

The Good, the Bad, and the Ugly: Graphic Commentary in America Between World Wars

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Overview

The purpose of this U.S. History unit, *The Good, the Bad, and the Ugly: Graphic Commentary in America Between World Wars*, is three-fold. The first purpose is to engage mainstream students in examining, comparing and contrasting American History through editorial cartoons and graphic art of the 1920's and the 1930's. Graphic commentary depicting existing and changing American customs will be examined using six social studies themes and selected universal principles. In addition, these images can be studied with additional sources from this unit along with existing supplemental resources provided in the district's curriculum. The second purpose is to draw conclusions from this period regarding the health of American democracy as determined by the degree of involvement of *all* its citizenry. This will coincide with the work of particular activists advocating for political, cultural, economic, diplomatic and/or social improvements. The third purpose involves students demonstrating their knowledge and impressions of these American images and practices through journal entries, a persona writing, a five paragraph essay, a 12"x12" collage reflecting their essay, an oral presentation, and a collaborative class art project. Through writing, speaking, cooperative learning, and visual arts opportunities, students can illustrate the relationship between modern life in the 21st century and historical events from the Roaring 20's and the Great Depression/New Deal era of the United States.

Student learning outcomes will comply with content standards in communication provided in the appendix. CO 1, 2, 3, 4, 5, 6, 7, 8

Rationale

This unit will help eleventh and twelfth grade mainstream students examine life through the editorial art in the 1920's and 1930's that move beyond the commonly held views of the Roaring Twenties and the Great Depression.

These twenty years are arguably America's greatest back-to-back decades of contrasts. World War I has ended with Americans returning home victoriously. Victory brings the sobering thought that foreign affairs will be left to the "foreigners". The United States chooses to have no business with President Wilson's proposed American involvement with the League of Nations for peace overseas. Immigration policies are created to assure that foreign conflicts abroad do not become domestic problems. Americans huddle up at home to celebrate her achievements in a brand new decade commonly known as the Roaring Twenties.

A new era celebrates and castigates women using the ballot and becoming "flappers" with their short skirts, short hair, and loose ways dancing the Charleston. The new decade continues a mass urban migration to the North and West by African Americans. Thanks to more leisure time from labor and economic reforms, a new affection for heroes in organized sports emerges alongside a

new craze in the form of America's most original art form, jazz. Hollywood, capital of the make believe world, soars to new heights that parallel the birth of space technology. During the mid-twenties, a jubilant excitement appears thanks to the heroics of a modest, courageous and determined pilot flying over the Atlantic Ocean in his "Spirit of St. Louis".

Economic and cultural movements emerge in Harlem. Marcus Garvey's Universal Negro Improvement Association raises hopes and fears about international economic empowerment through the African Diaspora. Another significant, albeit less threatening, African American movement provides fertile ground for the blossoming of literature, art, music, research and scholarship by African American talents who migrate to Harlem, and thus making Harlem the cultural capital of the Black world. These events reflect the good days ushered in during the 1920's that produce the greatest technological, social, political, economic, and cultural changes ever experienced in America.

For the first time, the good days arrive for many where one's birth is no longer the primary determining factor for a person's standard of living. Money is there to be made and spent in response to a new mass consumerism and an increased middle class. The community boundaries are changing and becoming as broad as the affordable assembly line automobile will take one. The world is now minutes away as one hears about events around the globe thanks to the radio. The radio aided by the phonograph record also brings pioneering jazz and blues artists into the urban mainstream and beyond the juke joints, nightclubs, and brothels.

This new excitement reflects new opportunities in the cities that result in America's urban population surpassing the America's small town and rural population for the first time. There is an accepted recklessness, creative spirit, and excitement accompanied by an emptiness expressed by "lost generation" writers who see the rewards of the decade as superficial. There is a decadent patriotism that intensifies through the arrogant and cowardly acts of white supremacy groups and the "silent majority" of this day. There is the first "just say no" to drugs campaign that is as ineffective with alcohol prohibition in the 20's as Nancy Reagan's catch phrase for illegal drugs becomes in the 1980's. Still, many seem well off with the "business of America is business" policy to the delight of many who celebrate the unregulated practices of consumer credit, corporate America and the stock market. Who, other than the farmer whose profit losses do not reflect American profit gains, could have predicted that these profit margins would falter and come tumbling down on that infamous "Black Tuesday" in October 1929?

America's "thrill of victory" is over with the 1929 stock market crash, and in comes the "agony of defeat" in the 1930's that produces the greatest economic and political swing in American history. After three years of American financial nosedives and fatal crashes under President Herbert Hoover's policy of American business righting itself, a demoralized nation elects a new president in 1932.

Franklin Roosevelt masters the art of radio communication with his weekly down-home fireside chats that uplift a nation on the brink of collapse. Clearly, new days are coming as if a shot in the arm slowly brings the near dead back to life. A rejuvenating spirit, new ideas, and new people take on the depressing conditions with a "new deal" of jobs and optimism. Across the urban and rural landscape, federal arts projects paint and construct regional images of America hard at

work and having purposeful and meaningful lives. "Social security" and other government aid are provided, some of which still exist today. These same new days of hope employ people to work with various public works projects and defense industries. There is a new leader in the president who is personable and empathetic to the plight of mainstream America. In Roosevelt, there is a leader who gets involved by getting government involved in the lives of the people. There is a leader who does not accept failure by standing aside waiting for the wrong to right itself, but includes the best minds to make the wrong become right. "There is nothing to fear but fear itself" marks a turning point and galvanizes a people to believe in a government that cares to make a difference in the lives of most Americans.

Still, among certain American citizens, futility lingers close behind these new opportunities for recovery. Their hope is tempered by despair when the same new deal president refuses to support anti-lynching legislation protecting African Americans from atrocities we would call "domestic terrorism" today. "Happy days are here, again" is a song describing the new deal's determination, hope and confidence promoted by Roosevelt. His refusal to publicly support anti-lynching legislation, however, helps to serve as living proof about the plight of African Americans described in Billie Holiday's chilling trademark song, "Strange Fruit" with "...black bodies swinging... from the trees... in the breeze." In the midst of this impending violent physical danger, hope is slowly crossing the horizon thanks to a little known African American attorney named Charles H. Houston. Beginning in the 1920's, Houston organizes a long-term twenty-five year strategy through Howard University and the NAACP. Houston's legal, academic, teaching and organizational skills are carried forth by his protégé, Thurgood Marshall. The result produces the 1954 landmark *Brown v. Board of Education* decision ending legal segregation in schools, and eventually other public venues denied to African Americans. (Hine: 431-433)

In the 1930's, hope emerges through the advocacy of Eleanor Roosevelt who serves as the president's conscience regarding the injustices experienced by African Americans, women, and other disenfranchised people. Perhaps, the greatest and most immediate sign for positive social change occurs through the symbolic and substantial athletic achievements of Joe Louis as contender and boxing champion and Jesse Owens as the four gold medal track Olympian champion. Their feats dispel two compelling fallacies; the doctrines of American and Nazi racial supremacy. On the one hand, these African American men symbolically defeat American racial superiority with the notion that if given the opportunity, African Americans will succeed. On the other hand, these "colored champions" compel Americans to believe in the superiority of American democracy over German fascism. This belief helps to confirm President Roosevelt's pronouncements to the people in 1941:

"The nation takes great satisfaction and much strength from the things which have been done to make its people conscious of their individual stake in the preservation of democratic life in America. Those things have toughened the fiber of our people, have renewed their faith and strengthened their devotion to the institutions we make ready to protect... In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms... freedom of speech... freedom of worship... freedom from want... and freedom from fear... The principle on which this country was, is a matter of mind and heart. Americanism is not, and never was, a matter of race or ancestry." (Takaki: 374)

Life experiences by certain American ethnic groups, however, blatantly contradict Roosevelt's view of American democratic practices. Furthermore, the 1930's bring forth a significant increase in the number of American racial hate groups against Jewish people as well. Wendell Wilkie, the 1940 Republican candidate for president against Roosevelt, describes the state of American democracy this way.

"By making this a 'people's' war for freedom, we can help clear up the alien problem, the negro problem, the anti-Semitic problem. Today, it is becoming increasingly apparent to thoughtful Americans that we cannot fight the forces of imperialism abroad and maintain a form of imperialism at home... Our very proclamations of what we are fighting for have rendered our own inequities self-evident. When we talk of freedom of opportunity for all nations, the mocking paradoxes in our own society become so clear that they can no longer be ignored." (Takaki: 374)

Questioning the "democratic life" of America in the 1930's need not stop with the more familiar "Negro and anti-Semitic problem". A profile of other racial ethnic American citizens reveals little doubt about dispossession inherent in American style democracy of the 1930's.

Asian American experiences during the 1920's and 1930's reflect America's democratic inequities. Upon entry into America, Americans of Asian descent are different from other racial ethnic people. Their characteristics vary widely according to their national origins and different times of entry into the United States. In the 1920's and 1930's however, differences matter little. There is virtually no Chinese and Japanese immigration due to the National Origins Act of 1924. In the early 1940's, internment of thousands of long time law abiding and patriotic Japanese American citizens occurs under the Franklin Roosevelt's administration.

Native American experiences during the 1920's and 1930's reflect few experiences that "renewed their faith and strengthened their devotion to institutions." A long list of encounters with the United States government includes, but is not limited to, broken treaties and land grant guarantees, and the deliberate destruction of the food supply; a blatant contradiction to Roosevelt's "four essential human freedoms". Despite the historical "white man's burden" to civilize the noble savages, Native American nations in North America remained heterogeneous, with major differences in physical characteristics, language, cultures, and social organization. By the 1920's, their plight looks less than hopeful. American Indians have no control of their communities, and no power to affect federal policies over them. Under the jurisdiction of the Bureau of Indian Affairs, they are told what to eat, where to live, and what style of living they will adopt. It is not until 1924 that Native Americans are granted U. S. citizenship and the right to vote. In the 1930's, Roosevelt's New Deal creates a policy that acknowledges the autonomy and cultural pluralism among American Indians while implementing a policy of dependency restricting traditional ways of making a living. Among the several angry Native American nations, the Navajo nation concisely concluded, "We Indians don't think it is right ...to tell us we should govern ourselves, and then tell us how to do it." (Takaki: 243) Some states, including New York and North Carolina, contest the right of Native Americans to vote even into the 1970's. (Eitzen: 275)

Contrary to Roosevelt's claims, Chicanos or Mexican Americans reveal a long history of legal dispossession from their land *as American citizens* based solely on their ancestry. Chicano

Americans make up the largest percentage of the diverse Latino or Hispanic community. From the nineteenth century, a colonial labor system in the Southwest evolves where Mexican American citizens (not illegal immigrants) become a cheap source of labor. What emerges is a depletion of the Chicano economic base, a less favorable position to exercise influence over the political process, and a diminished social standing as U. S. citizens that systematically reinforce their subordination. The 1920's and 1930's are no less difficult for Chicano Americans. They are vulnerable because of their marginal jobs. They are the object of hostility from many "Anglos", who believe they are flooding an overcrowded labor market, depressing wages, and functioning as a drain on the welfare system. As a result, from 1929 to 1934, several thousand *Mexican American citizens are forced to repatriate in Mexico*. (Meir:156-57) "Those who applied for welfare benefits were the most likely to be victims: Those who applied for relief were referred to 'Mexican Bureaus' whose sole purpose was to reduce the welfare rolls by deporting the applicants. Indigence, not citizenship, was the criterion used in identifying Mexicans for repatriation". (Eitzen: 272)

These experiences of America's disenfranchised people in the 1920's and 1930's speak to a need for students today to learn about due in part to the rapidly changing demographics that find the face of mainstream America becoming more diverse than ever. Students can become better informed about similar and different group experiences of American style democracy by examining the group successes, failures, glories, and hardships of that democracy in the 1920's and 1930's.

Through the use of graphic art or political cartoons of that era in the unit lessons, students can be equipped to provide informed impressions about the good, the bad, and the ugly experienced by Americans of the Jazz Age and the Great Depression. These student impressions through journal entries, a persona writing, a five paragraph essay, a 12"x12" collage reflecting their essay, an oral presentation, and a collaborative art project will help to equip students to apply these learning skills to individual and group experiences they will encounter in multi-cultural America today. Farai Chideya, author of *The Color of Our Future* sums it up best:

TO THE NEXT GENERATION:

Shed the prejudices of the past

While sharing history's lessons.

Forge the America of tomorrow, today.

(Chideya: vii)

Objectives

Students will examine, compare and contrast life in America among disenfranchised people during the 1920's and 1930's through graphic commentaries, a film documentary, and primary sources. Students will research, discuss and report the accomplishments of people advocating for social, political, and economic improvements among various disenfranchised people. Students

will also compare and contrast particular life experiences in the Jazz Age / New Deal era with life experiences in recent times.

These objectives incorporate the first eight of the ten communication standards whereby students will research, write, listen, speak, analyze, and make critical judgements individually and collectively.

Two simple but important prerequisites for this unit include a working knowledge of the six social studies themes (see appendix) which are cultural, social, economic, political, diplomatic and technological and the "writing process" for a five paragraph essay provided by the district.

Strategies

The Roaring Twenties and the Great Depression/New Deal eras typically cover two units that link the generally perceived *differences* between both periods. This "graphic commentary" unit seeks to complement these eras by highlighting the *similarities* experienced by racial, ethnic and "gender" minorities. This unit also introduces issues that connect particular current events that have pronounced roots in the 1920's and 1930's. Consequently, this "graphic commentary" unit alongside units on the Roaring Twenties and Great Depression/New Deal decades could run from eight to ten weeks.

The overall function seeks to provide learning opportunities that will assist students to value how events of the past affect life today using artistic commentaries of the past. Students will write anecdotal notes, informal responses to artistic commentaries, and a five paragraph essay implementing the district's "writing process". Students will research unit topics and then select social studies themes and universal principles that support their investigation. Students will analyze written, visual, and oral material individually, in pairs, and in groups. Students will both formally and informally make oral presentations to describe, inform or persuade other students. Students will individually and collaboratively learn and demonstrate their knowledge through a visual arts project that promotes the process of problem solving, self-expression and innovation.

Content guides devised by this writer will assist students completing particular writing, oral and listening tasks. In addition, student visual interpretations will be complemented with a large collection of journals and magazines suitable for the diverse subjects covered.

Students will encounter how things have changed drastically since the end of the jazz age and the Great Depression. Still, they will see how progress and setbacks of the 20's and 30's have left a lasting impact on life as we see it today. The use of the graphic art of this time will help achieve this goal. Furthermore, the limited use of "fine art" by American Indian and African American artists will be used to supplement the relatively limited access to American Indian and African American cartoonists during this era.

From these "artistic commentaries", topics will be covered to enable the student to analyze the impact of the twenties and thirties to certain life experiences of the 21st Century. These topics include: Women and Suffrage- New Promises Old Double Standards; The Other Americans Part I: American Indians – Mascots Uncovered; Alcoholics Anonymous-Prohibition's Practical

Solution; Jewish Americans: A Precarious Citizenship; The Other Americans II: A Strange and Bitter Crop; and New Deals in Heaven, Hell, and Purgatory. These topics are presented with content standards. A variety of materials will be presented to allow for lesson revisions suitable for teachers and students. Descriptions of the art are given in the classroom activities section to provide an immediate appreciation of the images being applied to these various views of American history through the eyes of American graphic commentators.

Classroom Activities

Women and Suffrage: New Promises/Old Double Standards

Objective:

Interpret various views and attitudes about women's suffrage during the late teens/early twenties of the 20th Century.

Materials: Graphic Art (17 cartoons) overhead projector, overhead pen markers, journals or index 5x7 index cards for students' "ticket out the door".

Note: *All but three* examples are in the book *Cartooning for Suffrage* by Alice Sheppard published in 1994.

Donahey, James. General Rosalie Jones crossing the Delaware:Votes for Women.

(Hess & Milton: 145)

2. Milhous, Katherine. "Votes for Women." (6 small framed drawings- IT DOESN'T UNSEX HER TO: work in the home...hospital ...factory...laundry...restaurant. BUT THIS- [women casting a ballot] IS ANOTHER STORY. (156)

3. Chamberlain, Kenneth. Almost Thru the Dark Alley. (Shikes: 152)

4. Sigsbee, Mary Ellen. TO THE WOMEN IN THE HOME: How can a mother rest content with this (picturing upper middle class mother with child); ...When such conditions exist as this? (picturing women and children in a sweatshop) IS NOT THIS YOUR BUSINESS? DO YOU CARE? VOTES FOR WOMEN! (133)

5. Rogers, Lou. "Forcing Him Out of the Rut." Votes for MEN and WOMEN. (203);

6. - - -, "Breaking into the Human Race." [breaking out of the dungeon toward

education and suffrage] (212);

7. - - -, "Arms Versus the Army." He: But, madam you cannot bear arms. She: Nor can you, sir, bear armies. [woman holding an infant, and a sign "THERE SHALL BE NO ABRIDGEMENT OF THE FRANCHISE BECAUSE OF SEX."] (155).

8. Taylor, Mary. "No Vote Means No Remedy for Long Hours and Short Pay." A woman sitting at a sewing table exhausted with her head down along the edge of the table. (129)

9. - - -, "Are Not the Women Half the Nation?" A GOVERNMENT OF THE PEOPLE BY THE PEOPLE FOR THE PEOPLE [lady liberty with a justice head band presents to Uncle Sam a kneeling disenfranchised woman reaching out with chained wrists] (123)

10. Palmer, Fredrikke. "Will Congress Heed?" (Hess & Milton: 139)

11. Allender, Nina. Suffragist – "If he doesn't stop talking...his dinner will be spoiled." A woman stirring a pot of 1918 election stew while husband chats outside. (189)

12. - - -, "Every Good Suffragist the Morning after Ratification." [Victory. Victory: A well deserved rest with sheets pulled over exhausted woman's head.] (93)

13. Robinson, Boardman. "Just like the men"! Votes for WHITE women. [not BLACK women] (201)

14. Ames, Blanche. "Double the Power of the Home- Two Good Votes Are Better Than One." [Mother sitting. One young boy looking at a book resting in her lap. One younger girl standing while resting her arm and elbow on mother's other lap.] (135)

15. Moore, Sara. The New Masculinism [Depicting equal rights for the domesticated husband] (90)

16. Winter, Alice Beach. "Puzzle: Find the Race Problem." [white child holding a black

doll sitting next to a black child holding a white doll] (206)

17. Unnamed. Statue of Liberty Holding a Sign: Votes for Women. "Now I can do more with this than I can with an old torch." [5 pictures leading to VOTES FOR WOMEN] (125)

Procedures:

The purpose of this lesson is to increase student awareness about the attitudes behind the fight for and against suffrage for women. As an introduction, students will view two or three "cartoons" drawn by women and men artists about suffrage shown from an overhead. For each picture, the student can write brief impressions about the message the artist is portraying, the position the artist is taking, and the audience whom the artist is speaking to or about. After a minute or two, the class can then discuss their impressions. The process would be repeated once or twice with the next cartoon. The pictures [#1-4 above] could include James Donahey's "General Rosalie Jones crossing the Delaware", Karen Milhous' "Votes for Women", Kenneth Chamberlain's "Almost Thru the Dark Alley", Mary Ellen Sigsbee's, "To the Woman in the Home" minus the title of this cartoon, or Lou Roger's "Forcing Him Out of the Rut." This individual exercise with these relatively obvious messages from the above cartoons will allow the student to be familiar with expectations required by their involvement with the small group activity that follows.

Once completed, students would be put into groups of two or three. Each group would be given a cartoon without the dialogue or one sentence quotation. Their task is to insert the dialogue or quotation that complements the message portrayed by the cartoon. After a few minutes, the teacher will show one of the cartoons on the overhead or slide. The group representative will be asked to write on overhead or recite the dialogue they inserted. The representative would share how and why they reached consensus while noting different conclusions within the group. Brief responses would follow from the rest of the class. Students together would then compare and contrast the inserted dialogue with the cartoonist's dialogue. Repeat the process with remaining groups. Using a "ticket out the door" procedure or journal entry, students will write 2-3 impressions from the lesson that was new to them or that caught their interest.

Standards – Communications 4, 5, 6, 8;

Day Two- Woman and Suffrage – Greater Implications: How Far Have We Come?

Objectives: Summarize and report women's achievements in four different areas through the 1990's; Apply information from presenting groups to "someone I know or me".

Materials: "Tickets out the door" or journals, a brief textbook account about "gains and struggles" that women have experienced through the 1990's.

Procedures:

Students will have "tickets out" from prior lesson returned for review and then briefly write and then discuss which two of the six social studies themes best describe the messages provided by the women's suffrage art editorials. NOTE: Students absent from the previous day will do the introduction exercise from previous day.

The class will then be divided into 3 or 4 larger stationary groups (i.e. Rows 1-2, 3-4, 5-6, & 7-8). Each student will compare and contrast a specific issue of latter 20th century women from the American Odyssey text (726-727) or a comparable U.S. History text to concerns expressed about women's suffrage in the early 20th century. These one to two paragraph descriptions will indicate the gains and drawbacks experienced by women through the 1990's from particular areas such as (political rights, employment/economic rights, social and gender relationships, minority woman's dilemma/gender and racial equality, etc.).

[An alternative group assignment could consist of each group drawing conclusions about changing attitudes towards women based on gains and drawbacks indicated from one of the three charts (726) featuring Women in the Workplace, Women in Politics, and Women in Education through the 1990's.]

After 10 minutes, students from one section at a time will be asked to share findings and impressions with the class. Upon completion of the one section's report, the two listening sections will have 2-3 minutes to write responding to the following:

A) Two findings from the student presenters included: and b) The findings might affect me or someone I know by: Repeat with other two class sections.

Standards: CO: 4, 6, 7.

THE OTHER AMERICANS I: American Indians - Mascots Uncovered

Objectives::

1. Brainstorm any words, sayings, or descriptions associated with Native Americans.

Read, examine and discuss various views of four Native Americans today regarding their hopes and disappointments with democracy in America.

Apply social studies themes that describe statements from each Native American.

4. Select one of the four American Indians and *infer (two to three sentences) what* the selected Native American would likely say about *any one of the* two images by the white artists and *any one of* four images portrayed by the four Native American artists.

Materials::

1. Excerpts from four *Wisdomkeepers* spiritual leaders or *Rising Voices*.

2. Anonymous. The Noble Indian. Tourist (on overland train passing by) "A once powerful chief...brooding over the rapid encroachments of civilization. How sad to see the proud...in grief." Chief: "Ugh. No find cigar stump. Injun no smoke." (Fischer: 114)
3. Smith, D.D. At Cheyenne. (Upper class woman and child passing a poor, raged, hungry, "Indian" woman and child) Mrs. Edmonds: "...here's a real Indian. Offer the poor thing...some ... lunch." Howling Bad-water: "No want grub...got any chew-tobacco." (Fischer: 115)
4. Tsireh, Awa. (Alfonso Roybal of San Ildefonso). "Eagle Dance" 1930. (Archuleta: 32)
5. Houser, Allan. (Chiricahua Apache) "Apache Family". 1938. (Archuleta: 40)
6. Spybuck, Ernest. (Shawnee) "Shawnee War Dance". pre-1942. (Archuleta: 31)
7. Tahoma, Quincy (Navajo) "First Furlough." 1943. (Archuleta: 37)
8. Caricature- Chief Wahoo of the Cleveland "baseball" team. (Stedman: 232)

Procedures::

1. Teacher will review U.S. government policy of Manifest Destiny toward Native Americans experiences during the 19th century and early 20th century policies carried out by the Bureau of Indian Affairs through the 1920's.
2. Students randomly select one of the four *Wisdomkeeper* or *Rising Voices* readings. Students read their selection describing experiences traditionally important to a particular American Indian "nation". Students will comprehend the cultural differences expressed about these nations in relation to American style democracy. Students are to identify some of these differences and point out the social, economic, cultural, political, diplomatic, and technological implications evident from the points of view of these various Native American people.
3. From the American Indian point of view from selected reading, students are to write one to two sentences describing possible or likely reaction to the following slides of graphic art by white American artists (first two) and Native American artists:
 - a) "(Indian Women and Child) At Cheyenne", b) "The Noble Indian", c) "Eagle Dance", d) "Apache Family", e) "Shawnee War Dance", and e) "First Furlough".
4. Share findings. Compare and contrast responses.

Standards: CO: 2, 3, 5.

Day 2

Objectives:: Write arguments that support and oppose the use of American Indian caricatures and images as sport team mascots.

Materials: Art from prior day's lesson AND overhead or slide of the Cleveland Major League baseball team caricature named "Chief Wahoo".

Procedure:

1. Students review characteristics from prior lesson used today to describe Native Americans.
2. Compare characteristics with self-described characteristics depicted by Native American artists and persons from prior lesson.
3. Teacher announces particular cities and states with college and professional sports teams and informs students to determine among themselves what these places have in common. (Chicago, Cleveland, Florida State, Washington, Kansas City, Atlanta) [Blackhawks, Indians, Seminoles, Redskins, Chiefs, Braves]
4. Assign students to write three reasons why someone would favor and three reasons why someone would oppose using Native American images, names, religious customs and "mascots" as acceptable representations for sports team logos.

List student reasons and discuss. After discussions, ask students to write their position favoring, opposing, or whether undecided.

On overhead or slide projector, show the picture of "Chief Wahoo" of 1925. Ask students to describe the picture, and to state similarities and differences with portrayals of Native American images shown in prior class.

Take Home Assignment or Introduction Assignment for next day's lesson:

Read one of the three short articles available on the topic Native American and sports team mascots. Write a summary stating the position of the writer, three to five reasons that author uses to support his/her position along with one position that student agrees or disagrees with.

Standards: Communications 2, 3, 4, 5.

Day Three, Four & Five (3 days)

Objectives: Compare and contrast views of Native American images as sports team mascots; Formulate a point of view in a five paragraph essay citing at least 3 resources

Materials:

Box with folded slips attached to concealed news story names for student selection,

ESPN documentary, Outside the Lines: Native Americans in Sports and Mascot

PROCEDURE:

1. Collect summaries assigned in prior lesson, and give students five minutes to review reading assignments for and against American Indian images and perceived traditions as sports team mascots. Students can briefly discuss article positions.

2. Students will then analyze a short news story (ESPN: Outside the Lines) about Native American images, customs, names, and caricatures as sports team mascots.

2a) From a hat, students will be pick a name of a person from the news story with a position for or against the use of "Indians" as sports team mascots. Particular names will have the same number written in the corner. Students will be assigned to only record the reasons their selected person gives (while devoting more time to "watching" and listening to the related views being presented.) 2b) After the news story, students with same name and number will group together to compare notes, discuss and clarify views of the person they recorded. 2c) Students can then have a class discussion with teacher recording on overhead or board positions that favor "Indian" team mascots in one column and positions against in another column.

3. On the ticket out or journal entry, the students can state any information or view that was new to them regarding this issue.

3a) Students will then be informed about a question for an essay about the impact that past stereotypes have on modern views of American Indians today.

3b) Students will be asked to respond to this statement from the point of view one of the following: a *Wisdomkeepers* or *Rising Voices* speaker, one Native American artist of the 1920's and 1930's, an article writer, or one person from the Outside the Lines story. The essay must include the following: a view from the selected persona student will represent, views from two other sources that support their response to the essay statement. For instance, if student uses (Audrey Shenandoah), the student will infer her "likely" comments on one of the artists, and one of the news articles.

Take Home: Outline essay using district's five paragraph writing process for review.

Students will complete essay in class using outline.

Standards: CO: 2, 3, 4, 5, 6, 7, 8.

Alcoholics Anonymous: Prohibition's practical solution

Prerequisite: Students would have already learned about the 18th and 21st Amendments first banning and later repealing alcohol use in the United States along with the criminal activity and public demand in between. Students would also have done one day's research tracing the history of Alcoholics Anonymous as one answer to the abuse of an addictive substance. This activity would extend the issues of these two amendments to questions raised about drug use, drug abuse, and government intervention today.

Objectives:

Summarize the public's reaction to the two constitutional amendments regarding alcohol use in the 1920's and 1930's.

Trace the history of Alcoholics Anonymous as an effective treatment of alcohol abuse that began in the 1930's.

Compare and contrast the results of government intervention and social consequences of alcohol use in the 20's and 30's with drug use today.

Materials:

Weed, Clive. "The National Gesture." *The Ungentlemanly Art* (Hess and Kaplan: 149.)

During prohibition, a police officer, judge, federal agent and other government officials standing in a row with backs turned, and hands held out behind them for bribes.

Held Jr., John. "So as the dry farce lasts..." *The Image of American in Caricature and Cartoon* (Amon Carter Museum: 118). Shown from the back, 1 scantily dressed "flapper" walking arm and arm in between 2 full dressed college women showing an x-rayed view of liquor flasks.

Procedure:

1) Students give reasons displayed in these two cartoons why the Prohibition of Alcohol did not work. 2) Students give reasons why the law was passed in the first place. 3) From the two cartoons and other examples of alcohol use, have students identify and analyze the social, political, economic, and cultural impact of the Volstead Act. 4) After giving reasons, ask students to state arguments used by people who feared the consequences of legalized alcohol. 5) Which was the most harmful: organized crime and corruption or the danger of alcohol addiction and alcohol related crimes and injuries? 6) Examine the impact of Alcoholics Anonymous from the 1930's that addressed the abuse of alcohol in a way that a constitutional law could not. 7) Can students parallel the illegal use of alcohol in the 1920's with illegal drug use today? 8) Compare and contrast the popular view of drug and alcohol use with messages about drug and alcohol use today.

9) What lessons might be drawn from the legal approach to alcohol use that people can use today regarding illegal drug use?

Standards: CO 3, 6, 7.

JEWISH AMERICANS: A PRECARIOUS CITIZENSHIP

Objective:

Examine the Jewish American art by *writing and discussing* the messages in the art that address the conflict experienced by Jewish Americans.

Materials: All pictures for this lesson are from *Norman Keeblatt's* book entitled *Painting a Place in America. Jewish Art in New York: 1900-1945*.

Rothko, Mark. Crucifixion. (1936) A representation of Jewish suffering in America's modern world depicting a crucifixion with a Jewish shawl (tallit) across the torso and thighs of the three dying bodies. (128)

Rothko, Mark. Street Scene. 1936. Two children outside in a remote corner of a building are standing in front of a bearded protective patriarch against anti-Semitism in America. (129)

Tschacbasov, Nahum. Deportation. (1936) Fifty plus uncertain looking men, women and children with meager belongings fenced in facing the dock awaiting their fate of deportation. (130)

Procedure:

Students will examine and write initial impressions about "Street Scene", then "Deportation" and finally "Crucifixion". Discuss impressions; compare and contrast.

Students will take anecdotal notes of the following excerpts of the 1993 PBS series, *The Great Depression: To Be Somebody*. (10-12 minutes).

Students will examine American anti-Semitic policies next to the U.S. posturing of American democracy over German fascism in the 1936 Olympics. Students will also examine this irony as two Jewish American relay runners are scratched from the event. Students will analyze the domestic rise of hate groups in the 1930's along with presidential policies reflecting the growing anti-Semitic sentiment in America. After review and discussion of these events, students will select one painting that best reflects the events reviewed from the film. Students will write one to two paragraphs explaining and defending their selection.

Standards: CO 3, 5, 6.

The Other Americans II: A Strange and Bitter Crop

Objectives: Analyze cultural and political stances regarding lynching in the 1920's.

Defend a position on the need to study lynching as a problem today.

Materials: Two overhead projectors or two slide projectors

Barthe, Richmond. (1939) "Supplication," also called "Mother and Son". *A History of*

African American Artists: From 1792 to the Present. (Bearden & Henderson:139)

Mother on her knees holding the body of her lynched son; modeled after

Michelangelo's *Pieta*.

Bellows, George. (1923) "The Law Is Too Slow." *The Indignant Eye (Shikes: 329)* Fire

burns bright showing tied up man burned among a crowd lingering in the shadows.

Marsh, Reginald. (1934) "This is her first lynching." *The Ungentlemanly Art (Hess &*

Kaplan: 216) A young girl comfortably sitting on the shoulders of a man. She's innocently looking curiously at something the man and others appear happy about.

Duffy, Edmund. (1928) "Put It ON Again!!!" *A History of American Graphic Humor*

(Murrell::216) Uncle Sam with eyes covered and hand out to a fully dressed minus the hood Klansman pleading for the Klansman to cover his head to avoid any identity.

- - -, (1931) "Maryland, My Maryland." *Drawn and Quartered (Ness & Northrup: 99)*

Words to the state anthem above a recently mob lynched African American.

Jones, Lois. (1944) "Meditation," also called "Mob Victim". *A History of African*

American Artists: From 1792 to the Present. (Bearden & Henderson: 384) Stimulated by Harlem Renaissance publisher, Alain Locke. Portrays an elderly African American man whose prayerful and peaceful posture reflects none of his impending violent fate; wrists down and roped together waiting to be lynched. Due to his posture, one could miss his predicament. Hence, Jones gives a second title, *Mob Victim*.

Margolick, David. "A Song That Reverberates in the American Soul." *New York Times* 2

July 2000, Sunday ed., sec. 3:1. This article addresses the relevance of Billie Holiday's classic "Strange Fruit" today particularly from the point of view of R&B singer Dwayne Wiggins. Wiggins single, "What's Really Going On", deals with the impending violence that looms around the racial profiling he and other law abiding African American males experience. The author points to other notable "race hate" crimes which indicate what "Strange Fruit" "seems like today".

Meeropol, Abel. "Strange Fruit," "A Song That Reverberates in the American Soul." *New York Times* 2 July 2000, Sunday ed., sec. 3:1. This classic unnerving protest song about the lynching African Americans was written by Abel Meeropol. Meeropol, a Jewish schoolteacher, wrote the "poem" after viewing a photograph of a lynching.

Procedure:

1. On overhead, show Reginald Marsh's cartoon minus the title, "*This is her first lynching.*" Ask students to describe the general mood of the group in the cartoon and various individual expressions within the group.
2. Tell the students to imagine this picture on the front of a postcard.
3. Students are to write a postcard message to a friend on the back of this picture.
4. Students read aloud some of the short statements written to friends or family.
5. Teacher, then, indicates the title that the artist used with this picture.
6. After hearing the title, ask students to discern from the picture the following:
 - A) the message of the artist about lynching.
 - B) the message of the people in the picture about lynching.
7. On overhead, show another graphic picture entitled "*The Law is Too Slow.*" Compare and contrast with "*This is her first lynching.*" pointing out political, social and cultural implications.

Students will then:

- A) examine the two different Points of View regarding lynching shown below:
- B) write 2-3 reasons that one would give to defend each position.

Point of View #1) "Showing pictures and discussing lynching will remind all Americans that brutality will not be tolerated or forgotten. As heightened awareness about the Jewish Holocaust has led to calls of "NEVER AGAIN", an increased understanding of the lynchings of African Americans will help to prevent similar atrocities today (i.e., police brutality, church burnings, racial violence). When you forget the lynching, you create an atmosphere for similar brutality to occur again. 'Once you forget the past, you are bound to repeat it.'"

Point of View #2) "Showing pictures and discussing lynching is voyeuristic and distasteful. It only serves to stir up bad feelings that upset people. We don't need to address this when people are working hard to get along. There is less prejudice today than there was in the 1920's and

1930's. Besides, that was a long time ago. It does not involve me, and has nothing to do with what's going on today. We need to move on to better things than spend time dealing with the tragedies of the past."

After writing and discussing 2-3 reasons defending each position above, students will then:

Read the lyrics to the song, "*Strange Fruit*".

Listen to "*Strange Fruit*" sung by Billie Holiday.

Read the brief lyrics to the 19th century song, *Oh Freedom*.

Read *revised* lyrics to "*Oh Freedom*" replacing the words "Oh Freedom" with the words, "*No More Jim Crow*" and "*No More Lynching*".

Listen to or sing *Oh Freedom* with traditional and revised lyrics.

Compare and contrast the songs with discussion.

Ask students if either song could serve as a theme song for Point of View #1 or Point

of View #2. Responses (especially for Point of View #2) might consider *Oh Freedom* which directly addresses (not evades) the subject of lynching and segregated attitudes with a hopeful end to all forms of oppression.

Standards: CO 2, 3, 4, 5, 6, 7.

Day 2: *Objectives:* (continued)

Materials:(continued: plus)

Film: "To Be Somebody", *The Great Depression*. Feature on Walter White.

Wells, Ida B. *On Lynchings. Southern Horrors. A Red Record*.

Procedure:

1. Ask students to describe the government's position on violence against African Americans in 1928 according to cartoonist, Edmund Duffy's "Put it on again!" on overhead or slide projector.
2. Show Lois Mailou Jones painting, "Meditation," and announce the title.
3. Ask students to give reasons why Jones would give this title.
4. After student responses, teacher will inform students that Jones added a second title.

5. Students are to suggest what this second title might be before being announced by the teacher.
6. Show Richmond Barthe's sculpture, "Supplications." Some students will recognize similarities to Michelangelo's Pieta.
7. Show the Pieta alongside "Supplications" for students to point out differences. Some students will notice the different nature of the wounds in "Supplications" that would indicate that the mother is holding her dead son as a result of a lynching.

Students can read aloud written excerpts by journalist and syndicated columnist,

Ida B. Wells from the 1890's through the early 1930's advocating for laws and protection against lynching starting with her account, *On Lynchings: Southern Horrors. A Red Record*.

Students can watch a film excerpt of PBS The Great Depression: To Be Somebody

featuring Walter White, NAACP Executive. His undercover investigations of lynchings as a light-complexioned African American "passing" as a white man provided him with valuable information about the times, people, and places involved with lynchings. Still, his evidence and tireless efforts were not enough to convince Franklin Roosevelt to speak out against lynching or push for legislation protecting African Americans from unpunished random white mob violence.

10. Students can write and then discuss similarities and differences between the advocacy of Wells and White by indicating any three of the six social studies themes each impacted in their efforts for justice.

Standards: CO 2, 3, 4, 5, 6, 7.

Day 3. Objectives:

Research successful prosecution of "hate crimes" in the last 10 years.

Compare and contrast social attitudes today with the social attitudes of the 1920's and 1930's regarding hate crimes.

Propose a solution from your research to reduce the incidents of hate crime in America

Materials: student's computer disk

Procedure:

1. Students will be asked to identify some social improvements that have occurred since the hate crime days of the 1920's and 1930's.

2. Before the research assignment using the library and computer lab, students will answer the question, "What makes a 'hate crime' a 'hate crime'?"
3. Students will read the first half of "A Song That Reverberates in the American Soul".
4. Students will use facts from the article to research and document successful prosecutions of hate crimes within the past 10 years locally and nationally.
5. Outline one strategy of the Southern Poverty Law Center's work against hate crimes.
6. Draw conclusions to the following: a) Do hate crimes in America appear to be isolated incidents? b) Are social attitudes that produce hate crimes today similar or different from the social attitudes that produced hate crimes in the 1920's and 1930's?
c) Describe one proposal that may reduce the incidents of hate crime in America.

Standards: CO 1, 2, 3, 4, 5.

Day 4 & 5: Complete viewing of *To Be Somebody: The Great Depression*.

Objectives: Identify, examine, record and discuss the cultural, social, political, and economic impact that Charles Houston, Eleanor Roosevelt, and Joe Louis had against racial intolerance in America during the 1930's while viewing *To Be Somebody*. Summarize the long-term impact of their overt and covert advocacy. Determine the lessons, if any, we learn from these advocates addressing racial intolerance today.

Procedures: Watch *To Be Somebody*. Students take anecdotal notes profiling three activists of the 1930's. Briefly discuss and pose questions. Write a paragraph on the usefulness of past activism against hate crimes with activism against hate crimes today.

Standards: CO 4, 5, 7.

NEW DEAL IN HEAVEN, HELL AND PURGATORY

Objectives: Through a persona writing, summarize the effects of the Great Depression and the New Deal recovery programs.

Materials: Eight artistic commentaries.

McCutcheon, John. (1932) "A Wise Economist Asks a Question". *American Political Cartoons 1865-1965* (Bush: 12) Squirrel asking a distraught man sitting on a park bench why he didn't save money for the future. "I did".

Lewis, Norman (1933) "Johnny the Wanderer". *A History of African American Artists:*

From 1792 to the Present. (Bearden & Henderson: 317) Unemployed, homeless man keeping warm while hovering over a can fire.

Fitzpatrick, Daniel. R. (1938) "One Person Out of Every Ten." *As I Saw It. (Fitzpatrick:*

38) Remembering the one man with a soup bowl in the foreground next to the nine working people in the background thanks to new deal policies.

Burke, Jacob (1932) "Half Time" *The Indignant Eye (Shikes: 345)* Four men with barren faces and chests walking on their way to the factory on skeleton legs.

Woodruff, Hale.(1935) "Returning Home". *A History of African American Artist: From*

1792 to the Present. (Bearden & Henderson: 206) Woman (returning from church maybe) coming home to poor housing conditions.

Barnett, William (1936) "Idle Hands". *The Indignant Eye (Shikes: 341)* Head down, dejected, and out of work.

Marsh, Reginald. "Bread Line: No One Here Starved" *An Indignant Eye. (Shikes: 340)*

Men standing in bread line; all wearing crumpled clothing, heads collectively down, dejected.

Gropper, William. "Sweatshop". *The Indignant Eye. (Shikes: 340)* Working men angry, sad, frustrated, and faceless doing work typically designated to women. The back view of a lone woman sewing like it is routine.

Procedure: Persona Writing

After completing unit section on life during the Depression, student will be able to articulate the economic problems of the Great Depression and the economic recovery from New Deal programs and the war industry through a persona writing. Student will receive a "graphic commentary" and answer the following as a warm-up: a) What is the artist trying to portray? b) What emotions do the people reveal? c) Are there any differences of emotions revealed by characters (where there is more than one character in the cartoon)?

Students will then select a character within each cartoon and write what he/she would say if asked 1)"how did you end up this way?" 2) "Where do you hope to be one year from now?" Student's character response to #1 will describe how one ended up the way shown in the cartoon. For #2, student should base their hopes based on their recovery experiences specifically from one of the New Deal programs in the 1930's.

Standards: CO 4, 5.

Five Paragraph Essay - Movers and Shakers: Yesterday, Today and Tomorrow

Student will write a five-paragraph essay on a randomly selected person whose impact made a significant and lasting change in America. Students must include any three of the six social studies themes in the body of their essay plus one Nguzo Saba principle that best summarizes the efforts of their "Mover and Shaker" in their conclusion. Both the themes and principles are in the Appendix.

The "writing process" used by the Pittsburgh School District will be used to measure student progress and completion of this assignment.

These "Movers and Shakers" will represent persons from a number of American racial and ethnic groups. Most, but not all, will reflect various achievements during the 1920's and 1930's. A few "movers and shakers" will make their mark past the 1920's and 1930's but will address situations that were prominent during this era.

The names will include but not be limited to: Margaret Sanger: women's advocate; Louis Armstrong: pioneer musician; Marcus Garvey: activist-Pan-Africanist; Mary McLeod Bethune: educator/activist; Rachel Carson: environmentalist; Charles Houston: legal strategist; Emma Goldwyn: Women's Suffrage; Louis Brandeis: Supreme Court Justice; Louis B. Mayer: Hollywood executive; Albert Einstein: Scientist; Daniel Inouye: Senator; Minoru Yamasaki: Architect; Isamu Noguchi: Sculptor; Frank Emi: draft resister/ internment camp protester; Josefin Sierro and Cesar Chavez: Activists.

12x12" Collage and Oral Report - Movers and Shakers

Students will produce a 12"x12" collage that displays the impact their "mover and shaker" made. The 3-5 minute oral report will include the student's rationale for the collage based on the three social studies themes and one Nguzo Saba universal principle used in their five paragraph essay. Option: Oral report may be video taped to be displayed with the next assignment; the collaborative art project.

Collaborative Art Project: Democracy in Action

Movers and Shakers: Yesterday, Today and Tomorrow

Students from three groups will receive copies of all the 12"x12" collages. Each group will have a facilitator, time keeper, recorder and presenter. The group's task will be to arrange the collages into one large mural along with the group's rationale. Each group will present their arrangement to the entire class along with the group's reasons.

After all groups have presented, the class votes for the arrangement to be displayed with group rationale, individual five paragraph essays, and/or video taped oral presentations.

Teacher's Annotated Bibliography

Amon Carter Museum of Western Art. *The Image of America in Caricature and Cartoon.*

Fort Worth: Amon Carter Museum, 1975.

Archuleta, Margaret and Rennard Strickland. *Shared Visions: Native American Painters and Sculptors in the Twentieth Century*. New York: First New Press Edition, 1991.

Native American artists depicting themselves.

Bearden, Romare and Harry Henderson. *A History of African American Artists: From 1792 to the Present*. New York: Pantheon Books, 1993. A comprehensive work of African American artists depicting themselves and the world.

Bush, Martin. *American Political Cartoons 1865-1965*. Syracuse: Syracuse University, 1966. Features several political cartoons depicting American isolationism, the New Deal and the Great Depression in the 1930's.

Cao, Lan and Himilee Novas. *Everything You Need To Know About Asian-American History*. New York: Penguin Books, 1996. A useful introductory view of Asian American history and culture with important and clear distinctions between Chinese, Japanese, Filipino, Korean, Asian Indian, and Pacific Islander Americans using a question-and-answer format.

Eitzen, D. Stanley & Maxine Baca Zinn. *In Conflict and Order: Understanding Society*.

Neeham Heights, MA: Allyn & Bacon, 1991. "Racial and Ethnic Minorities" (263-298) compares and contrasts historical accounts of African, Chicano, Asian, and Native American while providing explanations of racial and ethnic inequality in the United States.

Fischer, Roger A. *Them Damned Pictures: Explorations in American Political Cartoon Art*. North Haven: Anchor Books, 1996. The chapter, "Better Dead Than Red", presents a "stinging" revelation about the evolution of graphic satire of Native Americans particularly in comparison to other ethnic groups. Stereotypes and solutions ranging from the "noble savage" to "comical genocidal vignettes" provide a background for understanding possible Indian bias today.

Fitzpatrick, Daniel R. *As I Saw It: A Review of Our Times with 311 Cartoons and Notes*.

New York: Simon and Schuster, 1953. Several cartoons on impending war and politics through the early 1940's.

Hauptman, Laurence. *Tribes and Tribulations: Misconceptions About American Indians and Their Histories*. Albuquerque: University of New Mexico Press, 1995.

Features 9 essays emanating from 25 years of classroom teaching about Native Americans that range from the role of public relations, government, language and culture. Highlight titles include The Missionary From Hell, Speculations on the

Constitution, Playing Indian and one story behind Louis Francis Sockelexis as the first Native American to play professional baseball alongside questionable motives of a newspaper contest's winning name for the Cleveland baseball team.

Hess, Steven and Milton Kaplan. *The Ungentlemanly Art: A History of American*

Political Cartoons. New York: Macmillan Publishing Co., Inc., 1975. Very good source of political cartoons in the 1920's and 1930's.

Hine, Darlene C., William C. Hine, and Stanley Harrold. *The African American Odyssey*.

Upper Saddle River, New Jersey:Prentice Hall, 2000. Outstanding resource for African American History that features personal profile, primary source, chart and map sections for quick and thorough references to particular eras and topics highlighting African American experiences.

Hirschfelder, Arlene., Paulette Molin,. and Yvonne Wakin. *American Indian Stereotypes*

in the World of Children: A Reader and Bibliography. (2nd edition). Landham, Maryland and London: The Scarecrow Press, Inc., 1999. Three sections [175-192], "American Indian Mascots in Sports", "Stanford Reviews Indian Symbol", and "Recapturing Stolen Media", provide background about negative stereotyping of American Indians in sports and media.

Hirschfelder, Arlene. & Beverly Singer. *Rising Voices: Writings of Young Native*

Americans. New York: Ballantine Books, 1993. Writings from points of view of American Indian teenagers regarding identity, family, homelands, ritual and ceremony, education, and harsh realities. Good resource alternative to Wisdomkeepers.

Kleeblatt, Norman L. and Susan Chevlowe, eds. *Painting a Place in America: Jewish*

Artists in New York, 1900-1945. Bloomington: Jewish Museum and Indiana University Press, 1991. Background provided about Jewish Americans in the 1930 and dilemma portrayed by artists. Two works by Mark Rothko featured for this unit.

Kurtz, Ernest. A.A. *The Story*. New York: Harper & Row, 1988. Features the four "founding moments" that marked the beginning of Alcoholics Anonymous.

Margolick, David. "A Song That Reverberates in the American Soul." *New York Times* 2 July 2000, Sunday ed., sec. 3:1. An examination of the early protest song, "Strange Fruit" about lynching in the early to mid-20th century and its long-lived message applied to events ranging from police profiling to more recent "hate crimes".

Meir, Matt S. and Feliciano Ribera.. *Mexican Americans/American Mexicans*. Canada:

Hill and Wang, 1998. A detailed account of regional and national history of Mexican Americans that includes supportive and antagonistic policies toward Mexican Americans by both the United States and Mexican governments.

Murrell, William. *A History of American Graphic Humor (1865-1938)* New York:

Cooper Square Publishers, Inc., 1967. Provides a good mix of political cartoons about race, politics, and war.

Nash, Gary B. *The American Odyssey*. New York: Glencoe/McGraw Hill, 1999. A

comprehensive, user friendly U.S. History textbook with very good "diagraphics", pictures, and special features that include Case Study: Turning Points, One Day in History, Then and Now, Science, Technology and Society among others. Through these features, complex concepts are clearly depicted.

"Native American Sports Legacies and Mascots." *Outside the Lines*. ESPN, 1999.

Examines arguments for and against the use of American Indians names, images, and religious symbols and practices as mascots in organized sports.

Ness, Stephen and Sandy Northrup. *Drawn and Quartered: A History of American*

Political Cartoons. Birmingham: Elliott & Clark Publishing, 1996. The most inclusive portrayal of political cartoons both by subject and artist as African American artists, Oliver Harrington and William Chase are noted.

Novas, Himilce. *Everything You Need to Know About Latino History*. New York:

Penguin Putnam Inc., 1998. A comprehensive view of Latino history and culture with important and clear similarities and differences between Chinano, Puerto Rican, Cuban, and other "Latino Americans" using a question-and-answer format.

Rockwell, Margaret. *Norman Rockwell's Chronicles of America*. New York: Michael Friedman Publishing Group, Inc., 1996. Provides pictures and background to Rockwell's interpretation of life in America. Useful for this unit regarding Rockwell's visual representation of Franklin Roosevelt's Four Freedoms speech. Interesting note about a Rockwell's reworking of the fourth freedom depicting a diverse America.

Schwartz, Dona. *Contesting the Super Bowl*. New York: Routledge, 1998. Contesting points of view regarding Native American symbols and names as sports team mascots amidst the mass commercialism of professional football. Although brief, the areas of note include Sports Team Mascots Resolution and a definition of the term, "Redskin".

Sheppard, Alice. *Cartooning For Suffrage*. Albuquerque: University of New Mexico, 1994. Several political cartoons by female and male artists about women's right to vote portraying diverse points of view highlighted by accompanying narrative.

Shikes, Ralph. *The Indignant Eye: The Artist and Social Critic in Prints and Drawings from the Fifteenth Century to Picasso*. Boston: Beacon Press, 1969. Provides a limited but useful sample of political cartoons of the 1920's and 1930's.

Stedman, Raymond W. *Shadows of Indian Stereotypes in American Culture*.

Norman: University of Oklahoma Press, 1982. A resource that investigates the impact of long held ethnic attitudes and stereotypes toward and by American Indians. The last chapter, "Lingering Shadows", provides 8 key questions along with pictures that serve as a checklist used to both identify and eradicate these "lingering" stereotypes of Native Americans. The caricature, Chief Wahoo, among others are also featured.

Takaki, Ronald. *A Different Mirror: A History of Multicultural America*. Boston: Little, Brown and Company, 1993. Provides an extensive account of American multicultural experiences among some racial ethnic citizens with an emphasis on the American democratic process.

"To Be Somebody." *The Great Depression*. Blackside, Inc. WGBH, Boston. 1993.

Excellent eyewitness accounts of lynchings, anti-Semitism and segregation in the United States during the Great Depression along with profiles of Joe Louis, Charles H. Houston, Eleanor Roosevelt and Walter White who challenge America to live up to

its democratic principles.

W. Bill. *Alcoholics Anonymous Comes of Age*. New York: A.A. Writing Services,

1991. Provides landmarks in A.A. History, the three principles [recovery, unity, and service], and the twelve steps.

Wall, Steve and Harvey Arden. *Wisdomkeepers: Meetings with Native American*

Spiritual Elders. Hillsboro, Oregon: Beyond Words Publishing, Inc., 1990. A photographic journal featuring candid conversations with Native American spiritual elders from the Iroquois,

Lakota (Sioux), Hopi and Ojibway, Seneca, Shinnecock, Lumbee, Onondaga, Hoh, and Seminole nations among others. Very good primary source about personal and communal experiences in America that indicate clear cultural differences grounded in what the authors call "a different way of thinking".

Wells, Barnett, Ida B. *On Lynchings: Southern Horrors. A Red Record*. New York: Arno Press, 1968. A classic account of the lynchings occurring in the early 1900's.

Winbush-Riley, Dorothy. *The Complete Kwanzaa*. HarperCollins Books: New York,

Provides background regarding the seven universal principles, Nguzo Saba.

Student's Annotated Bibliography

Boorstin, D.J. and B.M. Kelley. *Perspectives: Readings on American History in the 20th Century*. Englewood Cliffs, N.J.: Prentice Hall, 1992. Introductory readings of various multicultural primary sources depicting life in America.

Cao, Lan and Homilee Novas. *Everything You Need To Know About Asian-American History*. New York: Penguin Books, 1996. A comprehensive view of Asian American history and culture with important and clear distinctions between Chinese, Japanese, Filipino, Korean, Asian Indian, and Pacific Islander Americans using a question-and-answer format.

Chideya, Farai. *The Color of Our Future*. New York: William Morrow and Company, Inc., 1999. An account based on the author's interviews and research about the changing views of race identification and relations from the points of view of a diverse American youth.

Hirschfelder, Arlene, Paulette Molin and Yvonne Wakin. *American Indian Stereotypes in the World of Children: A Reader and Bibliography*. (2nd edition). Landham, Maryland and London: The Scarecrow Press, Inc., 1999. Three sections [175-192], *American Indian Mascots in Sports*, *Stanford Reviews Indian Symbol*, and *Recapturing Stolen Media*, provide background about stereotyping American Indians in sports and media.

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Novas, Himilce. *Everything You Need to Know About Latino History*. New York: Penguin Putnam, Inc., 1998. A comprehensive view of Latino history and culture with important and clear similarities and differences between Chicano, Puerto Rican, Cuban, and other "Latino Americans" using a question-and-answer format.

Stedman, Raymond W. *Shadows of Indian Stereotypes in American Culture*. Norman:

University of Oklahoma Press, 1982. "Lingering Shadows" chapter provides eight key questions along with pictures that serve as a checklist used to identify and eradicate "lingering" stereotypes of Native Americans.

Taleshi, John. *And Justice For All: An Oral History of the Japanese American Detention Camps*. New York: Random House, 1984. *Good introduction for students about law abiding Japanese Americans imprisoned during World War II as told by detained Japanese American citizens of all ages.*

Wells, Barnett, Ida B. *On Lynchings: Southern Horrors. A Red Record*. New York: Arno Press, 1968. A classic account of the lynchings occurring in the early 1900's by the journalist who along with other notables founded the NAACP.

Class Resources:

1. All "graphic commentary" in the form of cartoons and paintings are *already located in the "Materials" section* of each lesson for immediate and easy reference and application to the particular lesson.
2. The seven universal principles students which can be used along with the social studies themes are formally known as Nguzo Saba (Swahili for the Seven Principles). They are commonly applied to an African American holiday, Kwanzaa, first celebrated in 1966 by Dr. Maulana Karenga in Los Angeles. The motivation behind these principles are based on Karenga's view that traditions and customs are derived from a people's history. When used alongside the six social studies themes (see Appendix) in research, they allow the student to infer on a person's motivation, which is just as important as the person's accomplishments being reported. The principles are: Umoja [UNITY], Kujichagulia

[self-determination], Ujima [collective work and responsibility], Ujamaa [cooperative economics], Nia [creativity], Kuumba [creativity] and Imani [faith] (Winbush-Riley: 3).

Working Guide for the Six Social Studies Themes

Provide everyday examples that are appropriate for each theme on the lines below.

Cultural – a broad term that describes a shared way of life for a group of people. "Culture" consists of *various* components. *Physical objects* such as clothing, buildings, jewelry, cooking utensils, tools, etc. _____

Symbols involves communication that gets across a particular message such as a handshake, class ring, flag, worship service, special gestures and other ways of conveying messages to group members and future generations. _____

Another component is a daily use of *language*. _____

Values are shared beliefs about what is good or bad, and right or wrong. Valuing cooperation and sharing, aggression and war, or physical strength are examples of different values among different people. _____

Norms involve shared rules of conduct that tell people how to act in specific situations.

Norms are expectations of behavior, not actual behavior. _____

Language, music, art, family traditions and patterns, work practices, religious beliefs, certain political and economic practices relate to culture.

Economic – describes types of work, jobs, businesses, and how individuals or particular groups "make a living". Economic matters connect with distribution of wealth, trade, profit, land and production. Laws often determine the type of work that may increase or limit economic gains of a nation and her people.

Institutions, such as slavery, the factory system, and sharecropping along with the lawful and unlawful discriminatory practices have been used to produce wealth. Since these institutions also affect how people live and work, they may be classified as both economic and social.

Political – refers to relations between a people and their own government. Politics describes the way a government exercises its authority to control the behavior of its citizens. The authority deals with administering justice, caring for the safety and welfare of the people, collecting taxes, raising an army, etc. _____

Politics also involves individuals who struggle to have their own goals accepted as a new rule or policy of the government, particularly in democracies. In democracies, political refers to citizens' right to describe and share various opinions about the impact that laws, court rulings, and actions of the police, elected and appointed officials have on the lives of the people. _____

Diplomatic – describes the actions of citizens, government officials, and religious officials between different nations. Cooperative, neutral, and hostile policies between countries are determined. _____

Diplomacy may also represent involvement of people from two or more countries who use, adapt and/or exchange ideas between the two. This cooperative diplomacy often results in the mutual benefit of both groups that lead to an increased exchange of ideas, goods and services between the two. An ambassador relationship may evolve where music or performing arts pioneers are well received by colleagues and people from other nations.

Social – the broadest of all categories describes the relationships among groups of people living in a local, regional or national community. Social consists of groups of people gathered together for a special purpose or feature. For instance, high school students make up a social group as do parents, teachers, men, women, gangs, youth, elderly, baby boomers, Generation X, and more. Individuals can be inherently part of more than one social group. Individuals may or may not have the freedom to choose membership within other groups. Upper, middle and lower classes are examples of the way people may be grouped both socially and economically.

Social groups sometimes highlight certain privileges and tasks as defined by that group for entry into or exclusion from that group. Provide examples to the following.

A privilege of one social group: _____ ;

The way people eat and dress at certain occasion: _____ ;

Relationship between men and women: _____ ;

Differences (real or imagined) among racial groups: _____ .

These examples may be determined by social, cultural, economic or political traditions.

Technological – consists of the development of "labor saving devices" or "tools of the trade" advanced to increase efficiency and reduce the time needed to achieve intended results. Provide examples showing technological improvements with the following:

-Stevie Wonder's Platinum *record album* sounds better since its re-release on a _____ .

-*VHS video* of The Matrix special effects are much better on a _____ .

-*Car in the shop?* No problem. You can *still purchase* that dress over the _____ .

-Your grandma learned to type on a *typewriter*. You learned to type on a _____.

-After thousands of *conventional bombs*, it took only two of these and 140,000 dead men, women and children to convince Japan to surrender to the U.S. in 1945. _____

District Standards

Pittsburgh Public Schools requires that all students exhibit skills and knowledge that address 62 content standards in the areas of: Communication (CO), Family and Consumer Sciences (FCS), Mathematics (MA), Arts and Humanities (AH),

Citizenship (CI), Wellness and Fitness (WF), Science and Technology (ST), Environment and Ecology (EE), and Career Education and Work (CW). While this curriculum unit addresses standards in a number of content areas (particularly citizenship and arts and humanities), only the communication standards have been identified in the lesson plans. They are as follows:

All students use effective research and information management skills,

including locating primary and secondary sources of information with traditional and emerging library technologies.

All students read and use a variety of methods to make sense of various kinds of complex texts.

All students respond orally and in writing to information and ideas gained by

reading narrative and informational texts and use the information and ideas to make decisions and solve problems.

All students write for a variety of purposes, including to narrate, inform and persuade in all subjects areas.

All students analyze and make critical judgements about all forms of

communication, separating fact from opinion, recognizing propaganda, stereotypes and statements of bias, recognizing inconsistencies and judging the validity of evidence.

All students exchange information orally, including understanding and giving

spoken instructions, asking and answering questions appropriately and promoting effective group communications.

All students listen to and understand complex oral messages and identify the purpose, structure and use.

All students compose and make oral presentations for each academic area of study that are designed to persuade, inform or describe.

All students converse at a minimum level of "intermediate low" as defined in the oral proficiency guidelines developed by The American Council on Teaching Foreign Languages in at least one language other than English including the native language if other than English.

All students communicate appropriately in business, work, and other applied situations.