different musical forms from the Lower South into a wholly original American form of music that was new, different, and very exciting. While a jazz song might start with a known melody or theme, much of the music was improvised, or composed on the spot. Jazz could be fast or slow, and it was easy to dance to. In short, jazz was not defined by clear rules but rather by its spirit and creativity. "Man, if you have to ask what it is," said legendary jazz musician **Louis Armstrong**, "you'll never know."

Louis Armstrong was a leading performer on the Harlem jazz scene, which was centered at clubs such as the Savoy Ballroom and the Cotton Club. The audience was made up in large part of white jazz fans. They flocked to Harlem to hear Armstrong and other leading performers, including Cab Calloway, composers Duke Ellington and Fats Waller, and the great blues singer **Bessie Smith**.

Jazz music was not limited to Harlem. As you will read, it was part of a wider cultural movement spreading throughout the United States in the 1920s.

READING CHECK

Identifying the Main Idea

What happened during the Harlem Renaissance?

THE IMPACT TODAY

Daily Life

The Cotton Club closed its doors in 1940 and the site was later demolished. After decades of decline, Harlem is again on the rise, and a new, relocated Cotton Club serves up jazz, swing, and gospel music to multi-ethnic audiences.

SECTION 2 ASSESSMENT

go.hrw.com

Online Quiz

Keyword: SD7 HP20

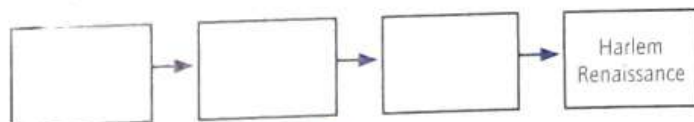
Reviewing Ideas, Terms, and People

1. **a. Recall** What was the Great Migration?
- b. Draw Conclusions** Why do you think the Great Migration occurred when it did?
- c. Design** Create a poster that would encourage southern African Americans to move to the North in the early 1900s.
2. **a. Identify** What was the role of the NAACP and UNIA in the growth of Harlem?
- b. Contrast** How did W. E. B. Du Bois and Marcus Garvey differ in their views about the future of African Americans?
- c. Elaborate** Why do you think Du Bois and Garvey were so critical of each other's ideas?
3. **a. Identify** Briefly describe the contributions of James Weldon Johnson and Zora Neale Hurston.
- b. Explain** What role did *The Crisis* play in the Harlem Renaissance?

- c. Evaluate** Why do you think there were so few published African American writers prior to the Harlem Renaissance?

Critical Thinking

4. **Sequence** Copy the chart below and place events in the chapter in the diagram to complete the sequence of events.



FOCUS ON WRITING

5. **Persuasive** Write a letter to a publisher urging him or her to publish more African American writers. Write your letter as if you are living in the 1920s. Use information from the section to support your argument.

SECTION 3

A New Popular Culture Is Born

BEFORE YOU READ

MAIN IDEA

New technologies helped produce a new mass culture in the 1920s.

READING FOCUS

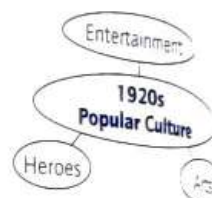
1. How did mass entertainment change in the 1920s?
2. Who were the cultural heroes of the 1920s?
3. How was the culture of the 1920s reflected in the arts and literature of the era?

KEY TERMS AND PEOPLE

D. W. Griffith
Charlie Chaplin
Charles A. Lindbergh
transatlantic
Amelia Earhart
F. Scott Fitzgerald
George Gershwin

TAKING NOTES

As you read, take notes identifying major developments in popular culture in the United States during the 1920s. Record your notes in a graphic organizer like the one shown here.



THE INSIDE STORY

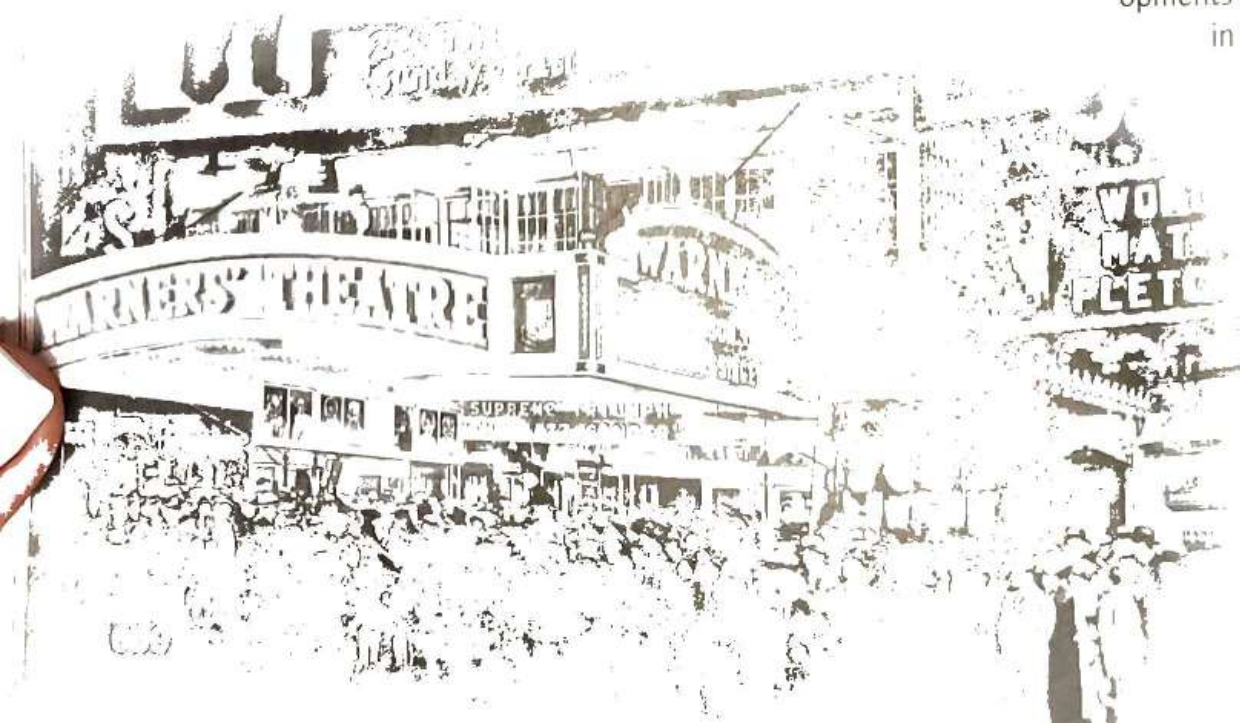
How did one movie revolutionize the movie industry? In the 1920s, Americans by the millions flocked to movie theaters to watch films. For most of the decade these films were silent. Printed words on the screen narrated the story and gave the dialogue.

Then in 1927 filmgoers watched in awe and amazement as actor Al Jolson appeared on screen, moved his lips to speak, and the words "You ain't heard nothin' yet!" came right out of his mouth.

▼ ***The Jazz Singer* premiered at Warners' Theatre in New York City.**

The Jazz Singer Talks

That sentence was one of only a few spoken lines of dialogue in the film, called *The Jazz Singer*. The movie also included many songs and the traditional onscreen printed explanations of events. But to the moviegoing public, the "talkies" had arrived. *The Jazz Singer* was a huge success and made millions of dollars for its producers. It also helped change the movie industry forever. As you will read, the introduction of sound in movies was one of the major developments in a decade of enormous change in American popular culture.



Mass Entertainment in the 1920s

American people have always sought ways to entertain and inform themselves. In the early 20th century, new media created whole new types of entertainment. These technologies were able to reach a growing share of the nation's population. Increasingly, people all across the country were sharing the same information and enjoying the same pastimes. A new American popular culture was emerging.

Radio One driving force in the development of this popular culture was the radio. During the 1920s, this device went from being a little-known novelty to being standard equipment in the American home.

Guglielmo Marconi invented radio in the late 1800s. In the early 1900s the military and ships at sea used the technology to aid in communications. Radio was also popular with a small number of hobbyists around the country. As the 1920s dawned, however, few Americans owned a radio. No regular programming was on the airwaves for people to listen to.

Radio's breakthrough occurred in 1920. In that year a radio hobbyist living near Pittsburgh, Pennsylvania, began to play records over his radio. His audience was made up of the small but growing number of people with radios within range of his equipment.

The growing popularity of these simple broadcasts caught the attention of the Westinghouse Company, which manufactured radios. Westinghouse realized that more people would buy its product if there was good programming on the airwaves. In October 1920 Westinghouse started the first corporate radio station in the United States. The station's call letters were KDKA. The station played music and provided news—including the results from the 1920 presidential election.

KDKA was quickly joined by hundreds of radio stations across the nation. By 1922 the United States had 570 stations broadcasting all types of programming. Listeners enjoyed music, news, and broadcasts of religious services and sporting events. Children tuned in to hear bedtime stories.

Technical improvements in radios increased their popularity. A new device called the vacuum tube greatly increased

the quality of radio sound. Radios became portable with the invention of battery-powered units.

Like the automobile, the radio helped break down barriers that had once separated country people from city folk. Now Americans everywhere could hear the same news and listen to the same music. They heard the same advertisements and bought the same products. In short, the radio helped create a shared culture that included a growing number of Americans.

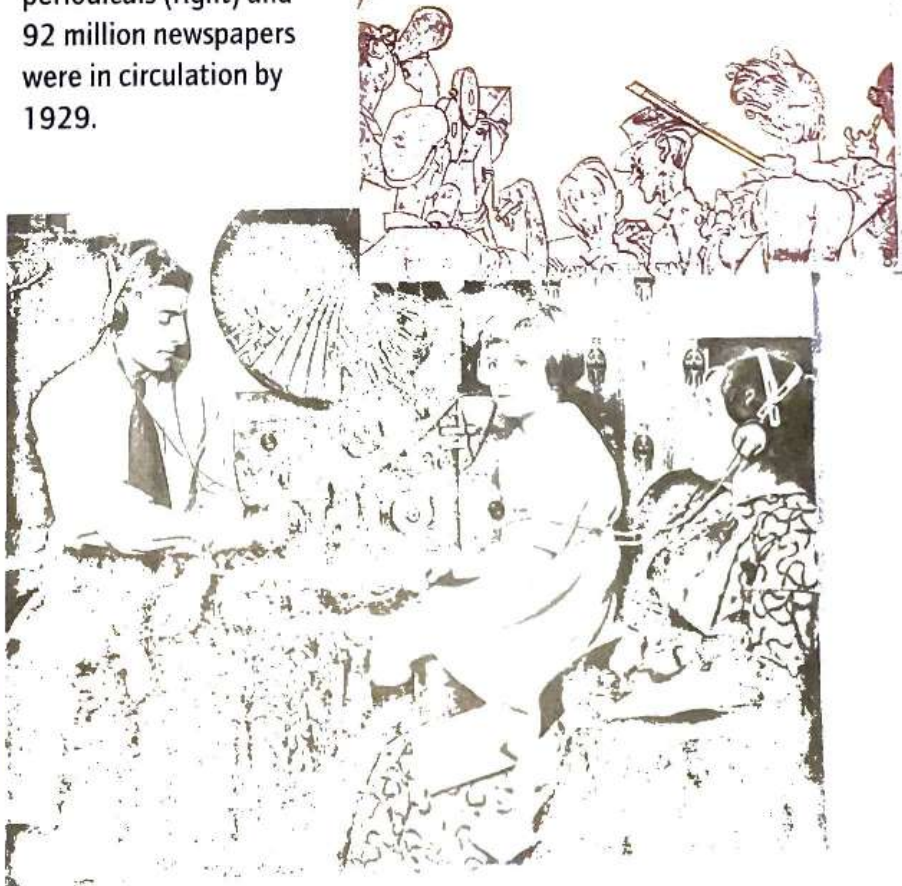
Movies Movies were another form of mass entertainment that exploded in popularity during the 1920s. Several factors explain this development. One was a change in the type of films available to viewers. In earlier years

ACADEMIC VOCABULARY

media forms of communication

Mass Media in the 1920s

Radio was a smashing success. By the end of the decade, about 13 million households tuned into the airwaves. Print media reached a wide audience, too. Some 202 million periodicals (right) and 92 million newspapers were in circulation by 1929.



THE IMPACT TODAY

Daily Life

Movies help diffuse popular culture worldwide. American films are translated into foreign languages and widely distributed overseas, often reaching much larger audiences than in the United States.

most movies were short, simple pieces. During World War I, however, filmmaker D. W. Griffith produced the powerful *The Birth of a Nation*. This film's content was, and still is, highly controversial. By standards then and today, it includes themes and images that many people consider racist. Yet the film's impact on the movie industry is undeniable. *The Birth of a Nation* introduced many advanced filmmaking techniques. It helped establish film as an art form and widened the audience for movies. Viewers included President Woodrow Wilson. "It's like writing history with lightning," he is said to have remarked after a screening of the movie.

Another important movie innovation of the 1920s was the introduction of films with sound. In 1928, a year after the release of *The Jazz Singer*, a filmmaker named Walt Disney released an animated film called *Steamboat Willie*. It featured a character named Mickey Mouse, and a new type of movie star—a cartoon character—was born.

The popularity of the movies was enormous. By the end of the decade, experts estimated that Americans bought 100 million tickets a week. At the time, the entire population of the United States was about 123 million people. As with radio, movies provided the nation with a shared experience.

READING CHECK

Comparing What qualities did movies and radio have in common?

An Era of Heroes

The great popularity of movies in the 1920s helped to create a new type of celebrity: the movie star. Indeed, the 1920s produced a whole new group of heroes for Americans to follow. The public responded with enthusiasm.

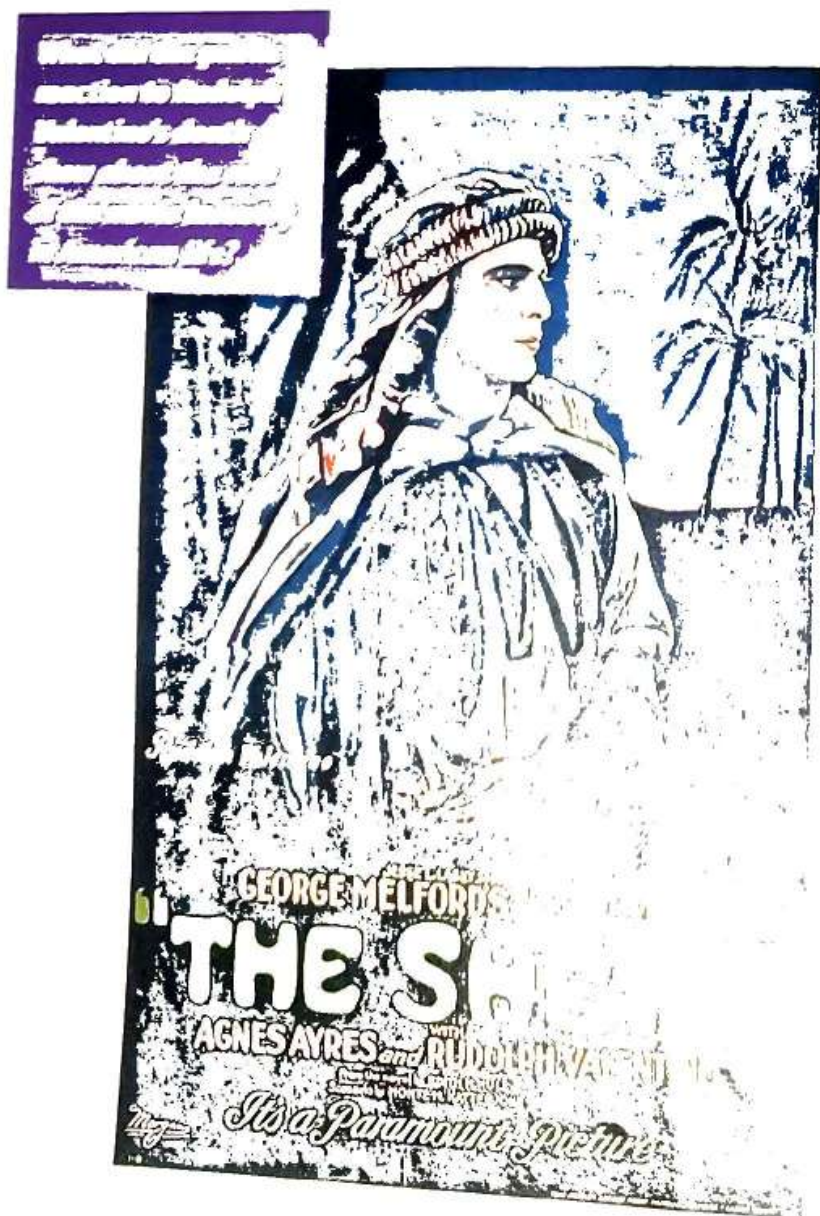
Film stars One of the brightest stars of the 1920s was the silent film actor **Charlie Chaplin**. Millions loved his signature character, a tramp with ragged clothes and a derby hat.

Rudolph Valentino was also a superstar of the silent movies. This dashing leading man made his name in romantic films such as *The Sheik*. When he died unexpectedly in 1926, tens of thousands of women visited the funeral home where his body lay.

Like Valentino, Clara Bow became a movie sex symbol. Nicknamed the "It Girl," she starred in a number of films that helped her build a highly popular image. Actress Mary Pickford was beloved as "America's Sweetheart." She was married to Douglas Fairbanks Jr., a major star of swashbuckling action films. Their magnificent home, called Pickfair, was located in Hollywood, California, the center of the motion picture industry.

Lucky Lindy On May 21, 1927, a small, single-engine airplane touched down on an airfield in Paris, France. In the cockpit was a lone pilot, **Charles A. Lindbergh**. Thirty three and one-half hours earlier, he had taken off from a muddy airfield in New York on a nonstop flight across the Atlantic Ocean.

Several pilots had attempted this daring **transatlantic** flight, but no one had succeeded—until Lindbergh. With his triumph, Lindbergh achieved what one newspaper called "the greatest feat of a solitary man in the history of the human race."



The Spirit of St. Louis



Lindbergh modified the *Spirit of St. Louis* for his transatlantic flight. He lightened the aircraft as much as he could to compensate for the weight of the fuel needed for the long voyage. He even replaced the leather pilot's seat with a wicker one.

Because he placed the main fuel tank in front of the pilot's seat, Lindbergh needed a periscope to see ahead.



Extra fuel tanks occupied the cabin space.

The wingspan was increased to accommodate the weight of the fuel.

Lindbergh became perhaps the most beloved American hero in an era of heroes. There were many reasons for his popularity. Young, tall, and handsome, Lindbergh simply looked like a hero. His down-to-earth, humble manner seemed to represent many of the qualities Americans admired. A true pioneer, he had triumphed alone against overwhelming odds. He had achieved his goal with a powerful combination of skill, daring, and determination.

The public adoration of Lindbergh was astounding. Songwriters published hundreds of songs about him and his flight.

HISTORY'S VOICES

"Lucky Lindy, up in the sky
Fair or windy,
He's flying high
Peerless, fearless, knows every cloud,
The kind of a son makes a mother feel proud."

—"Lucky Lindy!" by L. Wolfe Gilbert
and Abel Baer, 1927

Before attempting his famous flight, Lindbergh had won some fame as a daredevil pilot. He had practiced his skills working as an air-mail pilot, a dangerous job that had claimed the lives of 31 of the first 40 pilots employed in the service. When he learned about a \$25,000 prize for the first aviator to fly nonstop between New

York and Paris, he resolved to win. He rejected the commonly held belief that this flight would require a large plane with multiple engines. Instead, he developed a single-engine craft with room for only one pilot. Then he removed every ounce of unnecessary weight and added as much gasoline as the plane could carry.

The myth of Lindbergh was not far from the reality. He truly was a courageous man who risked much to expand the nation's frontiers.

Amelia Earhart A little over a year after Lindbergh's famous flight, **Amelia Earhart** became the first woman to fly across the Atlantic. She too returned to the United States as a hero. Earhart went on to a legendary career as a pilot in which she set a number of speed and distance records. In 1937 she was most of the way through another record-breaking attempt—a flight around the world—when she disappeared over the Pacific Ocean. No definitive trace of her remains has ever been found.

Sports heroes The American people's fascination with movie stars was matched in the 1920s by their devotion to sports heroes.

THE IMPACT TODAY

Technology

On March 3, 2005, millionaire Steve Fossett landed his Virgin Atlantic GlobalFlyer at the Kansas airport where he had taken off 67 hours before, becoming the first person to fly nonstop, solo, around the world without refueling. Fossett flew 23,000 miles (36,800 kilometers).

Sports Heroes of the 1920s



◀ The "Galloping Ghost" swept like a shadow across college football fields. Red Grange turned professional after college—a bit shocking for the time.

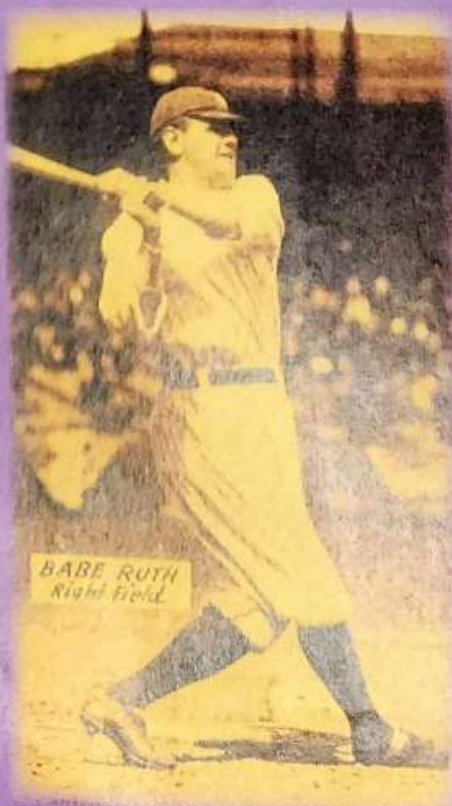
▶ Helen Wills played powerful tennis, winning 31 major tournaments and two Olympic gold medals. Nerves of steel earned her the nickname "Little Miss Poker Face."



◀ Bobby Jones won golf's first Grand Slam—that is, he won the game's four major tournaments. He remains the only golfer to earn a Grand Slam for tournaments won in the same calendar year.



▶ The "Sultan of Swat," Babe Ruth, was legendary on the field for his home runs.



Radio helped inflame public passion for sports. Americans by the millions tuned in to broadcast casts of ballgames and prize fights. Millions more attended events in person. In the process, American athletes were the top performers among the most famous and wealthy individuals in the world.

READING CHECK

Identifying the Main Idea

Idea What types of heroes did Americans idolize in the 1920s?

Arts of the 1920s

The 1920s was a decade of great economic and social change. These themes offered novelists a rich source of material. You have read already about the writers of the Harlem Renaissance. A number of other American authors produced important works in this decade.

F. Scott Fitzgerald may be the writer most closely linked with the 1920s. His works include stories such as "Bernice Bobs Her Hair," which helped create the image of the flapper, and *Tales of the Jazz Age*, which provided a lasting nickname for the decade. His novel *The Great Gatsby* explored the lives of the rich and critically examined the values of the wealthy.

Sinclair Lewis's novel *Babbitt* also underscored the costs of success in America. Unlike Fitzgerald's glamorous characters, however, Lewis's *Babbitt* illustrated the emptiness of middle-class life.

HISTORY'S VOICES

"He was forty-six years old now, in April, 1920, and he made nothing in particular, neither butter nor shoes nor poetry ... He who had been a boy very credulous of life was no longer greatly interested in the possible and improbable adventures of each new day."

—Sinclair Lewis, *Babbitt*, 1922

Edna St. Vincent Millay wrote beautiful poetry that ranged from celebrations of youthful spirit to concern over leading social issues of the day. For example, she was deeply involved in the effort to prevent the executions of Italian immigrants Sacco and Vanzetti, which you read about earlier.

Women also held a prominent place in the field of fiction writing. Willa Cather and Edith Wharton produced some of the era's most notable works of literature.

World War I had a deep impact on American writers, including Ernest Hemingway and John Dos Passos. Both were war veterans, and both wrote powerfully about their experiences. Hemingway's *A Farewell to Arms* and Dos Passos's *Three Soldiers* are major works of the era. Hemingway and Dos Passos were also included among the so-called Lost Generation. The term, invented by writer Gertrude Stein, referred to the group of American writers who chose to live in Europe following World War I. It included F. Scott Fitzgerald, who lived part time in Paris in the 1920s.

Some literature celebrated the booming business and popular culture of the time period. In 1925 advertising executive Bruce Barton published *The Man Nobody Knows*. In it, he compared the biblical figure of Jesus to a modern-day business executive. Hard-driving business and advertising, Barton argued, was consistent with Christianity.

George Gershwin was another writer, but of music rather than of literature. He is especially remembered for his composition *Rhapsody in Blue*. This orchestral piece showed the powerful impact of jazz music, which was gaining great popularity in the 1920s. Gershwin is also beloved for his popular songs, many of which were written with his brother, Ira.

READING CHECK **Contrasting** How did the writings of Fitzgerald and Lewis differ?

PRIMARY SOURCES

The Great Gatsby

F. Scott Fitzgerald published *The Great Gatsby* in 1925. The novel details the selfish, reckless, and ultimately meaningless lives of the very rich—an image that became associated with the Jazz Age. Here he describes a party on a Long Island estate.

By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, high and low drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors, and hair shorn in strange new ways ... The bar is in full swing, and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew each other's names."

Skills Focus

READING LIKE A HISTORIAN

- 1. Drawing Conclusions** What details indicate showy excess at the party?
- 2. Interpreting Literature** What message is Fitzgerald conveying about the Jazz Age?

See **Skills Handbook**, p. H28–H29

SECTION 3 ASSESSMENT

go.hrw.com

Online Quiz

Keyword: SD7 HP20

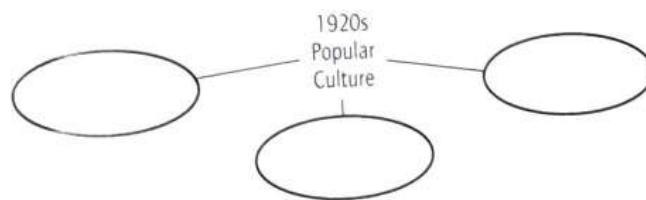
Reviewing Ideas, Terms, and People

- 1. a. Recall** What two major developments in mass entertainment took place in the 1920s?
b. Make Generalizations How did the development of mass entertainment affect American culture?
c. Evaluate Do you think the new mass entertainment would have a greater effect in urban areas or in rural ones?
- 2. a. Identify** Briefly describe the significance of the following: Charlie Chaplin, Charles A. Lindbergh, Amelia Earhart
b. Make Inferences What can you infer from the fact that some 300 songs were written about Lindbergh's 1927 flight?
c. Rate Judge which of the heroes discussed in this chapter had the most lasting influence on life in the United States.
- 3. a. Identify** Briefly describe the contributions of the following: F. Scott Fitzgerald, George Gershwin
b. Contrast Contrast the points of view of Sinclair Lewis and Bruce Barton as described in the section.

- c. Evaluate** Why do you think economic and social changes in the 1920s affected American literature?

Critical Thinking

- 4. Support the Main Idea** Copy the diagram below. Complete the diagram using details that support the main idea.



FOCUS ON WRITING

- 5. Persuasive** Write an advertisement for a radio. The ad should seek to persuade potential buyers of the possible benefits of owning a radio in the 1920s.

The 1920s Flapper

Historical Context The documents below provide different perspectives on new fashions of the 1920s. As you read in this chapter, some young American women of the era were captivated by new trends in nightlife, fashion, and music.

Task Examine the documents and answer the questions that follow. Then you will be asked to write an essay about American reactions to new styles in the 1920s, using facts from the documents and from this chapter to support the position you take in your thesis statement.

DOCUMENT 1

Well-known poet Dorothy Parker lived from 1893 to 1967. Her poetry is known for its witty, quotable lines and its insightful social criticism. Below is the first stanza of Parker's poem "The Flapper." You will notice the French phrase *au contraire*, which means "on the contrary" or "just the opposite."

The Playful flapper here we see,
The fairest of the fair.
She's not what Grandma used to be, –
You might say, *au contraire*.
Her girlish ways may make a stir,
Her manners cause a scene,
But there is no more harm in her
Than in a submarine.

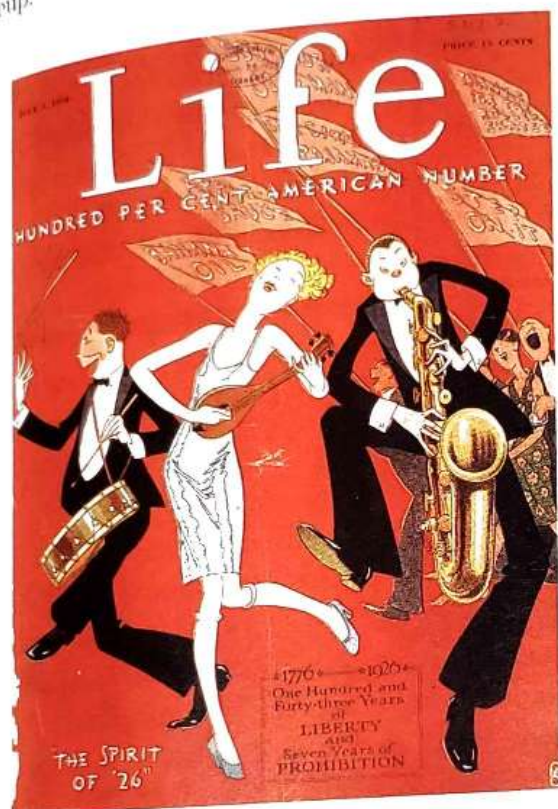
DOCUMENT 2

Not all women during the 1920s were flappers, and not everyone was captivated by the flapper lifestyle. Below is an excerpt from a 1923 commentary in a newspaper called *The New York World*.

There is nothing inspiring in seeing an extremely tired pretty girl in a worn bathrobe, dingy white stockings in rolls about scruffy felt slippers, her eyes held shut, her arms hung over her partner's shoulders, drag aching feet that seemed glued to the floor in one short, agonizing step after another, dancing to the sounds of what they call jazz . . .

DOCUMENT 3

John Held Jr. was an artist and cartoonist who is best known for his cartoons depicting the flappers of the 1920s. Below is a cover from *Life* magazine. The woman shown here is dressed in typical flapper style, with short (bobbed) hair, a loose dress, and heavy makeup.



DOCUMENT 4

This 1925 article was printed in a magazine called *The New Republic*. The author describes a 19-year-old woman named Jane who dresses in the flapper style. Part of the article is an interview with Jane, in which she describes her reasons for dressing the way she does.

Jane's a flapper. That is a quaint, old-fashioned term, but I hope you remember its meaning. . . .

Let us take a look at the young person as she strolls across the lawn of her parents' suburban home, having just put the car away after driving sixty miles in two hours. She is, for one thing, a very pretty girl. Beauty is the fashion in 1925. She is frankly, heavily made up, not to imitate nature, but for an altogether artificial effect—pallor mortis [deathly paleness], poisonously scarlet lips, richly ringed eyes. . . .

"In a way," says Jane, "it's just honesty. Women have come down off the pedestal lately. They are tired of this mysterious-feminine-charm stuff. Maybe it goes with independence, earning your own living and voting and all that."

Skills FOCUS

READING LIKE A HISTORIAN

1. **a. Identify** Refer to Document 1. What does the line "She's not what Grandma used to be" tell you about the differences between flappers and women of previous generations?
- b. Analyze** Does the poem present a positive or negative view of the flapper?
2. **a. Describe** Refer to Document 2. What activity is this passage criticizing?
- b. Analyze** What is the main argument the writer makes against the flapper lifestyle?
3. **a. Describe** Refer to Document 3. Name three characteristics of the woman in the cartoon.
- b. Interpret** What message does this cartoon present about flappers?

4. **a. Describe** What does Jane look like?
- b. Judge** Do you think flapper fashions were connected to women's growing independence? Why or why not?
5. **Document-Based Essay Question** Consider the question below and form a thesis statement. Using examples from Documents 1, 2, 3, and 4, create an outline and write a short essay supporting your position. Did American reactions to flappers in the 1920s reflect tensions between old attitudes and new trends?

See **Skills Handbook**, pp. H31, H32

Visual Summary: The Roaring Twenties

The Roaring Twenties was a time of great cultural upheaval.

Social developments

- Changing roles for women
- Growing urbanization
- Cultural and religious conflict
- Prohibition



A New Popular Culture

- Mass entertainment: radio and movies
- An era of heroes: movie stars, sports figures, Lindbergh and Earhart
- Literature and art



The Harlem Renaissance

- Great Migration: movement of African Americans from South to North
- Harlem: focal point of major African American literary and cultural movement



Reviewing Key Terms and People

Match each numbered definition with the correct numbered item from the list below.

- African American literary flowering during the 1920s
- a system of religious belief based on a strict interpretation of the Bible
- pilot whose solo crossing of the Atlantic Ocean made him a national hero
- the large-scale movement of African Americans from the South to the North in the early 1900s
- founder of the Universal Negro Improvement Association (UNIA)
- an African American woman writer who produced novels and many works of nonfiction
- the lawyer who defended John Scopes in the trial about teaching evolution in Tennessee schools
- writer from the 1920s who wrote *The Great Gatsby*
- term for the nation's experiment with outlawing the manufacture and sale of alcohol
- a young woman of the 1920s who adopted a certain style of dress and behavior

- Zora Neale Hurston
- Marcus Garvey
- Prohibition
- Harlem Renaissance
- Charles A. Lindbergh
- Clarence Darrow
- Great Migration
- flapper
- F. Scott Fitzgerald
- fundamentalism

Comprehension and Critical Thinking

SECTION 1 (pp. 646–653)

- 11. a. Recall** What was the significance of the fact that the 1920 census showed that the United States population was more urban than rural?
- b. Analyze** Identify at least two events that represent the conflict over values taking place in America in the 1920s.
- c. Evaluate** How was rising fundamentalism related to changing American values in the 1920s?

SECTION 2 (pp. 654–659)

- 12. a. Describe** How did the Great Migration relate to the development of the Harlem Renaissance?
- b. Draw Conclusions** Why do you think so few African Americans had achieved literary success before the Harlem Renaissance?
- c. Evaluate** Why was *renaissance* an appropriate term to describe what took place in Harlem in the 1920s?

SECTION 3 (pp. 660–665)

- 13. a. Identify** What effects did the development of radio and motion pictures have on American culture?
- b. Analyze** Why did the development of mass culture contribute to the creation of widespread adoration of heroes, such as movie stars, sports figures, and Charles Lindbergh?
- c. Evaluate** Why do you think Charles Lindbergh captured the imagination of the American people perhaps more than other heroes of the age?

Using the Internet

- 14.** American movies became incredibly popular during the 1920s, as films added sound and grew more sophisticated. Using the keyword above, do research to learn more about changes in American films during the 1920s. Then create an illustrated report that describes these changes, including references to important films, actors, and directors.

go.hrw.com

Practice Online

Keyword: SD7 CH20

Analyzing Primary Sources

Reading Like a Historian During the 1920s radio went from being a little-known novelty to standard equipment in the American home. The photograph at right shows a family listening to their radio.



- 15. Describe** How is this radio different from modern radios?
- 16. Interpret** What does the placement of chairs and people around the radio suggest about its importance to the family?

Critical Reading

Read the passage in Section 1 under the heading “Effects of Urbanization.” Then answer the questions that follow.

- 17.** Which of the following is true of rural America in the 1920s?
- A** It was prospering economically.
 - B** It was losing population compared with urban America.
 - C** It was gaining population compared with urban America.
 - D** It was attracting millions of immigrants.

WRITING FOR THE SAT

Think about the following issue.

The 1920s in the United States was a time of much social change. To some people, rural America represented the traditional spirit of the nation, while cities represented changes that threatened traditional values.

- 18. Assignment** Did the social changes of the 1920s threaten traditional American values? Write a short essay in which you develop your position on the issue. Support your point of view with reasoning and examples from your readings and studies.