

INCLUSIVE SOCIAL STUDIES

Mini-Units in U.S. History That Teach
Diversity, Respect, and Cooperation

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TO THE TEACHER

These units are designed to meet the requirements of California Senate Bill 48, the bill that instructs social studies classes to include in their curricula the study of the role and contributions of both men and women, Native Americans, African Americans, Mexican Americans, Asian Americans, Pacific Islanders, European Americans, lesbian, gay, bisexual, and transgender Americans, persons with disabilities, and members of other ethnic and cultural groups, to the economic, political, and social development of California and the United States of America, with particular emphasis on portraying the role of these groups in contemporary society.

While there are many excellent resources on the roles and contributions of most ethnic groups that can be used in social studies classrooms, there have been few materials that are suitable for use in high schools regarding the LGBT community. *Inclusive Mini-units for Social Studies* proposes to fill that gap.

Rather than be treated as separate and disconnected from other history, these units are designed to be integrated into the regular American or World History course as indicated below:

AMERICAN HISTORY:

Countee Cullen: Harlem Renaissance

Giants of American Music: Popular Culture of America in the 1920s–1940s

Bayard Rustin: Civil Rights Movement of the 1950s and 1960s.

Allen Ginsberg: Beat Movement of the 1950s

Billie Jean King: Women’s Movement

Harvey Milk: Gay Liberation Movement

Out of the Closet into the Streets (Stonewall Rebellion): Gay Liberation Movement

One Person Can Make a Difference (Larry Kramer): the Reagan Era

Handicapped or Handicapable: George H.W. Bush’s Presidency

WORLD HISTORY:

Pink Triangles: Nazi Era in Germany

AIDS: Contemporary Issues in World History

The “Essential Questions” will help you position each unit within the context of what you are teaching. They can also provide topics for essays or further research.

We value your feedback, so please let us know how these units work for you in the classroom, as well as any recommendations for ways in which we can enhance their value as supplements to your teaching in future editions.

The Harlem Renaissance



Essential Questions

- What were some of the stereotypes whites had of African Americans in the 1920s?
- How did the Harlem Renaissance affect the views whites held about African Americans as well as those that African Americans held about themselves?
- What events sparked the Harlem Renaissance?
- What significant contributions did the artists, writers, and musicians of the Harlem Renaissance make to American culture?

The Harlem Renaissance

- 1920s movement centered in Harlem, an African American neighborhood of New York City
- Included artists, musicians, activists, intellectuals, novelists, playwrights, and poets



During the first World War, many African Americans migrated north to get jobs in war industries. In Northern states, they could escape the Jim Crow laws that made them second class citizens in the South. In New York City, neighborhoods were segregated not by law, but by custom. Harlem was known as the “Black Mecca.” In addition to the migrants from the South, Harlem became the home of many educated blacks, World War I veterans, and immigrants from islands in the Caribbean, all looking for a better life.

The New Negro



Marcus Garvey

- New black identity
- Racial pride
- Black nationalism
- Marcus Garvey's United Negro Improvement Association
- Urban League

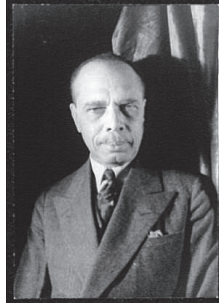
The “New Negro” was a symbolic name given to African American movements in the 1920s that emphasized racial pride and the negation of demeaning stereotypes. Marcus Garvey, an immigrant from Jamaica, formed the United Negro Improvement Association (UNIA) and exhorted all African Americans to return to Africa as part of his Pan-African movement. He worked for political freedom and economic independence for blacks, encouraging them to open their own businesses. At its peak, the UNIA had over two million members and published its own newspaper, *Negro World*. The National Urban League was another organization that had its headquarters in Harlem. Like the UNIA, the Urban League encouraged economic empowerment. It fought against racial discrimination and for better education and job opportunities for black Americans.

The Harlem Renaissance in Literature

- Countee Cullen
- Langston Hughes
- Claude McKay
- James Weldon Johnson
- Zora Neale Hurston



Claude McKay



James Weldon Johnson



Zora Neale Hurston

The Harlem Renaissance was the name given by writer James Weldon Johnson to the flowering of African American art, literature and music that occurred in the 1920s and was based in Harlem. Langston Hughes and Claude McKay were two of many poets whose works often spoke about the African American experience. Zora Neale Hurston's novels focused primarily on the experience of African Americans in the South after slavery and Reconstruction ended. She also collected folklore from Jamaica and Haiti. The writers of the Harlem Renaissance brought the first critical attention to literature written by blacks. Their work helped disprove the stereotype of African Americans as limited intellectually and incapable of producing literature of worth.

Picture sources:

- Photos of James Weldon Johnson and Zora Neale Hurston from the Carl van Vechten collection, Library of Congress