



LGBTQ+ History Lesson Plan

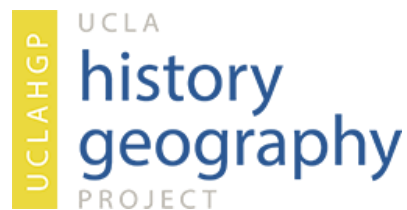
Inquiry Question:


How was gender challenged during urbanization in the late-19th Century and what was the response?

Standards:

Washington (8th): 4.1.2 (Part 4)
California (8th): 8.12 (Part 5)

Washington (11th): 4.1.2 (Part 2)
California (11th): 11.2 (Part 2)





How was gender challenged during urbanization in the late-19th Century and what was the response?

Author

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Content Standards

Washington State (8th)	California (8th)
<p>HISTORY: 4.1.2 (Part 4): Understands how the following themes and developments help to define eras in U.S. history from 1776 to 1900: Development and struggles in the West, industrialization, immigration, and urbanization (1870—1900).</p> <p>SOCIAL STUDIES SKILLS: 5.2.2 Evaluates the logic of positions in primary and secondary sources to interpret an issue or event. 5.3.1 Applies key ideals outlined in fundamental documents to clarify and address public issues in the context of a discussion.</p>	<p>8.12 (Part 5) Students analyze the transformation of the American economy and the changing social and political conditions in the United States in response to the Industrial Revolution.</p>

Washington (11th)	California (11th)
<p>4.1.2 (Part 2) Understands how the following themes and developments help to define eras in U.S. history: •Industrialization and the emergence of the United States as a world power (1890—1918).</p>	<p>11.2 (Part 2) Students analyze the relationship among the rise of industrialization, large-scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe. (Part 2) Describe the changing landscape, including the growth of cities linked by industry and trade, and the development of cities divided according to race, ethnicity, and class.</p>

CCSS Standards:

SS Literacy (8th):

[CCSS.ELA-Literacy.RH.6-8.1](#)

Cite specific textual evidence to support analysis of primary and secondary sources.





[CCSS.ELA-Literacy.RH.6-8.2](#)

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

[CCSS.ELA-Literacy.RH.6-8.6](#)

Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

[CCSS.ELA-Literacy.RH.6-8.7](#)

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

Writing (8th):

[CCSS.ELA-Literacy.W.8.1.b](#)

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

SS Literacy (11th):

[CCSS.ELA-Literacy.RH.11-12.1](#)

Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

[CCSS.ELA-Literacy.RH.11-12.2](#)

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

[CCSS.ELA-Literacy.RH.11-12.3](#)

Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

[CCSS.ELA-Literacy.RH.11-12.7](#)

Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.


Writing (11th):

[CCSS.ELA-Literacy.W.11-12.1](#)

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

[CCSS.ELA-Literacy.W.11-12.2.a](#)

Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.





Overview of Lesson

In this lesson, students will analyze how the conditions of urbanization led to challenges of gender expression and how society responded to these challenges in the late-19th century. As cities fostered increasingly growing and diverse populations, the emerging opportunities of entertainment and recreation allowed for gender bending cultural expression. These opportunities included Vaudeville theater performance, variety shows, and the popularization of the bicycle. In this lesson students will analyze primary documents that illustrate how in parks, in the streets, and in theaters, city dwellers were not only exposed to gender bending costumes and clothing, but were empowered by the anonymity of the city to make riskier choices in how they dressed. The “freedom” the city presented allowed for an increased popularity of cross dressing. Finally, students will be asked to analyze primary sources that demonstrate the varied responses to these gender challenging expressions of fashion and performance.

This lesson, depending on your grade level and students, may take from 3-4 class periods of 45 minutes.

Sources

- A:** William Lingard “As Through the Park I Go” (Sheet Music and Cover Image) (1868) (ONE National Gay and Lesbian Archives, Ralph W. Judd Collection on Cross-Dressing in the Performing Arts, Box 2 : 20)
- B:** Vesta Tilley “Clamber Closer Clara” (1894) (Sheet Music Cover Image) (ONE National Gay and Lesbian Archives, Ralph W. Judd Collection on Cross-Dressing in the Performing Arts, Box 1 : 17)
- C:** “The ‘New Woman’ and her Bicycle” (1895) (Vignette Cartoon)
- D:** The New York Clipper, March 21, 1874. “City Summary” (Review of Cross Dressing Performance)
- E:** The San Francisco Call July 9, 1896. “Women Bicycle Riders” (Newspaper Article)
- F:** San Francisco Anti-Cross Dressing Ordinance (1863) (Legal Language)
- G:** The Indianapolis Journal, November 10, 1895, “Are Bloomers Ugly?” (Newspaper Article)

Resources:

PowerPoint (Lesson 1)

https://docs.google.com/presentation/d/12L_eezgnVhPvUKgTzBHhbWhBntWoJPeMDyvau0ghB6E/edit?usp=sharing





Procedures


Lesson 1: Background Information on Theater, Gender, and Dress

1. The teacher will review the objectives of the lesson and introduce the inquiry question: *How was gender challenged during American urbanization in the late-19th Century and what was the response?*
2. The teacher will, using [PowerPoint Slideshow](#), play video of RuPaul's Drag Race Season 10 Promo (Slide 2). After the video plays, the teacher will use discussion questions to elicit prior knowledge and draw connections to the late-19th Century. The teacher can employ small group discussion or whole group discussion depending on the class size. <https://www.youtube.com/watch?v=qGXQNWzeoVU>
3. The teacher will present background information lecture (see notes on slides for more details): (Slide 3: Clothing Norms in 1800s, Slide 4: Bicycles and Bloomers, Slide 5: Going Out to the Theater in the City). After each slide and lecture, the teacher will have students complete a turn and talk with another student. After each turn and talk, the teacher will have one student share, students will compare answers and will complete Graphic Organizer (**Handout 1**).
4. Class will read, highlight and annotate Reading 1 attached to **Handout 1** (2nd page, **do not print double sided**).

Lesson 2: Review Primary Sources (Analyzing: “How was gender challenged?”)

1. Teacher will begin class by asking the question: “How was gender challenged during late-19th Century urbanization?” Students will do turn and talks for 60 seconds and after will be called on to share with the class. (5 minutes)
2. Teacher will introduce the SAY/MEAN/MATTER Group Analysis for students. (15 minutes)
 - a. Students will be in groups of 2-5 (depending on class size)
 - b. Analyze **Sources A, B, and C** using one SAY/MEAN/MATTER Framework (3 total) for each source.
 - c. Review SAY/MEAN/MATTER Questions for students and give an example by analyzing Source A as an entire class.
 - i. **Source A** (NOTES): **Source A** is an 1868 Cover Image for Sheet Music of a cross dressing performer who performed in New York in the mid-late 19th Century. Sheet music was often purchased and played at homes, parties, and venues because electronic music equipment was not yet accessible to the masses.
 - ii. Questions you might ask students:
 1. What is the importance of sheet music and its cover image?
 2. What is the 21st century equivalent of sheet music cover image?
 3. **SAY**: What does the photo represent?
 4. **MEAN**: What does it mean to cross dress at this time?
 5. **MATTER**: What does it matter that someone like this could be represented on the cover image of sheet music? / What does it matter if people are challenging gender norms with greater visibility?





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- iii. **Source C:** A vignette cartoon by Frederick Burr Opper (a pioneer of the American political cartoon) published in 1895. Political cartoons and comic strips were (and continue to be) important parts of American political discourse.
 3. Students will complete group work analyzing **Sources B and C.** (15-20 Minutes)
 4. Teacher will have 1-2 groups share their analysis of both Sources B and C with the whole class. (10 minutes)

Lesson 3: Review Primary Sources (Analyzing: “What was the response to these challenges of gender norms?”)

1. Teacher will begin class by asking the question: “How do you think society responded to these challenges in gender norms?” Students will discuss in turn and talks / as a whole class depending on the size of the class. (5 Minutes)
2. Teacher will introduce Historical Close Reading Activity for **Sources D, E, F, and G.** (10 minutes)
 - a. Students will be in groups of 2-5 (depending on class size)
 - b. Analyze **Sources D, E, F, and G** using Historical Close Reading Framework.
 - c. The Teacher will review the Historical Close Reading Hand Out questions and give an example by analyzing **Source D** as an entire class.
 - i. **Source D:** A positive review of a gender impersonating performance from the “New York Clipper” published in 1874.
 - ii. What claims does the author make?
 - iii. What evidence does the author use?
 - iv. What language (words, phrases, images, symbols) does the author use to persuade the document’s audience?
 - v. How is the medium of the source relevant to its message or significant?
3. Students will complete analyzing **Sources E, F, and G** in small groups (15-20 minutes).
4. Teacher will have 1-2 groups share their analysis of Sources E, F, and G with the whole class (5-10 minutes).

Lesson 4: DBQ Poster Construction


1. Teacher will ask the class the inquiry question: *How was gender challenged during American urbanization in the late-19th Century and what was the response?*
 - a. Ask student to explain what the question is asking.
 - b. Have students consider referring to Sources as evidence in their verbal responses. (Turn and Talk or as whole class) (5 minutes)
 2. Teacher will introduce DBQ Poster Activity: (10 minutes)
 - a. Teacher will display DBQ Poster Template to Students
 - b. Center of DBQ Poster will be (Hand Out 1)
 - c. Left Column of DBQ Poster will include Sources that show how gender was challenged during Urbanization. (**Sources A-C**)
 - d. Right Column of DBQ Poster will include Sources that show how society reacted to these challenges. (**Sources D-G**)
 - e. Students will cut and paste their SAY/MEAN/MATTER and Historical Close Reading Worksheets on the appropriate side of the Poster.
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- f. Once students have categorized their sources, they will be responsible for creating a preliminary thesis. Students' thesis must answer the inquiry question.
 - g. Students' thesis will be in the chicken foot format.
 - i. Gender was challenged during urbanization by
 - > the popularity of crossdressing theater performances
 - > the independence of riding bicycles
 - > by the new freedom of city life.
 - ii. Society responded to these challenges of gender expression by
 - > embracing and celebrating these new freedoms of self-expression
 - > by using their social capital to mitigate and prevent challenges
 - > by passing anti-cross dressing ordinances.
3. Students will work in groups or individually completing DBQ Posters. (25-30 minutes)

Assessment

- Lesson 1 Assessment: Graphic Organizer (Hand-Out 1)
- Lesson 2 Assessment: SAY/MEAN/MATTER (Hand-Out 2)
- Lesson 3 Assessment: Historical Close Reading (Hand-Out 3)
- Lesson 4 Assessment: DBQ Poster (Hand-Out 4)

Bibliography

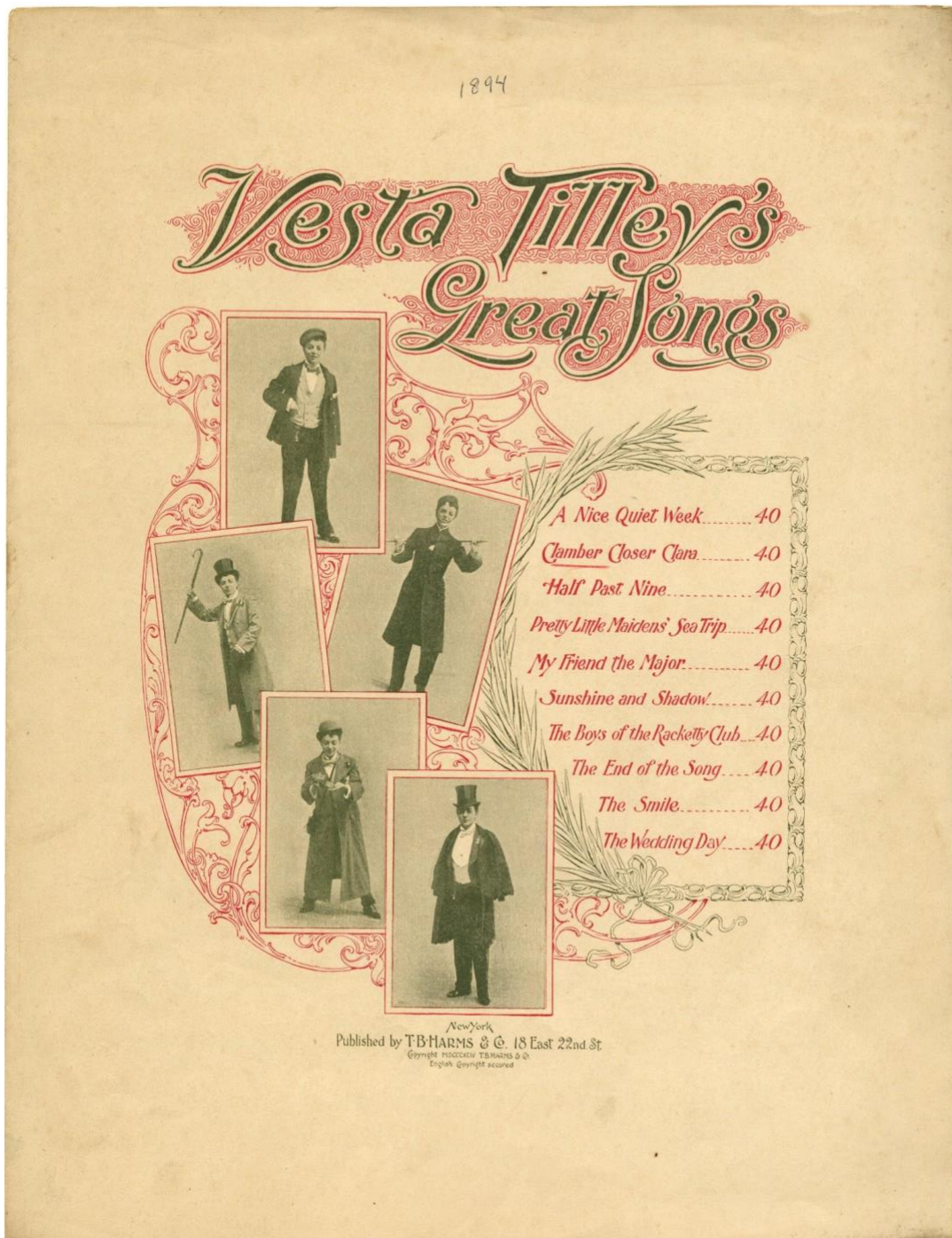
- <https://www.youtube.com/watch?v=HaK3lxZJbto> (Cross Dressing Laws Video)
 - <http://www.pbs.org/wnet/americanmasters/vaudeville-about-vaudeville/721/> (Vaudeville)
 - <https://levysheetmusic.mse.jhu.edu/sites/default/files/collection-pdfs/levy-053-076.pdf>
 - <https://www.bustle.com/p/the-feminist-history-of-bicycles-57455>
 - <https://chroniclingamerica.loc.gov/lccn/sn82015679/1895-11-10/ed-1/seq-14.pdf>
 - <https://www.digitaltransgenderarchive.net/downloads/m326m186r>
 - <https://one.usc.edu/>
 - <https://www.youtube.com/watch?v=qGXQNWzeoVU>
 - <http://exhibits.hsl.virginia.edu/clothes/>
 - <https://www.loc.gov/rr/news/topics/bicyclefashion.html>
 - <https://chroniclingamerica.loc.gov/lccn/sn85066387/1896-07-09/ed-1/seq-6.pdf>
 - Steele, Valerie (1985). Victorian Fashion. Fashion and Eroticism: Ideals of Feminine Beauty from the Victorian Era to the Jazz Age. Oxford University Press. pp. 51–84.
 - Susan Stryker; in Transgender History (Berkeley, CA: Seal Press, 2008), 42-69, (Table from 33-34).
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Source A: William Lingard "As Through the Park I Go" (Sheet Music and Cover Image) (1868)



Source: ONE National Gay and Lesbian Archives, Ralph W. Judd Collection on Cross-Dressing in the Performing Arts, Box 2:20

Source B: Vesta Tilley "Clamber Closer Clara" (1894) (Sheet Music Cover Image)




Source: ONE National Gay and Lesbian Archives, Ralph W. Judd Collection on Cross-Dressing in the Performing Arts, Box 1:17

Source C: "The 'New Woman' and her Bicycle" (1895) (Vignette Cartoon)



Source: Library of Congress <https://www.loc.gov/pictures/item/2012648801/>



Source D: The New York Clipper, March 21, 1874. "City Summary" (Review of Cross Dressing Performance)

CITY SUMMARY.

ERNEST BYNE,—Gerard Byne, J. H. Budworth, Alice Bennett, Tom Granger, and Professor Gilbert and his troupe of performing birds constituted the novelties at the Theatre Comique on March 9. Ernest Byne and Gerard Byne, who made their American debut, acted the petit comedy of "A Happy Pair" under the title of "The Breakfast Table." Ernest Byne assumed the female character of Constance, and acted it exceedingly well. His personal identity was so completely merged in the character assumed that, had it not been for the male name upon the programme, it would have been impossible to believe that it was not a lady who was acting the part. In voice, gesture, gait, costuming, general personal appearance, and those many little indescribable idiosyncrasies of the fair sex, he approached as near perfection as is allotted to masculine mortals. A beautiful lady of culture and refinement, accustomed to move in the best society, was the illusion presented. As an impersonator of female character he by far outranks any others that we have hitherto seen. His performances were, however, rather too refined for the calibre of the audiences. Gerard Byne proved an admirable foil, and acted Ferdinand in an easy, natural manner. J. H. Budworth, attired

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Source: Digital Transgender Archive <https://www.digitaltransgenderarchive.net/downloads/m326m186r>



Source E: The San Francisco Call July 9, 1896. "Women Bicycle Riders" (Newspaper Article)

WOMEN BICYCLE RIDERS.

In Washington, D. C., there is a society called "The Woman's Rescue League," and just now it is making war upon the bicycle as a means of rapid transit or pleasure for women. The league proclaims that "immorality is alarmingly on the increase among American women," and all because of the horrid bicycle. It may be that the ladies of the Rescue League are actuated by the loftiest and most sincere motives, but for all that it is unfortunate for themselves that they have so little confidence in their sex. It may be, too, that the rescuers are in a measure right when they say that the bicycle promoted immorality, but a mere assertion that it is so does not make it so.

Undoubtedly the bicycle tends to more familiar association between men and women than some other ways of enjoying companionship, but if the logic of these rescuers is good to apply to bicycle riding it is good to apply to buggy riding or walking. It is the guilty mind that suspicion most troubles. No doubt women would be safer if they were kept in seclusion, and they would be safer still if they were in their graves, but there would be no thought of their safety if men were fitted to coffins and the lids nailed down. Now, a true woman does not compromise her modesty a whit more on the bicycle than she does riding on a street-car or a buggy. All things are evil to the evil-minded.

It so happens that a great many women use the bicycle for convenience. They have to go from place to place on legitimate business, and it is quite as proper to go on a bicycle as it is to walk. Then very many women ride the bicycle for health and others for pleasure, and if there be anything immoral in it it is discovered by others than those who ride wheels. It is very true that some women bicycle riders adopt costumes that might be spliced out a little with the same kind of material, but the same is very much more true of some men bicyclists. The fact is, these are not the days of the Mayflower, but there are just as many good and true women now as there were in those days. The members of the Rescue League might better attend to rescuing their own minds from the many unfounded suspicions which appear to keep them in a state of agitation.

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Source: Library of Congress <https://chroniclingamerica.loc.gov/lccn/sn85066387/1896-07-09/ed-1/seq-6.pdf>

Source F: San Francisco Anti-Cross Dressing Ordinance (1863) (Legal Language)

SEC. 2. Whoever shall, in this City, be found in any dress not belonging to his or her sex, or shall make any indecent exposure of person in any public place, or in any other place, to the annoyance of any person or persons, or be guilty of any indecent or lewd act or behavior; or shall exhibit, sell or offer for sale, any indecent or lewd book, picture or other thing, or shall exhibit or perform any indecent, immoral or lewd play, or other representation, shall be deemed guilty of a misdemeanor.

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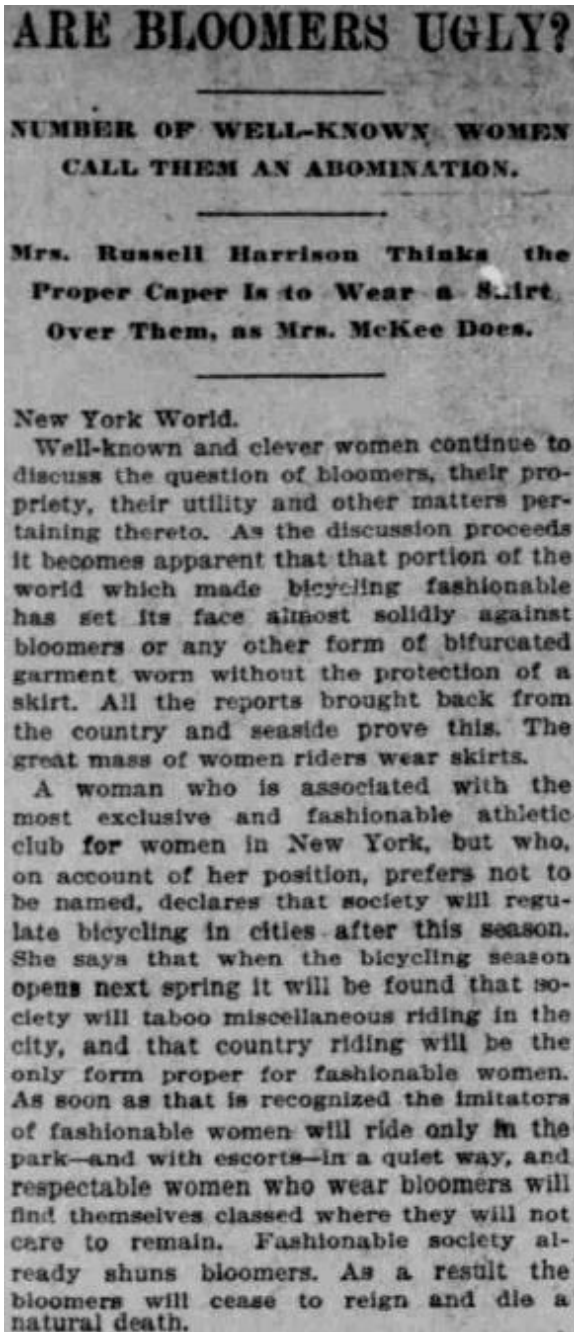
Source F.1 (Table 1)

Nineteenth Century			
Location	Year	Location	Year
Columbus Ohio	1848	Dallas, Texas	1880
Chicago, Illinois	1851	Nashville, Tennessee	1881
Wilmington, Delaware	1856	San Jose, California	1882
Springfield, Illinois	1856	Tucson, Arizona	1883
Newark, New Jersey	1858	Columbia, Missouri	1883
Charleston, South Carolina	1858	Peoria, Illinois	1884
Kansas City, Missouri	1860 1889	Butte, Montana	1885
Houston, Texas	1861	Denver, Colorado	1886
Toledo, Ohio	1862	Lincoln, Nebraska	1889
Memphis, Tennessee	1863	Santa Barbara, California	189?
San Francisco, California	1863	Omaha, Nebraska	1890
St. Louis, Missouri	1864	Cheyenne, Wyoming	1892
Minneapolis, Minnesota	1877	Cicero, Illinois	1897
Oakland, California	1879	Cedar Falls, Iowa	1899

This table shows the year in which city ordinances were passed criminalizing “Cross Dressing” or appearing in clothes of the opposite gender in public.

Source: Susan Stryker; in *Transgender History* (Berkeley, CA: Seal Press, 2008), 42-69, (Table from 33-34).

Source G: The Indianapolis Journal, November 10, 1895, "Are Bloomers Ugly?" (Newspaper Article)



New York World.

Well-known and clever women continue to discuss the question of bloomers, their propriety, their utility and other matters pertaining thereto. As the discussion proceeds it becomes apparent that that portion of the world which made bicycling fashionable has set its face almost solidly against bloomers or any other form of bifurcated garment worn without the protection of a skirt. All the reports brought back from the country and seaside prove this. The great mass of women riders wear skirts.

A woman who is associated with the most exclusive and fashionable athletic club for women in New York, but who, on account of her position, prefers not to be named, declares that society will regulate bicycling in cities after this season. She says that when the bicycling season opens next spring it will be found that society will taboo miscellaneous riding in the city, and that country riding will be the only form proper for fashionable women.

As soon as that is recognized the imitators of fashionable women will ride only in the park and with escorts in a quiet way, and respectable women who wear bloomers will find themselves classed where they will not care to remain. Fashionable society already shuns bloomers. As a result the bloomers will cease to reign and die a natural death...

...Mrs. Cornelia K. Hood, president of the Brooklyn Woman's Suffrage Association, said: "Some bloomers look - very well and others look dreadful. It seems to depend on the -quality of the material and style in which they are made, and also on the physique of the person wearing them. As far as this costume is concerned. It is, like every other costume, becoming to some and unbecoming to others. Rationally considered, it seems unnecessary to oblige woman to continue wearing skirts or any other dress that is inconvenient and uncomfortable for the occupation in which she is engaged."...

...Miss Kelly, the pretty private secretary' to President Theodore Roosevelt, said: "Bloomers are neither pretty nor graceful, nor do they give a chic appearance to the wearer. They are hideous. In fact, and taken together all these faults should be sufficient to condemn them with any woman under forty-five and over ten."



Handout 1 [Graphic Organizer]

Name: _____

Date: _____

DRAG:

What is drag?: _____

What is the message of drag?: _____

CLOTHING:

Name **TWO** pieces of traditionally female clothing from the 17t-18th Century in Euro-American traditions?

Name ONE problem with one of these pieces of clothes: _____

BICYCLES AND BLOOMERS

How did the popularization of the bicycle (as a urban mode of transportation) affect women? (list **TWO** effects)

THEATER IN THE CITY

What is Vaudeville?: _____

How did Vaudeville and theater affect gender expression?: _____





Reading Excerpt: Susan Stryker: "A Hundred years of Transgender History" pg 33-34

There's very little historical research that helps us explain why cross-dressing became a social issue seemingly in need of regulation in the 1850s, but an old argument about capitalism and gay identity offers some suggestive parallels. According to historian John D'Emilio, modern gay and lesbian communities weren't possible until the middle of the nineteenth century, with the rise of modern industrial cities and their large working-class populations. It wasn't until men could leave tight-knit rural communities, characterized by intimate and interlocking forms of familial and religious surveillance, that they had the opportunity to form different kinds of emotional and erotic bonds with other men. Cities—where the industrial economy created many wage-paying jobs that allowed single men to be independent from their families of origin and live in relative anonymity within masses of other people—provided the crucial social circumstances for gay communities to take shape.

What claim does the author make?

How does Urbanization give rise to cross-dressing and same sex desire communities?

What else do you know about how city life differed from urban (farm) life?





Handout 2 [See, Mean, Matter]

Name: _____

Period: _____

SEE/ MEAN/ MATTER WRITING ROUTINE

(Primary Source and Secondary Source Analysis)

Author's Last Name: _____ **Year:** _____

<p>SEE/ SAY: What does the text say or what do you see? What happened? Cite text (quotation) or paraphrase.</p>	<p>MEAN: What does the author mean? How would I explain this idea to your close friend? Read "between the lines."</p>	<p>MATTER: Why does it matter to me or others? Why is this important? What is the significance? Also, connect this idea to any event in today society. (For example,)</p>
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Handout 3 [Historical Close Reading]

Name: _____

Date: _____

Source D:

What claims does the author make?

What evidence does the author use?

What language (words, phrases, images, symbols) does the author use to persuade the document's audience?

How is the medium of the source relevant to its message or significant?





Source E:

What claims does the author make?

What evidence does the author use?

What language (words, phrases, images, symbols) does the author use to persuade the document's audience?

How is the medium of the source relevant to its message or significant?





Source F:

What claims does the author make?


What evidence does the author use?

What language (words, phrases, images, symbols) does the author use to persuade the document's audience?

How is the medium of the source relevant to its message or significant?

Source G:





What claims does the author make?

What evidence does the author use?

What language (words, phrases, images, symbols) does the author use to persuade the document's audience?

How is the medium of the source relevant to its message or significant?



Handout 4 [DBQ Poster]

Inquiry Question (Prompt): [Write out inquiry question/prompt here.]

Category 1

Category 2

Primary Source
Includes visible
annotations and/or
responses

Primary Source
Includes visible
annotations and/or
responses

Brainstorm List
Make a bullet-point list of any relevant outside facts that pertain to the topic and/or years. Try to come up with a list of 8-10 facts. Review lecture notes, texts, flashcards and other sources that may assist you in completing the brainstorm list

Primary Source
Includes visible
annotations and/or
responses

Primary Source
Includes visible
annotations and/or
responses

Thesis:

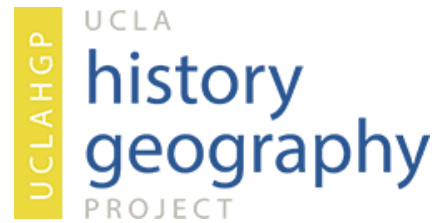
Create a "Chicken Foot" or write out the thesis your group collaborated on. Be sure it directly addresses the prompt and can be supported with the evidence (primary sources).



The ONE Archives Foundation, Inc. is the oldest continuously operating LGBTQ organization in the nation, and a critical resource for showcasing trailblazing and diverse LGBTQ+ history and culture. The ONE Archives foundation provides programs and resources for students, educators, and the public, supporting inclusive learning environments and providing gateways to learn about the LGBTQ communities' contributions to society, in conjunction with the FAIR Education Act.

For more information, contact Erik Adamian, Associate Director of Education at eadamian@onearchives.org

www.onearchives.org



The UCLA History-Geography Project is one of the sites of the California History Social Science Project. The UCLA History-Geography Project collaborates with educational researchers, historians and practitioners to design and lead professional development programs that enrich K-12 history-social studies instruction.

For more information, contact Daniel Diaz, Director, at ddiaz@gseis.ucla.edu.

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