

Harlem Beyond Harlem

Trace how cultural achievement and inequality existed at the same time.

11.7b "African Americans continued to struggle for social and economic equality while expanding their own thriving and unique culture. African American cultural achievements were increasingly integrated into national culture."

NAME _____

DATE _____

1 READ AND MARK _____ Read it twice

YOUR JOB Underline evidence of inequality. Circle cultural work or ideas expressing Black pride. Mark two routes by which cultural work reached wider audiences.

Culture, Pride, and Reach

- ① In the 1920s, Harlem became a major center of Black cultural life. The Great Migration brought many African Americans north in search of jobs and safety, but discrimination persisted in housing, hiring, and wages. Writers, musicians, artists, and theater workers built institutions for Black talent and audiences. Their work explored identity, history, everyday life, and racial pride. This flourishing was part of the Harlem Renaissance, which developed through connections extending beyond one neighborhood.
- ② Marcus Garvey's Universal Negro Improvement Association (UNIA) promoted Black nationalism, international solidarity, and economic self-reliance. He encouraged pride in African heritage and independent businesses and institutions. His goals and methods attracted supporters and critics within Black communities. Harlem Renaissance creators, including Langston Hughes and Zora Neale Hurston, likewise expressed varied perspectives. They did not represent one uniform Black experience or political program.
- ③ Recordings and radio carried jazz to audiences beyond local clubs. Alain Locke's 1925 anthology *The New Negro* introduced Black writers and artists to wider readerships. Cultural recognition did not guarantee equal treatment: audiences could admire Black art while accepting segregation. Artists faced unequal access to publishers, venues, and income. Black communities continued building their own institutions and demanding change. The movement thus expanded national cultural influence while the struggle for social and economic equality continued.

2 ANSWER WITH EVIDENCE Use the passage

1 What two social or economic barriers did African Americans face in northern cities?

2 How did Marcus Garvey and the UNIA connect racial pride with economic self-reliance?

3 Identify two ways African American cultural achievements reached people beyond Harlem.

4 Why does the passage say that national recognition did not mean equality had been achieved? Use one detail from the passage.

3 YOUR TURN Your own words

Write a titled museum label in four sentences. Explain how cultural work built pride amid inequality and name one route to a national audience.

PART 1 • READ AND MARK

Underline evidence of inequality. Circle cultural work or ideas expressing Black pride. Mark two routes by which cultural work reached wider audiences. Accept any marking that follows this job and points at the right text.

PART 2 • ANSWERS

#	QUESTION	ANSWER
1	What two social or economic barriers did African Americans face in northern cities?	They faced racial discrimination in hiring, housing, and pay. Black workers often received lower wages and were excluded from many skilled jobs.
2	How did Marcus Garvey and the UNIA connect racial pride with economic self-reliance?	Garvey urged Black people to take pride in their heritage and to build independent businesses and institutions through the UNIA.
3	Identify two ways African American cultural achievements reached people beyond Harlem.	Phonograph recordings and radio broadcasts carried jazz to other cities. Alain Locke's anthology <i>The New Negro</i> presented Black writers and artists to a wider public.
4	Why does the passage say that national recognition did not mean equality had been achieved? Use one detail from the passage.	National audiences and critics could welcome Black cultural work while society remained segregated. African Americans still faced discrimination in jobs, housing, and pay.

PART 3 • YOUR TURN (SAMPLE ANSWER)

Sound, Print, and Pride: Black artists created influential work while facing unequal treatment. Their poems, music, and art explored identity and history. Recordings and radio brought jazz to listeners beyond Harlem. Wider recognition expanded cultural influence but did not end discrimination in jobs, housing, or artistic opportunities.

Accept passage-supported barriers and cultural contributions. For audience routes, recordings, radio and Locke's anthology are valid examples. Distinguish shared pride from agreement on one political program.