

The Roaring Twenties



Traveling Trunk

WNC Historical Association
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The Roaring Twenties Travelling Trunk

Table of Contents

- Cover Letter
- Table of Contents
- The Roaring Twenties Introduction
- Teacher Evaluation
- Object Checklist
- Object Descriptions

- Lesson One: Women's Suffrage
 - Suffragist Photographs (2)
 - Document Analysis Worksheet
 - Primary Source Analysis Guide and Questions
 - Suffrage Primary Sources

- Lesson Two: Fame and Celebrity in the 1920s
 - Charles Lindbergh Biography
 - Lillian Gish Biography
 - Babe Ruth Biography

- Lesson Three: Twenties Tech
 - Twenties Tech Facts
 - Assembly Line Activity

- Lesson Four: Flapper Culture
 - History – Flappers Reading Material
 - How to Dance the Charleston Instructions

- Lesson Five: Crime and Prohibition
 - Al Capone Biography
 - Prohibition Primary Sources
 - Mafia Game Roles

- Lesson Six: Boom and Bust
 - Ticker Tape Machine Photos (2)
 - Ticker Tape Machine Explanation

- Lesson Seven: The Great Migration and Race in the 1920s
 - Chicago Defender Article 1916
 - Sharecropper Interview
 - William Johnson Interview
 - Zora Neale Hurston “How it Feels to be Colored Me.”

- Teacher Resources

Smith-McDowell House
283 Victoria Rd
Asheville, NC 28801
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A project of the Western North Carolina Historical Association

Dear Teacher,

Thank you for using Smith-McDowell House Museum's traveling trunk, **The Roaring Twenties**. This trunk contains lesson plans, worksheets, teaching artifacts, primary sources, and supplemental information relating to the 1920s decade from multiple perspectives. Feel free to adapt plans and lessons to fit your students' needs. *You* know best what will and won't work with your class.

Before using the trunk, please go over the inventory list and make sure that all the listed items are included. If an item is missing or damaged, please contact the museum as soon as possible to let us know. Please make sure that all items are in the trunk when you return it to the museum. Before returning the trunk, please complete the enclosed evaluation form.

The check-out period for traveling trunks is one week. Please return the trunk promptly, so that other schools may check it out. A late fee will be assessed if the trunk is not returned at the end of the week.

We hope that you and your students enjoy **The Roaring Twenties** traveling trunk.

Sincerely,

Smith-McDowell House Museum

The Roaring Twenties Introduction

Following World War One, American culture underwent dramatic changes, creating different norms in families, society, and popular culture. During the 1920s there were two constitutional amendments which would forever change the shape of the United States. The 18th Amendment banned the sale and production of any alcoholic beverages, and the 19th Amendment granted women the right to vote. With the ban on alcohol in place, people began to have underground clubs and speakeasies which would produce their own alcohol and sell it at a high price. During the Twenties, these clubs became increasingly popular, not only because it gave people access to alcohol, but also because it gave people a place to go listen to music, often jazz, but also a place to dance such popular dances as the Charleston. The 19th Amendment gave women the right to vote throughout the United States. This new-found power and privilege is often seen as the first step in the liberating movement for women in this country.

During the “Roaring Twenties” a federal highway system was organized and the production and sale of automobiles tripled. Not only were people moving at a faster rate now, but ideas were spreading as well, for this was also the golden age of the radio. Because of the wealth of ideas that were being spread across the country at such a fast rate, the “flapper” trend spread across the nation. Not only was she seen in the upper-class white clubs of Chicago or Atlanta, but also across race and class lines in Harlem and the Deep South.

Mass production and the development of synthetic fabrics granted almost everyone access to beautiful clothing and shoes. The costume image in our minds of a woman of the “Roaring Twenties” is likely to be the flapper; however, flappers did not truly emerge until 1926. While these women were not called flappers until the late 1920s, there was much going on in the country during this time period which would pave the way for them to become this embodiment of the Jazz Era.

The new-found freedom which women found was put on a visual display through a change in acceptable fashion trends. Traditionally, a proper woman would always wear her hair long, but this new woman, or “flapper”, would have had a bobbed or short hair cut. She would have worn makeup, and might have possibly applied it in public, which would have previously been a major faux pas. The dress of this modern woman was also altered into a baggy, shapeless dress which would have revealed her arms and her legs from the knee down. These young women were often thought of as a little fast and brazen, but they also embodied the Jazz Age spirit.

Roaring Twenties Trunk

Object checklist

Item	Out	In	Notes
Notebook			
Clothing			
Chiffon Drop Waist Navy Dress			
Silk Cami-Knicker			
Corset (peach)			
Fishnet Stockings			
Button Mary Jane Shoes (black)			
Accessories			
Blue Cloche Hat with netting			
Blue/Black Beaded Bag			
Bead Necklace			
Bakelite & Steel Compact/Cigarette Case			
Original powder puff (in Compact)			
Metal Cigarette Holder			
Hat Stand			
Items			
Lillian Gish movie poster in tube			
Babe Ruth baseball card			
Suffragist sash			
Radio			
Brown liquor bottle			
Music/CDs			
Charleston Party CD			
Scott Joplin CD			
Roaring Twenties CD			

VERVE magazine issue Zelda Fitzgerald			

I agree to assume responsibility for the materials in the Traveling Trunk and am liable for any replacements costs of lost or damaged items.

Signature _____ date _____

Roaring Twenties Trunk: Object Descriptions

Socio economic changes occurred during World War One (1914-18) and became accepted, changing the role of women in a way that no amount of campaigning by a few liberated ladies could have. The new found freedom of women was clearly seen in the changes in fashion. After the war, women's dress became more mannish. Female clothes became looser and more shapeless in fit. The bust was suppressed, the waist disappeared, the shoulders became broader and hair shorter and shorter. Narrow boyish hips were preferred. The silhouette emphasized a flattened chest and womanly curves were eliminated as the line became more simplified.

Mass production and the development of affordable synthetic fabrics granted everyone access to beautiful clothing and shoes. The costume image in our minds of a woman of the "Roaring Twenties" is likely to be the flapper. However, flappers did not truly emerge until 1926. Flapper fashion embraced all things and styles modern. A fashionable flapper had short sleek hair, a shorter than average shapeless shift dress, a chest as flat as a board, wore make up and applied it in public, smoked with a long cigarette holder, exposed her limbs and epitomized the spirit of a social and outgoing individual.



Chiffon Drop-Waist Navy Dress, circa 1920s

High fashion until the twenties had been for the richer women of society. But because construction of the flapper's dress was less complicated than earlier fashions, women were much more successful at home dressmaking a flapper dress which was a short, straight shift. It was easier to produce up to date plain flapper fashions quickly using flapper fashion Butterick dress patterns. New students of costume history often mistakenly assume that all dresses day and evening were short in every year of the twenties and that flappers were the only fashion style of the twenties. Dress and coat lengths were actually calf length and quite long for most of the decade. Shortness is a popular misconception reinforced by the availability of moving film of the Charleston dance which shows very visible knees and legs on the dancing flappers. Skirts only revealed the knee briefly between 1926 and 1928, and this was the only period when evening dresses were short in line with day dress lengths. This was the flapper period.



Silk Teddy or Cami-Knicker, circa 1920s

Underwear was minimal, sheer and lightweight. Women wore cami-bockers (directoire knickers and chemise) or cami-knickers or knickers and a petticoat.



Corset, circa 1915 - 1925

Between 1920 and 1928 corset sales declined by two thirds, but it adapted to changing needs. Long Corsets produced the boyish figure, but instead of thick boned corsets many women preferred thin elastic webbing [Latex](#) girdles that flattened the abdomen. Suspenders were attached to the girdles to hold the stockings. Hard-core flappers refused to wear corsets and rolled their stockings to the knee to enable them to dance easily.



Fishnet Stocking, circa 1920

Young women always wore black wool stockings until the end of World War One. Then, for day and night, the legs were covered in beige stockings visible to the knee which gave an overall more naked look than ever before. Feet, ankles and calves formerly hidden and encased in black stocking were suddenly on show. Flesh and soft pastel colors were popular and they were made in either silk or artificial silk known as art silk later called rayon. The rayon stockings were very shiny so girls powdered their legs to dull them before venturing out. Others painted rouge on their knees in an effort to emulate a "naughty schoolgirl" look.



Button Mary Jane Shoes, circa 1915-1925

Because of shorter dress lengths, the foot became a focal point of fashion. Shoe styles were influenced by crazes like the Charleston, a dance that demanded a securely fastened shoe with a low heel and closed toe. A single-bar pump with a pointed toe, high-waisted heel, and one tiny covered button was the most common style. High-tongued, cutaway-decorated, crossover, and t-straps were other popular elements.



Cloche Hat with netting, circa 1960 replica

Cloche is French for “Bell.” At the turn of the twentieth century, no well-dressed lady would be seen without a hat. Women wore hats even when taking the dog for a walk. The hat of choice during the 1920s was the Cloche hat. A cloche hat not only mimicked the shape of the bobbed hair cut, it also could only be worn with the new, shorter hair styles. A cloche hat told everyone that you had short hair. It was only possible to get a close fitting cloche on the skull if the hair was cropped short and flat. The cloche hat affected body posture as it was pulled well over the eyes which meant young women held their heads at a specific angle in order to see where they

were going. Foreheads were unfashionable in the 1920s. Although the original cloches were made to hug the head tightly, the cloche eventually gave way to the looser fit and the large brims.



Bakelite and Steel Compact/Cigarette Case with original powder puff, circa 1920s

During the 1920s, there was an increased use of make up. Suddenly, it was fashionable to perform the rites of make up in public. Instead of disappearing to the powder room women got out their engraved compact and applied lipstick and powder in sight of a whole restaurant or nightclub or tearoom. Ox blood lipstick was used lavishly, but rouge was still used sparingly. Today compacts from the 1920s are sought after by collectors.



Metal cigarette holder

Women, celebrating such liberties as the right to vote in 1920, were now more daring than ever before. It was considered fun to smoke, visit speakeasies, wear makeup, swear, and otherwise shock conventional thinkers.



Beaded Bag, circa 1920

The desire to carry makeup and cigarettes created a need for this bag, similar to today's pocket books. Women would make these bags themselves, using store-bought patterns and kits.

Necklace

Long necklaces were perfect with the long, straight lines of the flapper dress.



Movie Poster

Lillian Gish, a prominent 1920s movie star, played several roles including Hester Prynne in the 1926 adaptation of Nathaniel Hawthorne's *The Scarlet Letter*. Movie posters, such as this reproduction, helped promote both movies and stars in this glamorous and star-driven period of Hollywood.



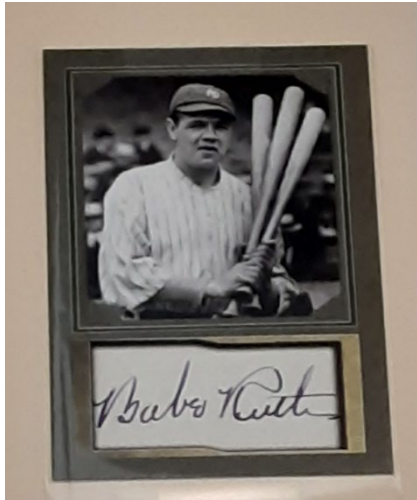
Cathedral Style Radio

Radios, such as this reproduction version were designed to be both decorative and functional, often serving as new centers of entertainment as much as they were sources of news in the 1920s. Radio shows, baseball and football games, and early music programs were all the rage as Americans began congregating around these widely available radios.



American women's suffrage sash

In the decade leading to the 19th Amendment, women suffragists donned these sashes in ceremonial activities and marches. English suffragists used green, white, and purple, but Americans substituted gold in honor of the Kansas sunflower. Kansas had considered women's suffrage in an 1867 referendum. Purple symbolizes loyalty and steadfastness, white for purity of purpose, and gold the color of light and life.



Babe Ruth baseball card

Along with the increase in athlete salaries and the rise of celebrities in popular media, baseball cards helped spread the game's stars to wider audience, particularly children.



Pint Liquor Bottle

During the age of prohibition, Americans still found ways to sneak alcohol. This bottle contained Hiram Walker and Sons Canadian Whiskey, and made its way into Asheville, North Carolina. The bottle dates to the 1930s, possibly before North Carolina repealed prohibition in 1935. Many areas still remained "dry" though, so this bottle was possibly part of the illegal trade. It was found in the basement of a hotel in Asheville undergoing remodeling.

Lesson One: Women's Suffrage

Objective:

Students will explore the significance of women's suffrage and the Nineteenth Amendment and understand the perspectives of those in favor and those opposed to its passage.

Overview:

The 1920s began with the ratification of the Nineteenth Amendment, granting most women the right to vote. The decade also witnessed changes in family and social life as women participated more fully in the public sphere and defined their own styles, trends, and behaviors. This lesson will explore the pivotal political process by which women (white women, specifically) gained the legal right to vote after years of work by suffragists. Students will use primary sources to draft opposing speeches on the passage of the suffrage amendment, and learn firsthand the different perspectives of those opposed and in favor.

Time: 45-50 minutes

Trunk Items/Materials Used:

Suffragist Images

Suffrage sash

Primary Source Documents (10)

Document Analysis Sheets

Primary Source Analysis Guide and Questions

Grade Level(s): 8, 11-12

Relevant State Standards:

8th Grade: 8.H.1, 8.H.2, 8.H.3, 8.C&G.1, 8.C&G.2, 8.C.1.3

Am Hist 2: AH2.H.1, AH2.H.2, AH2.H.4, AH2.H.5, AH2.H.7

Getting Ready:

Be sure that all class materials are present and organized. Read or skim primary sources and introductory overview. Pull up YouTube video.

Procedures:

1. Place suffrage sash in front of the class on display or pass it around.
2. Pose the question to the class, what is suffrage? Allow them to raise their hands and answer aloud.
3. Instruct students to raise their hands silently in a vote and ask them whether they feel their gender identity is treated differently in modern society. Next ask them if theirs is at a disadvantage.
4. Pose the **GUIDING QUESTION** to think about: Why would some be against women's suffrage, and why were some adamantly in favor?
5. Play Bad Romance/Voting video for class: <https://youtu.be/co6qKVBciAw> and briefly discuss afterward.

6. Distribute or show photos of black and white suffragists. Discuss with class that this right largely only applied to white women. Ask them when Black women were LEGALLY guaranteed the right to vote finally (1965).
7. Put students into groups of four. Pass **primary source documents** out to groups and have them read among themselves. You may want to pick out four or five rather than using them all. The group should write their observations about each document on the **document analysis sheets** provided.
8. When finished, lead the class in a discussion about each document and what they tell us about the women's suffrage movement in the early 1900s. You may wish to use questions from **the primary source analysis guide**.
9. Discuss with them how women nurses in WWI affected the debate over women's suffrage through their active participation in the conflict.
10. Remaining in these groups, assign half of them to be pro-suffrage and the other to be anti-suffrage. The groups will draft and approve a **3-minute speech** on their position. They should base these on the opinions and spirit of the primary sources they analyzed. The speech should attempt to be persuasive.
11. Alternating groups, one representative from each should read their speech aloud to the class. At the conclusion, the class should vote on whose speech was *most persuasive*.

Assessment:

Students should write 1-2 paragraphs about the ways they think women gaining the right to vote may have changed society in the 1920s. Responses should show an awareness of history before the 19th Amendment as well as an understanding of the society at the time.

Primary Source Analysis Guide and Questions

1. Who wrote or authored this document?
2. When was it written?
3. What is its purpose?
4. Does it contain any biases?
5. Are its contents factual or fictional/emotional?
6. Is it reliable and why or why not?
7. Is there a main point or argument to the document?
8. How does it mesh with what you know or believe you know about this subject?
9. What questions does this document raise?

Lesson Two: Fame and Celebrity in the 1920s

Objective:

The learner will explore the rise of the superstar in the 1920s and their influence on pop culture.

Overview:

In the 1920s, new technology (films and the radio) allowed some individuals to become more famous in society than ever before. These early superstars were lauded for their heroic deeds, glamour, or athletic talents, and became focal points for the changing American society. Students will examine the fame of Charles Lindbergh, Lillian Gish, and Babe Ruth and then compare them to modern stars.

Time: 40-50 minutes

Trunk Items Used/Materials:

Biographical Handouts
Babe Ruth baseball card
Lillian Gish poster
Radio

Grade Level(s): 8, 11-12

Relevant State Standards:

8th Grade: 8.H.1.1, 8.H.3.2, 8.H.3.3, 8.H.3.4
Am Hist 2: AH2.H.1, AH2.H.5.1, AH2.H.8

Getting Ready:

Pre-read biographical information. Clean the board and find a word cloud site if desired. Ensure technology works or print enough copies of biographical sheets for the class.

Procedures:

1. Pose these questions to students at the beginning of class and record answers on the board or in a word cloud. (*You may not record every answer due to time constraints*)
 - a. Who do you consider a modern day superstar?
 - b. In one word, why did you choose this person?
 - c. Who do you consider a modern day hero?
 - d. In one word, why did you choose this person?
2. Using the board, draw a line down the middle and label each side “Hero” and “Superstar” respectively. Have students vote to determine which responses go in which side.
3. Ask them to reflect to themselves what they think these choices say about our culture. That will be part of their closing assignment later.

4. Pass around or display in front of the class the **Babe Ruth baseball card** and **Gish poster**. Display the **radio** as well (plug in and find a suitable station if desired)
5. Distribute the **biographical pages** about Lindberg, Gish, and Ruth or have them access these digitally.
6. Using individual or group reading, have students read these documents and highlight important information. They should look for key events and reasons these individuals became famous.
7. Instruct students to draw a timeline of each person's life and to include key moments including their rise or fall from fame.
8. Once students are finished, you should ask them each to create two Venn diagrams on a separate sheet of paper. Ask them to pick a modern and past "hero" and compare their lives on one diagram. They should then compare a modern and past "superstar" in the other diagram.

Assessment:

As homework, have students respond to the following question in 2 or more paragraphs: What do these heroes and superstars say about our present society? The society of the 1920s? Students should submit this with their timelines and Venn diagrams.

Lesson 3: Twenties Tech

Objective: Students will learn about the technological changes that altered 1920s society and individual behavior, understanding how this reflected consumerism and the market as well. They will investigate the tensions created by modernity and traditional habits during this decade.

Overview: Students will think about and compare the experience with technological change in their lifetime to that of 1920s Americans. They will explore advertisements, create and perform a radio program, and complete a manufacturing activity illustrating the assembly line process.

Time: 50+ minutes

Trunk Items/Materials Used:

Radio
Radio Advertisements
Twenties Tech Facts Sheet
Tire Manufacturing Circle Sheets
Paper for Writing Script (Not included)

Grade Level(s): 3-5, 8, 11-12

Relevant State Standards:

3.H.2, 3.E.2
4.G.1.4, 4.E.1, 4.E.2
5.G.1.3, 5.E.1.2, 5.C.1.2
8.H.3.2, 8.H.3.3, 8.E.1.1
Am Hist 2: AH2.H.2.1, AH2.H.4.2, AH2.H.4.3, AH2.H.6.1, AH2.H.8

Getting Ready:

- Print copies of or prepare digital files of **advertising images** and **Twenties Tech Facts** sheets. You can use paper copies or project these on the board.
- Print enough **Assembly Line Activity** sheets for each student to have 3 copies
- Pull up on YouTube [the Babe Ruth 1927 radio call](#), as well as the [November 1920 First Commercial Radio Broadcast](#) videos.
- Plug radio into outlet and find a suitable station to listen to.

Procedures:

1. Draw or show items such as a cell phone, airpods or earbuds, and a Roomba
2. Ask students to identify these items, and if they remember a time without these items.
3. Ask students what inventions they have seen in their lifetimes, and how many of these they now depend on. (This may require some prompting, and students will likely answer with apps as well as gadgets) List these on the board
4. Ask them why these are invaluable, and what these items have meant for them/given them
5. Distribute individually or project on the board the advertising images for radios from the 1920s.

6. Draw a Venn Diagram and ask students to describe similarities and differences between these and modern advertisements for technology such as phones, laptops, speakers, etc.
7. Have students decide what messages each ad is trying to convey. If nobody points this out, ask where the older people are in all these ads? They should understand the ads present ideals of fashionable young people.
8. Distribute individual copies or display on the board the Twenties Tech Facts sheet. Use your favorite read aloud strategy to cover this material. Ask inferential questions, such as: how did cars affect courtship and dating?
9. Students will develop a short 5-minute radio program. Divide students into groups of 4-5 and have them write the story and lines for a short radio drama. They should incorporate characters who are traditionalist/older as well as younger characters. Instruct them to develop a story that includes tension over women's new clothing, cars, dancing, and other issues of the time.
10. Give them 5-10 minutes to write a rough script and character descriptions. They will have to perform the "radio" play in front of the class, most likely ad-libbing some dialogue.
11. Have students perform the Assembly Line Activity (time permitting). Instructions are provided below.

Assembly Line Activity

1. Turn the radio on, and find a suitable station playing music.
 2. Give each student 2 pieces of paper with two circles on each
 3. Instruct them that they will have five minutes to make tires
 4. Have them cut the circles from the paper
 5. They should draw a slightly smaller center circle on each
 6. They should draw 12 even spokes on each that intersect in the center
 7. Write the word "Good" at the top of the tire
 8. Write the word "Year" at the bottom of the tire
 9. Color the tire with a black crayon or colored pencil, leaving white around the logos
 10. They should inspect each tire for defects before putting it in a stack
-
1. After this is done, poll students on how quickly they felt that they worked. Explain that they will now work in a specialized assembly line.
 2. Assign students roles on the assembly line. There are 6-7 positions, so you can form multiple lines and have leftover students serve as job seekers.
 3. Have them arrange desks in a line so they can pass the tires down to the next student.
 4. Once students are ready, begin timing them. If you see someone is not moving quickly enough, you can "fire" them and replace their position with another student.
 5. After five minutes, stop and count the number of accepted tires produced by the class.

Lesson 4: Flapper Culture

Objective: Students will be able to identify the continuity and change in women's styles and behaviors during the 1920s, specifically in regards to "Flapper" culture.

Overview: Students will view and interact with the materials and objects such as a woman of the 1920s would have consumed and worn to facilitate the teaching of post-WWI history and the changing role of women after the Suffragist Movement. Students will examine the changes in women's lives through clothing, media, and social activities, including the Charleston dance.

Time: 50+ Minutes

Trunk Items used/Materials:

All Flapper clothing and accessories
Flapper reading material
How to dance the Charleston handout

Grade Level(s): 8, 11-12

Relevant State Standards:

8th Grade: 8.H.2.1, 8.H.3, 8.E.1.1, 8.C&G.2

Am Hist 2: AH2.H.1.2, AH2.H.1.3, AH2.H.2.1, AH2.H.4.4, AH2.H.5.1, AH2.H.8

Getting Ready:

(Optional) have students pre-read for homework some or all of the flapper reading materials

Print **How to Dance the Charleston** for each student

Find on YouTube and load videos of the songs mentioned in *Procedures*

Find and load video of 1920s dancers

Procedures:

1. (*Optional*) Assign **flapper reading materials** as a pre-read homework task, or read aloud in class with your favorite method.
2. Show photographs of pre-flapper clothing (Such as the **suffragist photos**)
3. Ask the students what they think young women might have worn during the 1920s. Show photographs of flapper clothing and discuss how it would have affected the daily lives of these women (shorter skirts and loose clothing enabling more movement; more revealing than what the previous generation would have worn.)
4. Take the **flapper artifacts** out of the trunk and discuss what each of these items is. Remind the students that these artifacts are all delicate and should be handled with great care.
5. To introduce the music of the 1920s, ask them what they can guess about the form, sound, and intent of the songs. Provide them with the titles of songs that were popular during that time. (Swanee – Al Jolson; My Little Bimbo Down On

The Bimbo Isle – Frank Crummit; California, Here I Come - Al Jolson; Hinky Dinky Parley Voo - Ernest Hare & Billy Jones). They should see the carefree and fun nature of the popular music of the time.

6. Have them listen to some 1920s songs:
 - a. [Maple Leaf Rag](#)
 - b. [Charleston](#)
 - c. [Steam Paddler Stomp](#), etc.
7. Have the students compare and contrast the popular music of the 20s with today's music.
8. Introduce the [Charleston dance](#) with a brief history. Dancing in the 1920s was a very popular form of entertainment. Dances such as the foxtrot, camel-walk, tango and square dances were popular, and in 1924 the Charleston was introduced and became extremely popular. The Charleston appeared first in an Afro-American revue called *Runnin' Wild*, this dance became **the** dance of the 1920s. It was an exhibition dance at first, considered too difficult for any but professionals to master, with it suddenly shifting rhythms and breathtaking pace. Yes, within a year it had swept the country. In the 1920s, the women who did the Charleston were called “flappers” because of the way that they would flap their arms and walk like birds while doing the Charleston.
9. Distribute **How to Dance the Charleston** to each student and teach the basic steps to the Charleston.
10. Have the students perform the Charleston playing the Charleston song.

Assessment: Have students write a brief summary of how flapper culture connected to women's suffrage, new technology, new entertainment, and the roaring economy of the 1920s.

Lesson 5: Crime and Prohibition

Objective: Learners will explore the rise of organized crime, its relation to prohibition, and their effects on average citizens during the 1920s.

Overview: In the 1920s organized mafia-run crime rose in the public eyes with gangsters such as Al Capone in Chicago and many in New York or Philadelphia transporting illegal alcohol. Here in the mountains of North Carolina, the conflict between prohibitionists and Moonshiners also played out. Their rise in fame and notoriety dovetailed with the movement for prohibition and the 18th Amendment which passed in 1919. The roaring twenties, filled with post-war economic optimism, changes in social behavior, and new technology, also saw a split between Americans that secretly drank and those that held to more conservative and temperate views. These crime bosses and street-level or backwoods outlaws were both romanticized and feared in the age of prohibition and excess.

Students will read primary sources and see images from the prohibition era before playing a modified version of the “mafia” game with characters drawn from these sources. ([The basic rules are here](#))

Time: 1-2 class periods

Trunk Items/materials Used:

Primary Sources

Deck of Cards

Two Paper Balls (not included)

Radio

Grade level(s): 10-12

Relevant State Standards: AH2.H.1.2, AH2.H.1.3, AH2.H.4.3

Getting Ready: Read the Capone bio and primary sources. Familiarize yourself with the participants involved. Read the directions for the game/simulation thoroughly and make sure they are clear to you. Sort through card deck and make sure you have all of the necessary cards for the designated roles.

Procedures:

1. Discuss with students the historical overview, that many Americans had for a long time favored temperance and then prohibition of alcohol. Provide short lecture on moonshining, the mafia, speakeasies, and those who supported prohibition.
2. Have students access **primary sources** and the *Al Capone Bio* virtually (from Google Docs) or disseminate printed copies to each student.
3. Students should read each document and identify key participants in each newspaper article or photograph. List these key people on the board under one of two columns: Pro or Anti Prohibition.

4. Discuss with students the motivations for these different actors as well as the differences between those in the North and those in the South.
5. Discuss with students the ways in which the illegal manufacture/distribution/consumption impacted those in the communities around these operations.

Playing “Mafia” Game

- Plug in radio and find a jazz station to play softly in the background. (AM Radio has some options)
- Have students prepare to play this game by explaining each role. You may also post them on the board through the Google Doc.
- Have students close their eyes as you move around the room passing out cards to them, facedown. They should only open their eyes to see their card until all are passed out. The following cards correspond to these roles:
 - Ace: Al Capone or Mafia Boss
 - 2: Bodyguard
 - 3: Prohibition Commissioner
 - 4: Pro-Prohibition Senator
 - 5: Anti-Prohibition Senator
 - 6: Sheriff
 - 7: Revenuer
 - 8: Judge
 - 9: Moonshine Financer
 - 10 Hearts: Moonshiner
 - 10 Diamonds: Northern Manufacturer
 - 10 Clubs: Moonshine Runner
 - 10 Spade: Bartender
 - Jacks, Queens, Kings: Reds are Partakers and Blacks are Teetotalers
- The object of the game is for those opposed to prohibition to get rid of the sheriff, the revenuers, the anti-prohibition senator, and the prohibition commissioner. More crafty players may also want to “take out the competition.” Those in favor of prohibition are seeking to catch and convict those manufacturing, financing, transporting, or even partaking in the illicit beverage process. The game ends when one side achieves their goal. The teacher (narrator) can make judgements and modify the game as needed. The narrator calls instructions and ensures players keep their eyes closed.
 1. First, during the “night” the narrator instructs everyone to close their eyes.
 2. Financer, moonshiner, and northern manufacturer wake up. The Financer will hand one paper ball to the moonshiner and one to the manufacturer and then go to sleep.
 3. The narrator will instruct the moonshine runner to wake up. They will take both paper balls (representing the alcohol) from the producers and the producers will go to sleep.

4. The narrator will instruct the bartender to wake up and the runner will THROW the paper balls to them, return to their seat, and go to sleep.
5. The narrator will instruct the bodyguard to wake up and the bartender will return the paper balls to them and go to sleep.
6. The narrator instructs Al Capone and the financier to wake up. The bodyguard will take the paper balls and hand them back to the financier.
7. Both will go to sleep and the narrator will ask Capone to pick by pointing to someone to take out. Capone will then go to sleep.
8. The narrator will instruct the prohibition commissioner, judge, sheriff, and revenueur to wake up. They will use hand signals to communicate and pick one person to arrest and put on trial. They will then go to sleep.
9. It is now “daylight” and everyone will open their eyes. The narrator will reveal which player was taken out by Capone. NOTE: If Capone accidentally takes out someone from his side, their spot will remain vacant, and the chain of supply will have to skip that role.
10. The person arrested (unless taken out by Capone) will go on trial and argue their innocence. If they were taken out, then there is no trial so move to the next step. With eyes open, the class will raise their hands to vote for or against convicting and putting this person in jail. The narrator will announce the role of this person if convicted.
11. The anti and pro-prohibition senators will then argue for or against prohibition and get the class to vote on the issue: Note: each senator may abstain and refuse to push the issue if they feel they do not have the votes or if the heat is on them from Capone. Students must weigh whether to vote for prohibition and raise the suspicion of Capone or vote against it and raise the suspicion of the judicial players. Even those involved in illegal activity may vote for prohibition so that they keep making a profit or to take the heat off of themselves.
12. Night time and the round repeats in the same way. Those killed or in jail no longer participate and can keep their eyes open as observers.

Note: The game will end when all of those involved in the financing, manufacture, distribution, and profiting from illegal alcohol are in jail (every partaker does not need to be convicted if they have no supply) OR when there are enough votes to repeal prohibition OR when there are no longer players to enforce prohibition

Suggestion: If Capone is ever on trial, the bodyguard may wish to take the fall for Capone OR they may wish to let them risk conviction in hopes they will then become the mafia boss. They run the risk though of Capone being exonerated and then ordering a hit on them.

Suggestion: Capone will know the identity of the pro and anti-prohibition senators. However, ordering a hit on either may be risky as it could sway the popular vote on prohibition each round.

Assessment: You may choose to have students write a newspaper story detailing the proceedings of events OR you may want them each to write a journal entry as their character, explaining their thoughts, feelings, and actions throughout the game.

Lesson 6: Boom and Bust

Objective: Students will understand the economic, social, and technological changes over the 1920s as the United States went through a boom and a dramatic bust during their time as a new economic and political superpower. Students will also understand basic economic principles and terms such as speculation, stocks, taxation, etc.

Overview: Students will examine photographs of a ticker tape machine, a ticker tape parade, read several informational articles, and ultimately develop and present a visually illustrative synopsis of the 1920's economic and social trends. This lesson utilizes large and small group learning as well as personal reflection.

Time: 50+ minutes

Trunk Items Used/Materials:

Ticker Tape Machine (Photos)
Posterboard/markers (not included)

Grade Level(s): 8, 11-12

Relevant State Standards:

8th Grade: 8.H.2.1, 8.H.3.2, 8.H.3.3, 8.E.1

Am Hist 2: AH2.H.1, AH2.H.2, AH2.H.3.1, AH2.H.4, AH2.H.5, AH2.H.6, AH2.H.7, AH2.H.8

Getting Ready:

Find the three articles in your notebook and pre-read. You can find these online and have them pulled up for the class to read as well, or print copies for everyone.

Print copies of ticker tape parade and ticker tape machine photos for class OR project them from their file form.

Procedures:

1. Project the included image of ticker tape machine or distribute copies to class. Have them examine its design and try to guess its name and function.
2. Project or distribute to the class copies of the ticker tape machine facts. Have them read this, and then discuss the following questions.
3. Ask them about the purpose of stocks: who buys them? How do they make or lose money? What happens when everyone tries to sell or cash in their stock at once?
4. Show the image of Charles Lindbergh's 1927 ticker tape parade through New York City. Ask them how it seems the economy was doing? What does the ability to use ticker tape symbolize about the economy of the time?
5. As a class, use your preferred strategies to read or skim the following articles: [1920s Economy](#) [The Stock Market Crash of 1929](#) and [A Consumer Economy](#) (Printed copies in notebook as well).

6. Check for understanding of key terms such as speculation, bull market, GDP etc. Provide clarification as needed.
7. Ask the class how America's involvement in WWI altered the economy and how this changed America's power.
8. Divide students into 4-5 groups. Give them posterboard if desired **OR** allow them to use Powerpoint/Excel/StoryMaps/Presi etc to create a virtual presentation. They should have 15-20 minutes to create a visually appealing graph, timeline, or chart illustrating economic changes over the 1920s. It should include key data. Groups may wish to include relevant contextual events and information as well that occurred before or after the 1920s such as WWI, the Bonus Army, etc. They may also include key social events or technological changes caused by or related to the economic trends.
9. Once completed, have each group present their display to the rest of the class. As more groups go, being to have the class compare events included or left out among different presentations.

Assessment: Have students write a concluding analysis of how the economy of the 1920s impacted the social and technological changes, and vice versa.

Lesson 7: The Great Migration and Race in the 1920s

Objective: Students will demonstrate understanding of the reasons for African American movement and cultural inspiration during the Great Migration and Harlem Renaissance of the 1920s, as well as the effects of these patterns. They will understand how these trends affected overall American pop culture during this time as well.

Overview: Students will both read about and learn through lecture the basic facts and outlines of African American migration and cultural revival in 1920s America. They will read primary sources showcasing the range of considerations and opportunities (or lack thereof) for different African Americans during this time.

Time: 50+ minutes

Grade Level(s): 10-12

Trunk Items/Materials Used: n/a

State Standards:

Am Hist 2: AH2.H.1, AH2.H.2, AH2.H.3, AH2.H.4, AH2.H.5, AH2.H.8

Getting Ready:

1. Pre-read the **Smithsonian** article and short **Harlem Renaissance** piece. *You may wish to assign this for homework in advance*
2. Disseminate links to or project on the board for the class Hurston's "How it Feels to be Colored Me," the [Interview with an Arkansas Sharecropper](#), and the [Interview with William Johnson](#).
3. **NOTE:** Use only Side A of the Johnson transcript, roughly page 22.
4. Print copies of the accompanying questions for each source for every student OR project these on the board.
5. Print for students or project on the board the *Chicago Defender* "Race Labor Leaving" article.
6. Print copy of or project image: [1920s immigration cartoon](#).

Procedures:

1. Have the class read the *Chicago Defender* article. Discuss the context behind it. Ask what questions it raises.
2. Discuss with the class the Great Migration as well as the Harlem Renaissance.
3. List these terms on the board or have students record them as key terms.
4. Discuss with students the National Origins Act of 1924. Show the [Cartoon](#).
5. Use your favorite reading strategies to have the class read Hurston's "How it Feels to be Colored Me," the [Interview with an Arkansas Sharecropper](#), and the [Interview with William Johnson](#).
6. Students can answer the accompanying questions individually on paper or orally as a class.

7. Time permitting, have students create a Venn Diagram on the board comparing and contrasting the experiences of these three individuals.