Thinking Historically about the Depression Era

Cory Callahan
University of North Carolina Wilmington

In this space I complement an article published earlier in Social Studies Research and Practice 8(1), 2012 by providing a wise practice lesson and its ancillary materials. As sophisticated technologies continue to immerse modern students in potent visual data, teachers should help students develop equally potent visual literacy skills. Students who are more visually literate are better prepared to evaluate the visual messages surrounding them and act, not in rote-response visual stimuli, but rather according to their well-informed conscience. The lesson shared here demonstrates the educative potential of employing visual documents, historical photographs, in an inquiry-based approach to social studies instruction. Together, the coupled articles present a pragmatic example of academic research informing classroom practice in meaningful ways to promote students’ civic competence.

Key Words: Historical Photographs, Visual Literacy, Historical Thinking, Problem-Centered Instruction, Document Analysis, Social Studies Wise-Practices

Introduction

What follows is a pragmatic example of how implications from recent academic research can inform classroom practice in meaningful ways to promote students’ civic competence. The lesson plan described employs historical photographs in an issue-based (Onosko & Swenson, 1996) approach to help students develop their visual literacy skills: decoding, comprehending, analyzing and evaluating visual information (Burns, 2006). I designed this lesson to be "platform-agnostic;” students could experience this lesson utilizing the latest technological devices (i.e., an iPad, tablet PC, Interactive Dry-erase board) or they could encounter the photographs via overhead or slide projector, document camera, or handouts. The crux of this lesson, however, is that students think critically and historically about the photographs, further develop their visual literacy, and begin to transfer those skills to the present. Concerning the lesson’s precise implementation, as its designer I willfully observe the deference due to classroom teachers.

Lesson Topic

The lesson I have created for you is titled The Depression Era: Historical Photographs of the 1920s and 1930s and is designed as an initial, ninety-minute “grabber” lesson. In this lesson, you will introduce a topic-specific question that will guide your students throughout their study of this era. More specifically, as they think critically—and historically—about visual data, your students will begin to formulate hypotheses that respond to the problem posed by the question: “How did Depression Era society address the problem of individuals and families being unable to pay their bills?” Subsequent lessons should: (1) further develop students’ visual literacy and historical thinking skills, (2) elaborate on content themes and information, and (3) allow students to refine and test their hypotheses. Lessons following the one shared in this space, for example, could concentrate more overtly on the experiences of women, African-Americans, and newly
immigrated residents of the United States. Additional lessons could trace specific cause-and-effect relationships surrounding New Deal programs or have students read primary accounts of individuals, from varying perspectives, who were most affected by the depression and society’s efforts to address their needs.

**The Topic Specific Question**

The lesson’s introduction (which should take around 10 minutes) involves you in initiating a seemingly impromptu discussion by asking your class the question “What should society—you, me, all of us—do when individuals and families in our community can’t pay their bills?” While students share their thoughts, categorize their responses into broader themes by saying something like “Interesting. What you said just then sounds like another answer I heard and, they both deal with the causes of individuals and families being unable to pay their bills.” Other themes students are likely to mention are: conditions, informal responses, private individuals helping, and formal attempted remedies by the local, state or national governments.

As responses wane, share that virtually all societies throughout human history time had to think about what responsibilities, if any, members of a community have toward their neighbors who are poor and in need. The question could be considered what Saye and Brush (2005) call a “persistent issue in history.” Then, connect the discussion to today’s lesson by sharing with your students that they are not going to continue thinking about that question in today’s society, but rather think about that question as it happened in America during the 1920s and 1930s. You might add that instead of bookwork, lecture, watching films, or reading summaries from on-line encyclopedias, students will gather information and take notes from looking at (critically analyzing, really, but that terminology might intimidate some students) and then discussing historical photographs.

Thinking deeply about these photographs should help students as they begin to explain the social conditions, migration patterns, and consequences of the Depression Era. It might help to focus your students if you share the lesson’s purposes: (1) to develop their visual literacy skills of decoding, comprehending, analyzing, and evaluating the messages and values presented in images, (2) to refine students’ historical thinking skills of sourcing, contextualizing, corroborating, and thinking deeply about historical documents, and (3) to form initial hypotheses toward answering the topic specific question—How did the Depression Era society address the problem of individuals and families being unable to pay their bills?—that will be tested and honed as subsequent lessons occur.

**Transition**

Next, take about five minutes to transition from the seemingly impromptu discussion, and the lesson’s question, to emphasize that the skills students are sharpening today are essential for truly thoughtful 21st century citizenship. Remind your students that people or groups often use visual imagery to influence their decision-making (i.e., how they spend their money, what social movements they support or refute, who they vote for, and more generally, what has value) and today’s lesson will help sharpen their interpretive skills, hopefully improving their lives away from school.
Thinking Historically

Distribute individual copies of a student handout (Appendixes A and B are its front and back) specifically designed for this lesson and strongly encourage your students to take notes on it. Additionally, you might want to draw students’ attention to the handout’s design, which concentrates the analysis in each of the following four steps, or habits of mind (adapted from Wineburg, 1999) that historians employ: (1) sourcing: accounting for who created the photograph, and guessing why they did, (2) contextualizing: analyzing the photograph’s contents, angle, lighting, background, etc., (3) corroborating: comparing the photograph’s information with other evidence, and (4) thinking deeply: reasoning about the photograph to better understanding the past.

Visual literacy and historical thinking intersect during the next part of the lesson and may take up to 40 minutes. Thinking critically about visual images is really challenging and likely new to students, thus you should demonstrate how to meaningfully analyze a historical photograph. Again, you can direct students to an iPad application, an on-line URL address, project a multimedia presentation, or provide a printed copy, whichever vehicle is available and best for your students. In just a few minutes you can thoroughly model the four historical thinking steps by thinking aloud and thus letting students hear and see a successful analysis. The first historical photograph for analysis is Dorothea Lange’s (1935) *Migrant Family* (see Figure 1). Appendix C is a primer for you to use when planning for, and teaching students about, Lange’s *Migrant Family*. The suggested questions are offered, either for rhetorical effect or for students to answer. Remind students that they do not need a lot of background knowledge to begin thinking more deeply about visual imagery. Clearly, someone more expert and knowledgeable will need to assist the students in correcting historical inaccuracies and redirecting faulty assumptions, that is, your role.

*Figure 1*: The first historical photograph analyzed in the lesson, Lange’s (1935) *Migrant Family*
Place your students into small groups of three or four. It would be best to create these groups prior to the day of the lesson and attend to students’ strengths and limitations, personalities, and multiple intelligences (viz. Gardner, 1999). Progress to the second historical photograph *Outside sub-treasury building steps across from the New York Stock Exchange in New York* (see Figure 2). Here, you may find Appendix D—the photograph’s primer—particularly helpful. Give the student groups approximately 10 minutes to think about the photo historically using the four steps identified above and to complete the next column on the student handout. It is very important to move about the room during this time to visit with each group and initiate conversations regarding their historical thinking; enabling you to offer specific feedback. Individualized assistance should keep the groups on task and guide them toward deeper understandings. With this particular photograph it is important that students “source” the document because the title and date supply a great deal of information, without which it may be difficult to discern the photograph’s “context.”

*Figure 2: The second historical photograph analyzed in the lesson, Unknown’s (1935) *Outside sub-treasury building steps across from the New York Stock Exchange in New York.*

After having analyzed *Outside sub-treasury building steps across from the New York Stock Exchange in New York*, gather the students together as a whole class and encourage a member from each group to share their respective group’s observations, conclusions, and thoughts. Be sure to ask a group or two to respond to another group’s findings, thus developing a conversation among the students to help everyone discover and create a meaningful understanding of the photo. Having negotiated responses and kept the students focused on
thinking historically, you will want to use the information from the photo’s primer to add more content knowledge and, if needed, correct any mistaken student assumptions.

Figure 3: The third historical photograph analyzed in the lesson, Unknown’s (1932). *Breadline of New Yorkers.*

Complete the same tasks and routine with the students’ groups using *Breadline of New Yorkers* (see Figure 3), *Men Working on Norris Dam* (see Figure 4) and *Bonus March on the Capitol* (see Figure 5). Appendices E, F, and G are the photographs’ respective primers. It is crucial that you visit with each group several times to initiate conversations, offer specific, individualized feedback to each group, and help keep them focused on thinking historically. Notice that the column for collecting data regarding the *Bonus March on the Capitol* photo is on the back of the student’s handout.

You are nearing the end of the lesson so, take roughly 10 minutes to guide your students in synthesizing the collective findings. Try asking your students to formally address the lesson’s topic specific question in light of the all the information from today. Direct their attention to the back of their student handout: it closely structures their forming of hypotheses about the era.

…to help students develop their visual literacy skills: decoding, comprehending, analyzing and evaluating visual information
Here, at the lesson’s close, take the last five minutes to reiterate how the skills of thinking critically about visual images, have great value to everyday life in our modern age. The ability to think critically and historically about visual information form the past can transfer to the present, allowing students to become better informed, active citizens. This also might be a perfect time to mention how the lesson is situated into the week, month, and perhaps even the semester plan for studying history.

…as they think critically—and historically—about visual data, your students will begin to formulate hypotheses that respond to the problem posed by the question: “How did Depression Era society address the problem of individuals and families being unable to pay their bills?”
Learning through classroom experiences like the one described above has potential to strengthen students’ civic competence, especially when teachers encourage their students to employ their skills through active participation in society. Together with the coupled article (Callahan, 2013) is a lesson—nested firmly in-context of research literature—to help teachers develop in their students visual literacy. The information and messages conveyed from visual data (i.e., photographs, videos, games, applications) tend to be quite potent and require equally potent analytical tools (Callow 2006). Students can use the social studies classroom as a practice field—and evidence from the past as equipment—to develop their thinking skills, understanding of content, and democratic dispositions. Then, during “real life” away from school, game time, students can transfer their skills, evaluate the visual data inundating them, and act according to a well-informed conscience.

References


**Web-Based References**


Unknown. (October 24, 1929). *Outside sub-treasury building steps across from the New York Stock Exchange in New York* (Photograph). Retrieved from Hulton Archive/Getty Images [http://www.gettyimages.com/Corporate/ReleaseInfo/NotReleased_Popup.pdf: Considered “an editorial use intended to report a newsworthy event or illustrate a matter of general interest, for which typically no release is required.”]


### Appendix A
Date Retrieval Chart For Students’ Note-Taking, Page One (Front)

<table>
<thead>
<tr>
<th>Source: Who created the photo and why?</th>
<th>Migrant Mother</th>
<th>Outside…</th>
<th>Breadline</th>
<th>Norris Dam</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contextualize: Analyze the contents, angle, etc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corroborate: Compare the evidence</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Think Deeply: How does this photo help you understanding the past?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Appendix B
Date Retrieval Chart For Students’ Note-Taking, Page Two (Back)

<table>
<thead>
<tr>
<th>Bonus March…</th>
<th>What do the photos from today AS A GROUP suggest about:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Source:</td>
<td>What sorts of things may have caused poverty?</td>
</tr>
<tr>
<td>Context:</td>
<td>What was it like (the everyday conditions) to be poor and needy?</td>
</tr>
</tbody>
</table>
Who, what types of people, were poor and in need?

Corroborate:

What did people-who-were-not-poor do (formal and informal actions) for the people-who-were-poor?

Think Deeply:

How effective do you think those actions listed above were?

Appendix C
Primer for Lange’s (1935) Migrant Family

Source: (a) Name the photo’s date, title, and creator: 1935, Migrant Family, Lange (b) Guess what type of person might have taken this picture and for what purpose: Lange, photographer for the Farm Security Administration (FSA), 1935-1940, documented, interviewing, and photographing rural poverty and exploitation of sharecropping farmers and migrant laborers (c) Guess was it personal or published, candid or posed, amateur or professional: Published, posed—they all seem to be looking at the camera

Context: (d) What do you see in the photo, (details, people, action, surroundings, etc.)? five people: a woman and four children (ages 12, 9, 7, >1)… Very raggedy and old blankets sewn together to form a makeshift tent held together by rope and long sticks… One open and one closed suitcase… Rickety rocking-chair that one of the children is sitting/leaning on… Desolate rural area in which the people are currently residing (squatting?)… Trash and empty cups to the left of the tent… The clothes of the kids and woman are dirty and torn… Their facial expressions suggest loss, fear, and devastation… They seem to be alone, with no other families around (e) Next, what you think is happening in the photograph? Support your response: These people comprise a very poor family who live in a desolate area… They may be living in this tent because they have been kicked out of their home… They may be waiting for the chance to move to an area with (hopefully) more opportunity (f) Consider how this image serves as a record of the Depression Era: American farmers prospered during WWI, supplying soldiers with wheat and vegetables… After the war, many farmers borrowed heavily from banks to expand their
farms or buy new, more-advanced equipment… Thus farmers produced more goods than ever, leading to surpluses that they either couldn’t sell or could only sell very low prices (Hart, 2002)… Farmers unable to sell their crops were thus unable to repay their loans, often including their mortgages… Many farmers defaulted on loans and lost their farms… Also hurting farmers at this time was a severe drought turning soil into dust… Much of the Great Plains at his time experiences the worst drought ever recorded… No rain equals no growing crops which equals soil erosion and thus dust storms… A newspaper reported about the drought: *Three little words achingly familiar on the Western farmer’s tongue, rule life in the dust bowl of the continent, if it rains* (Wessels Living History Farm, 2010)... The term “Dust Bowl” stuck… Over 350,000 farmers left the nation’s heartland and moved West (DuBois & Dumenil, 2005)... 10 million acres of land lost 5 inches of topsoil (Hart, 2002)… (g) What is the overall message? Farmers fleeing the Dust Bowl—called “Okies” because many were from Oklahoma—were unable to afford housing… Many families lived in makeshift shacks, tents, and shanties outside cities… Families were devastated and had to live in squalor… This family, and the tens-of-thousands (or more) like it, desperately needs help (h) What specific details support your thoughts? The woman in the photo is Florence Owens… Mother of seven children she was migrating from the Dust Bowl to California… Lange said: She told me her age, that she was thirty-two. She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food (DuBois & Dumenil, 2005)

**Corroborate, Think Deeply:** (i) How does it relate to other photos, evidence? This photo evokes tremendous emotion more than the others (j) Which others agree or disagree? *Breadline* is similar as they portray the effects of the depression, however, the men in *Breadline* are well dressed while the women and children in *Migrant* are dressed in rags... *TVA* is also rather rural while the others are urban... *Bonus March, Sub-treasury*, and *TVA* display active crowds while *Migrant* shows only one passive, suffering, family (k) Why might other photos support/refute this one? The purpose of this photo is to display the harsh effects of the depression: fear, desperation; others show causes, responses of the depression era… this photo was taken by a professional photographer who was appealing to a much larger audience (l) What does this photo suggest about the topic-specific question? Clearly some intervention was needed; families, women and kids specifically, were literally starving and miserable (m) What else do I need to know? How exactly was this photo used by Lange and the FSA? (n) What questions does this photo raise in my mind? Where are the other three children? Where is husband/father?

**References**
Appendix D

Primer for Unknown’s (1935) *Outside sub-treasury building steps across from the New York Stock Exchange in New York*

**Source:** (a) Name the photo’s date, title, and creator: 24 Oct 1929, Outside sub-treasury building steps across from the New York Stock Exchange, NY  
(b) Guess what type of person might have taken this picture and for what purpose: Perhaps a reporter as cameras were not common in 1929, but more likely a passerby because it’s by “unknown”  
(c) Guess was it personal or published, candid or posed, amateur or professional: Personal?, candid, no one seems to be posing for or looking at the camera, and amateur

**Context:** (d) What do you see in the photo, (details, people, action, surroundings, etc.)? large structure in the center with several columns, surrounded by other large structures... The center building with a statue in front is likely to be home to important business, maybe a bank or government-type facility... There are hundreds of people (thousands maybe) standing in front of the building in the street... There are several cars among the crowd... Although the crowd seems calm, there’s a policeman on a horse in the bottom left of the photo... Virtually all of the people in the picture are men who are well dressed  
(e) Next, what you think is happening in the photograph? Support your response: The men are gathering near the stock market to investigate the rumors of a market collapse... At the time, stock-market investors made most of their money selling stocks at a higher price than they bought them for, few investors made money by the *actual worth of the company* but rather by the *speculation* that future investors would want to buy stocks in that company... Market value did not equal the actual value of the company... There was great misinformation and misunderstanding of this trend (Johnson, 1999) that may have led to investors borrowing (and banks lending) more and more money to buy stocks that artificially inflated their market value... On Thursday, 24 Oct 1929, investors began selling more and more stocks, soon the New York Stock Exchange was flooded with sellers trying to get something, *anything*, for their shares and once the selling started it was nearly impossible to stop the prices—and the market values—from falling... Trying to calm investors, several big banks pumped a lot of cash back into the market on Friday and again on Monday, but on Tuesday, 29 Oct. 1929, investors again rushed the stock exchange and sold their stocks at a tremendous loss (Monk, 1994). Fortunes, savings, and livelihoods were lost: eventually thousands of banks closed, and nearly a third of all American workers lost their jobs (Zinn, 2003)... Even those who kept jobs had their wages cut by 50-to-75% (Hart, 2002)... (f) Consider how this image serves as a record of the Depression Era and (g) What is the overall message? This image and the crash it introduces sharply contrasts the 1920s when Americans earned more money than before and tended to buy consumer goods like vacuums, kitchen appliances, refrigerators, cars (DuBois & Dumenil, 2005) and the stock market was at an all-time high... in that decade many economic analysts and business executives encouraged everyone to invest as much as they could and this speculation helped bring about the panic and crash... This is a foreshadowing of the confusion and disaster that the Great Depression is sure to bring  
(h) What specific details support your thoughts? The crowd of people appears to be very restless and unsure – there is no apparent “leader” of the men—and they don’t appear to be listening to any one particular person, etc. Yet, something has drawn them out into the streets and caused the confusion.
Corroborate, Think Deeply: (i) How does it relate to other photos? and (j) Which others agree or disagree? Breadline also depicts well-dressed, affluent men... while also portraying crowds, Bonus March and TVA show well-organized responses to the depression while Subtreasury is a spontaneous reaction to a cause (k) Why might other photos support/refute this one? The purpose of this photo is to display the sudden confusion, a cause of the depression. Paranoia (l) What does this photo suggest about the topic-specific question? Clearly the economy in America was failing. Businesses and families who invested were on the verge of collapse and misery (m) What else do I need to know? How was this photo used...maybe in a newspaper? How exactly did this day/event end for these men–protest, calm, chanting, etc.? Are there any women or minorities in the photo? (n) What questions does this photo raise in my mind? What interventions, if any, did the government try in earlier market crises and this one, too?

References

Appendix E
Primer for Unknown’s (1932) Breadline of New Yorkers
Source: (a) Name the photo’s date, title, and creator: 1932, Breadline of New Yorkers (b) Guess what type of person might have taken this picture and for what purpose: It seems to be rather unbalanced and random, without anyone looking directly (or indirectly) at the camera (c) Guess was it personal or published, candid or posed, amateur or professional: Published, candid, and amateur.
Context: (d) What do you see in the photo, (details, people, action, surroundings, etc.)? A very long line of men waiting a self-serve soup meal... All of the men are very well dressed, many wearing hats... There are no women or minorities in the line... The man behind the table, in the position of helping serve the soup, is wearing a long black robe-like outfit with a white collar... The line of men flows downstairs into a building labeled “St. Peter’s Mission”... The men in line are getting a bowl of soup from canisters that look to be worn, old and well-used (e) Next, what you think is happening in the photograph? Support the response: The men are unemployed and getting a free meal from the Church. The name of the mission, St. Peter’s, and the traditional everyday wardrobe of the server—the cassock—suggest the church is Catholic,
maybe Episcopal, Anglican, or Orthodox   (f) Consider how this image serves as a record of the Depression Era: Many Americans lost their savings in bank failures and nearly a third of workers were unemployed and millions more worked only part-time at terribly low wages (Zinn, 2003)… Having lost their savings and their jobs, people from all walks of life were homeless, hungry, and without hope of finding work… People turned to community soup kitchens and local shelters for meals and a warm place to live. Before this depression era the only formal “community relief agencies” to offer public assistance were charitable organizations, such as the American Red Cross and religious institutions, such as churches… Catholic Charities in New York “became a crucial provider of emergency meals, financial assistance and expanded programs” for some of the most vulnerable people in society--homeless children, the elderly, people who were sick (Archdiocese of New York Catholic Charities, 2010)… Most big cities did not have public relief programs and their spontaneous efforts were usually inadequate… Nearly 1,000 families a day were losing their homes and breaking apart with parents sending their children to live with far-way, better-off relatives or to orphanages to be fed (Hart, 2002)  (g) What is the overall message? While help was offered and accepted by many, much more help was needed, especially in larger cities… Landlords everywhere evicted families unable to pay their rent… Many families lived in crowded, unheated tenement apartments with other families to save money… Others resorted to sleeping in doorways or on park benches (Hart, 2002)… It may be suggested that the financial crisis and associated social problems needed federal attempts at a “rescue” from the Great Depression… Something needed to be done to help these people, and quickly (h) What specific details support your thoughts? The well-dressed New-Yorkers appear very humble as well as hungry. Hats in hands and seemingly asking permission (specifically the man in the center) for a bowl of soup… The faces of the men shown in line are hardened, saddened, and hopeless. It also appears that the two large canisters will not be enough to feed the entire line—will the men then be left without, or is there more inside the mission? While women’s participation in the workforce had increased over the past decade (DuBois & Dumenil, 2005) they are not represented (nor are their burdens) in this photo.

Corroborate, Think Deeply: (i) How does it relate to other photos, evidence? and (j) Which others agree or disagree? Migrant is similar in that is also portrays devastating effects of the depression, however, Breadline is in an urban setting with very well dressed men… Bonus March and TVA depict crowds linked to secular, government interventions while Breadline shows religious, private efforts  (k) Why might other photos support/refute this one? The purpose of this photo seems to be to display the effects of the depression and one attempted remedy, other photos concentrate on causes  (l) What does this photo suggest about the topic-specific question? This is a private, religious effort to help those who were hungry and miserable and in need of help to survive  (m) What else do I need to know? How was the photo used: by the church to advertise, or evangelize? To illustrate an article?  (n) What questions does this photo raise in my mind? Why are minorities, women and children not in this photo? Were they allowed to receive help from this mission? Was there a separate mission for minorities, women, and children? Were these men expected to attend Mass (religious service) in order to receive food?
References

Appendix F
Primer for Hine’s (1933) *Men Working on Norris Dam (Tenn. Valley Authority)*
Source: (a) Name the photo’s date, title, and creator: 1933. Men Working on Norris Dam (TVA), Lewis Hine  (b) Guess what type of person might have taken this picture and for what purpose: Hine is a well-known sociologist and photographer who attempted to use his photos to bring about social reform  (c) Guess was it personal or published, candid or posed, amateur or professional: Published, candid, and professional.
Context: (d) What do you see in the photo, (details, people, action, surroundings, etc.)? There are over a hundred men standing, all facing the same direction… A river flows behind the men… A partially-constructed building on the riverbank and a bridge-type structure crosses the river, probably a dam—the Norris Dam—because of the photo’s title… The men are dressed in “work-clothes” and many of them are dirty or muddy… It seems to be daytime  (e) Next, what you think is happening in the photograph? Support the response: These men are workers who are constructing the building on the riverbank and the bridge or dam that crosses the river… They seem to be listening to their work assignments for the day  (f) Consider how this image serves as a record of the Depression Era: President Hoover initiated several works projects—San Francisco’s Bay Bridge and Nevada’s Hoover Dam—as attempts at economic recovery (Johnson, 1999) however his critics claim he acted too slowly and his efforts were not on a large enough scale to truly turn the economy around (Beard & Beard, 1960 ) President Roosevelt, defeating Hoover in ’32, experimented with long-term economic reform and short-term relief efforts promising a “New Deal” for citizens. His many programs included the TVA—Tennessee Valley Authority—providing jobs to the unemployed and relief to the people in that region (Hart, 2002)... The TVA employed nearly 10,000 workers to build a highway and a dam along the Clinch River, which flows into the Tennessee River, and also developed new fertilizers, replanted forests, and taught farmers new techniques... The Norris Dam contained (still contains) two hydroelectric generators that produced (still produces) large amounts of energy—the TVA was a successful attempt to lower electricity costs by providing government-supplied power—it turned out that the TVA’s price was nearly half that of the private electricity providers (Johnson, 1999)... The TVA allowed some of the nation’s poorest families to afford power to
operate their farm machinery (g) What is the overall message? Government intervention seemed to help in this case specifically—putting thousands of men to work constructing the Norris Dam and the Norris Highway… Women were not typically employed in construction programs, they were employed in clerical jobs that the government classified as “light and repetitive” and were paid far less (sometimes only 20% of men) which suggests that discrimination and a double-standard existed (DuBois, & Dumenil, 2005)

Corroborate, Think Deeply: (i) How does it relate to other photos, evidence? and (j) Which others agree or disagree? Whereas Migrant and Breadline portray harsh effects of the depression, TVA reflects an attempt to help mitigate those effects... Bonus March and TVA depict crowds linked to secular, government intervention while Breadline shows religious, private efforts... Both Migrant and TVA are products of two of the most well-know American photo-journalists who sought reform (fame?) through exposing realities (k) Why might other photos support/refute this one? The purpose of this photo seems to be to display the effects of the depression, others concentrate on causes. Also this photo portrays a large group of men about to continue working on the Norris Dam in a rural setting while Breadline showed the experience and aftermath of financial ruin in an urban setting (l) What does this photo suggest about the topic-specific question? the government is attempting to help restore the economy by putting people to work and creating infrastructure lowering cost-of-living expenses for citizens (m) What else do I need to know? Were there other dams and hydroelectric generators built elsewhere? If so, were the result similar to those reported here?

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Appendix G
Primer for Unknown’s (1932) Bonus March on the Capitol
Source: (a) Name the photo’s date, title, and creator: 1932. Bonus March on the Capitol (b) Guess what type of person might have taken this picture and for what purpose: A participant of the march or a reporter covering it (c) Guess was it personal or published, candid or posed, amateur or professional: Published, likely candid, and likely professional.
Context: (d) What do you see in the photo, (details, people, action, surroundings, etc.)? Several hundred people—some with signs reading ‘No Pay All Stay’—standing on the steps of a
large building... The building on the far left is the Capitol in Washington D.C. This seems to be a protest or a movement that people took to the nation’s capitol  (e) Next, what you think is happening in the photograph? Support the response: A near-riot protest of the federal government… The date of the photo places the event in the early-to-middle of the depression era, perhaps in an attempt to persuade the federal government (president or congress) to do something to help the economy recover and help people survive the devastation  (f) Consider how this image serves as a record of the Depression Era: Walter W. Walters organized a campaign/protest on behalf of army veterans demanding that a bonus they were given in 1924, not to be redeemed until 1945, be paid in full immediately. Nearly 20,000 veterans and their families marched to Washington, D.C in the summer of 1932 and camped across the Potomac River from Capitol (Zinn, 2003)… The House of Representative passed, but the Senate refused to pass a bill offering to pay the bonus (Hoover announced he would have vetoed the bill anyway)… Some of the veterans and their families left, however many stayed in the capitol (Johnson, 1999)… Hoover ordered the veterans’ camp dispersed—a task to big for the local police—thus federal troops under Army Chief of Staff General Douglas MacArthur (Majors George Patton and Dwight Eisenhower were involved too) pushed veterans out of their camp. MacArthur’s troops drew their swords, rolled in tanks, and used tear gas to move the veterans and their families. They burned the veterans’ tents and belongings—several people were killed and thousands were injured (Zinn, 2003). The government’s actions against its own veterans seems to have made an indelible imprint on citizens of the day (American Experience, 2012)

**Corroborate, Think Deeply:** (i) How does it relate to other photos, evidence? and (j) Which others agree or disagree? Whereas *Migrant* and *Breadline* portray harsh effects of the depression, and *TVA* reflects an attempt to help mitigate those effects, *Bonus March* depicts a crowd protesting the secular, federal government intervention while *Breadline* shows religious, private efforts... Both *Migrant* and *TVA* are products of two of the most well-know American photo-journalists who sought reform (fame?) through exposing reality (k) Why might other photos support/refute this one? The purpose of this photo seems to be to display a proposed remedy to the effects of the depression. Also this photo portrays mostly men (Army veterans) and alludes to their families; other photos single out different social groups for display, women, children, farmers, migrants, etc. (l) What does this photo suggest about the topic-specific question? The federal government was unwilling to provide this type of help (pay bonuses early) to its veterans and their families, they too will experience the full devastation of the depression (m) What else do I need to know? How was this photo used... How did the nation, at the time, react to the Bonus March? Was this photo taken before or after congress voted against the bonus? (n) What questions does this photo raise in my mind? Did the veterans ever get their bonuses? What was the rationale offered to explain why the bonuses were not paid early? Were state governments also “marched on” to provide economic relief?

**References**
