

Big Era 9
Paradoxes of Global Acceleration
1945-Present



Landscape Teaching Unit 9.7
Globe-Girdling Cultural Trends
1945-Present

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Why this unit?

This unit has two major goals. First, students will develop a general understanding of the role of culture in the decades following the Second World War. The unit does not present an exhaustive list of widely-recognized, specific cultural figures. The Beatles, for example, are mentioned but not examined. While the unit defines culture broadly, specific examples of culture are drawn almost entirely from artistic and musical developments. Language is briefly examined, but religion, sports, and other elements of culture are left out. The unit takes this approach partially because no list of cultural developments can hope to be complete. Partially, as well, it does so because the unit asks students, above all, to explore not just what culture is, but *what culture means*. As Big Era 9 ends at the present, students will connect recent history to their own place in the world.

A second goal of the unit is to develop all students as thinkers and writers. The unit is designed around a series of questions. The unit poses a general Big Question: “Have popular cultural developments in the world since 1945 become more democratic or less so?” From there, students gather data and develop ideas in a series of more specific Focus Questions. These questions, and the data students use to respond to them, are related to each other as would be the ideas in a well-structured essay. Along the way, the unit prompts students to write sentences which, when reorganized and revised, will form just such an essay. The best writers in the classroom will benefit from the unit's probing questions and reminders of how to structure ideas. The less-developed writers, however, will use the unit's scaffolding to create what may well be for some of them the best essay they have ever written! The unit teaches partly that all of our students can write essays, *if they get the guidance they need to do so*. This unit provides that guidance.

Unit objectives

Upon completing this unit, students will be able to:

1. Identify major cultural developments in the world between 1945 and the present.
2. Relate cultural developments to other characteristics of society, including the extent of democracy.
3. Construct an argument that correlates cultural developments with the global development of democratic societies.
4. Relate specific, concrete details to broader, interpretive ideas.
5. Examine their own efforts at cultural creativity and their consumption of forms of popular culture.

Time and materials

Landscape Unit 9.7 should take between 4 and 8 class periods, depending on the length of the periods and whether or not the final essay is completed in class or as homework. Teachers may choose to use only some of the lessons.

Materials and resources required are as follows:

- Photocopies of all student handouts, one for each student.
- Color reproductions of each of the paintings included in the “Avant-Garde Art Galley.” Larger is better, so if 11x17 reproductions are possible, use them. The accompanying text pages may be in black and white and do not need to be larger than 8 ½ x 11.
- A computer with which to play the video in the “Globalization of Hip-Hop” section.
- The video in the “Globalization of Hip-Hop” section itself, available freely under a Creative Commons license, posted at <https://vimeo.com/3274107>.
- An LCD projector, attached to a computer, to show the video in the “Globalization of Hip-Hop” section.
- A recording of Ornette Coleman's “Free Jazz.” It is probably available on YouTube.
- A recording of Bob Marley's “Redemption Song.” It is probably available on YouTube.

This unit’s Big Question

Have popular cultural developments in the world since 1945 become more democratic or less so?”

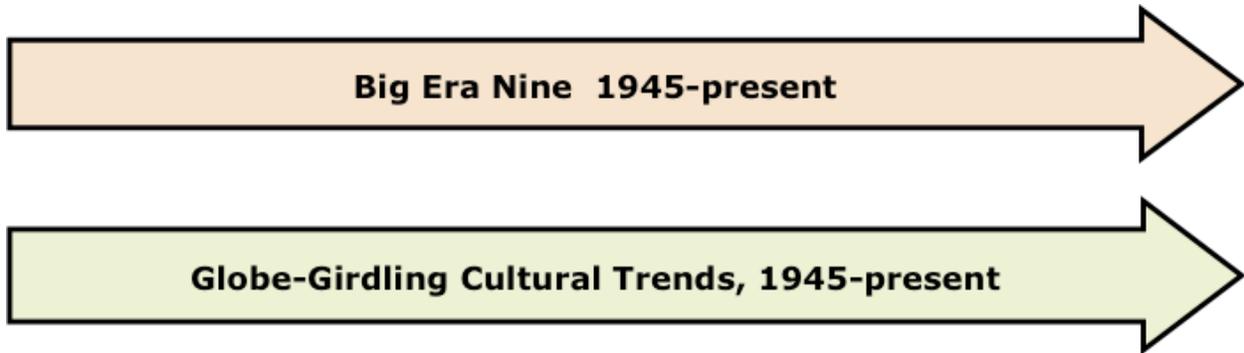
The historical context

The decades following World War II saw two major global, geopolitical developments: the Cold War and Decolonization. In the first, the struggle for economic, political, and diplomatic influence between the United States and the Soviet Union, placed two alternative courses of development before the people of the world. On the one hand, the United States offered a model of capitalist development, with representative government and, as time passed, growing, if contested, civil liberties. The United States offered relatively great individual political liberty and relatively little economic equality. There were and continue to be very rich and very poor populations. The Soviet Union offered little in the way of individual political liberty, but guaranteed a greater measure of economic security to its citizens. The Cold War frequently led to hot military conflicts around the world but always through proxies, never direct war between the United States and Soviet Union.

While the two superpowers faced each other, the colonial empires of the nineteenth century finally fell apart. Colonial states like Britain and France at times read the writing on the wall and granted independence more or less voluntarily, as in India or Senegal. At times, as in Algeria, Vietnam, Guinea-Bissau, or Angola, anti-imperial rebellions raged violently for years or decades. Whatever form decolonization took, however, by the end of Big Era Nine all but a tiny portion of what had been colonial dependencies gained their political independence. At times this meant that former colonies might ally themselves diplomatically and political with one or the other of the two Cold War superpowers. At other times, as was the case with India, the ex-colony would try to negotiate a “non-aligned” future for itself.

The new cultural forms that people produced in the decades of Big Era Nine played themselves out in the context of these geopolitical developments.

This unit in the Big Era Timeline



Lesson 1

The United States and World Culture

Preparation

Photocopy enough copies of Student Handout 1.1 for your classes. Hand out to students.

Introduction

1. Instruct students to take out a piece of white, lined paper on which to work. Ask them to label both that paper and Student Handout 1.1 with their names, class periods, and dates.
2. Tell students that the material on Student Handout 1.1 will guide the class through our study of culture in Big Era Nine.
3. Clarify the format of the lessons in this unit. Note first that there are sections of text for students to read (preferably aloud, taking turns paragraph by paragraph). These texts are in thick-bordered boxes, like this:



1. Use the first such box on Student Handout 1.1, beginning “Culture is what we do...” as an example.
2. Tell students that there are also activities and resources on the handout that they will use as a whole class.
3. Direct students' attention to the “Quick Write” on Student Handout 1.1. Point out that it is numbered “1.” Let students know that responses to any such numbered questions should be numbered and written on their white, lined paper. That paper will have, by the end of the Lesson, eight responses, ranging in length from a few sentences to a paragraph or two.
4. Direct students' attention to the box with a thinner border with sentences labeled “A, B, C, and so on in it:

A. Write a sentence that explains the role of United States culture in the world after World War II.

After World War II, the United States' culture ...

5. Let students know that they will write their sentences for such boxes right on the worksheet. Clarify that the first box they will write in is indeed “C,” not “A.” This is not a typo. They will refer back to these sentences both for the last portion of the lesson and later on. For that reason, it is crucial that they do not lose their copy of Student Handout 1.1.
6. Point out the italicized “sentence stem” in the box. This is there for guidance for students who may find it difficult to grasp language to use to begin their response. It is recommended that their use be optional for students. The “stems” as a rule get students started on the topic but do not determine how a student would respond.

Activities

1. Students complete activities and questions on Student Handout 1.1.
2. At teacher’s discretion, either read through the vocabulary as a class or go straight to the first box of text and have a student read it aloud to the class, changing students paragraph by paragraph.
3. Have students complete, silently and independently, number 1, the quick write.
4. Determine how much time students will need to read and understand the questions, as well as write responses. Allow students to work for that amount of time.
5. Have students share their work in some way: either paired up with a partner, or by calling on students to share with the class.
6. Guide students through the rest of the handout.
7. Have students read aloud the material in thick-bordered boxes.
8. Have students perform activities as instructed on Student Handout 1.1.
9. Have students write responses to numbered questions on their white, lined paper.

10. Have students write sentences in response to lettered prompts in the appropriate boxes on Student Handout 1.1.
11. As a general practice, have students share their work with other students as they complete it. This takes time, but allows the students to correct and deepen their thinking.
12. Upon completion of number 8, the paragraph, have students turn in their white, lined paper with responses. Make sure students save Student Handout 1.1 for use later.

Assessment

Students' responses to questions 1-8 constitute the assessment that they have completed the lesson. In particular, the paragraph, written for question 8, will give a clear indication of the extent to which students engaged with the material and understood it.

Lesson 1

Student Handout 1.1—The United States and world culture

Vocabulary

Culture: what we do, as people, to make sense of who we are, how we interact with one another, and where we fit in the world.

Democracy: when the people rule themselves.

Decolonization: the process where colonized people freed themselves from foreign political and economic domination.

Communism: the form of socialism practiced in the Soviet Union, in which the government organized most of the economy. The Soviet Union saw itself as the leader of anti-imperialist struggles in the world.

Culture is what we do, as people, to make sense of who we are, how we interact with one another, and where we fit in the world. Culture may be music, stories, poems, pictures, birthday celebrations, or any other thing that helps us understand ourselves and our relationship to others. Long ago, we, as human beings, gathered in our small groups and told each other stories about our world. Later, we wrote books. Today, we video ourselves and post the results on the Internet for others to see and react to. It's all culture.

In our modern world, culture is not just something we make. It is also something we buy. It might be buying a movie ticket at a theater or sitting through an advertisement before the video comes on our computer. In these examples, culture is something someone else produced, and we are the consumers. Imagine what our storytelling ancestors from long ago would think about this!

Quick Write

1. Write a brief response to *at least 2* of the following questions labeled a) through e).. Make sure you explain not just what you think, but *why* you think it. Write for 10 full minutes.
 - a) Would you be happier if all the culture in your life was produced by people in your community, or do you think it is better to be able to engage in cultural activity produced by people you have never met? Why?

- b) What elements of culture do you produce or engage in in your own life? Why do you do it? Is the culture you produce more important to you than what you buy, or less? Why?
- c) Of all the culture in your life—music, art, television, movies, worship, school classes, or whatever—what is most important to you, personally? Why do these elements of culture mean so much to you? How have they affected you as a person? What is your relationship to the person or people who created them or engage in them with you?
- d) How much money do you spend on culture—going to movies, buying music, networking with friends—in an average week? What do you spend money on? How much time do you spend producing culture in a week? What do you do?
- e) How much of the culture in your life do you share with the important adults? What is the culture you share with them? What culture do you have in your life that you do not share with them? Why do you think elements of your cultural life are not the same as theirs? Is this a good or a bad thing? Why?

Whenever we approach history, we always need to remember that we are not just trying to remember a bunch of stuff that happened. We are trying to figure something out. Because that is the case, we should investigate history by asking questions. Throughout this unit, we are going to try to answer one major question, our unit's Big Question. We should all read it together.

Have popular cultural developments in the world since 1945 become more democratic or less so?

We use the words “democracy” and “democratic” often, but we should be clear what they mean for us here. Democracy refers to government in which “the people”—from the Greek word *demos*—govern themselves. You may feel, with this in mind, that the United States government is very democratic. You may feel that it is not as democratic as it could be. We just want to be clear about what it means. We would say that culture would be democratic if people's culture represents who they actually are, rather than what someone else thinks they ought to be.

Our Big Question can be broken up into smaller ones to focus on. We should read this Focus Question together.

Focus Question: How did the United States affect world culture after World War II?

After that war, the United States influenced world culture as never before. To some people, this was a good thing. Hollywood films and American music were not burdened, they said, by Old World traditions. Europe had given the world two great wars and the Holocaust. Disney movies, Rock 'n' Roll, and Pop Art were, according to this body of opinion, a breath of fresh air.

To others, though, the new cultural importance of the United States in the world was not such a good thing. For all those in the colonies that proclaimed their independence, what good was it to throw off the yoke of European imperialism only to take on a new yoke of “Yankee cultural imperialism?” To those raising the banner of communism, notably in the Soviet Union and the People's Republic of China, American culture was only a vehicle for American capitalism. And to many Europeans, recovering from decades of war, their own cultural identity seemed threatened. We can appreciate American culture, they said, but we do not want to be Americans.

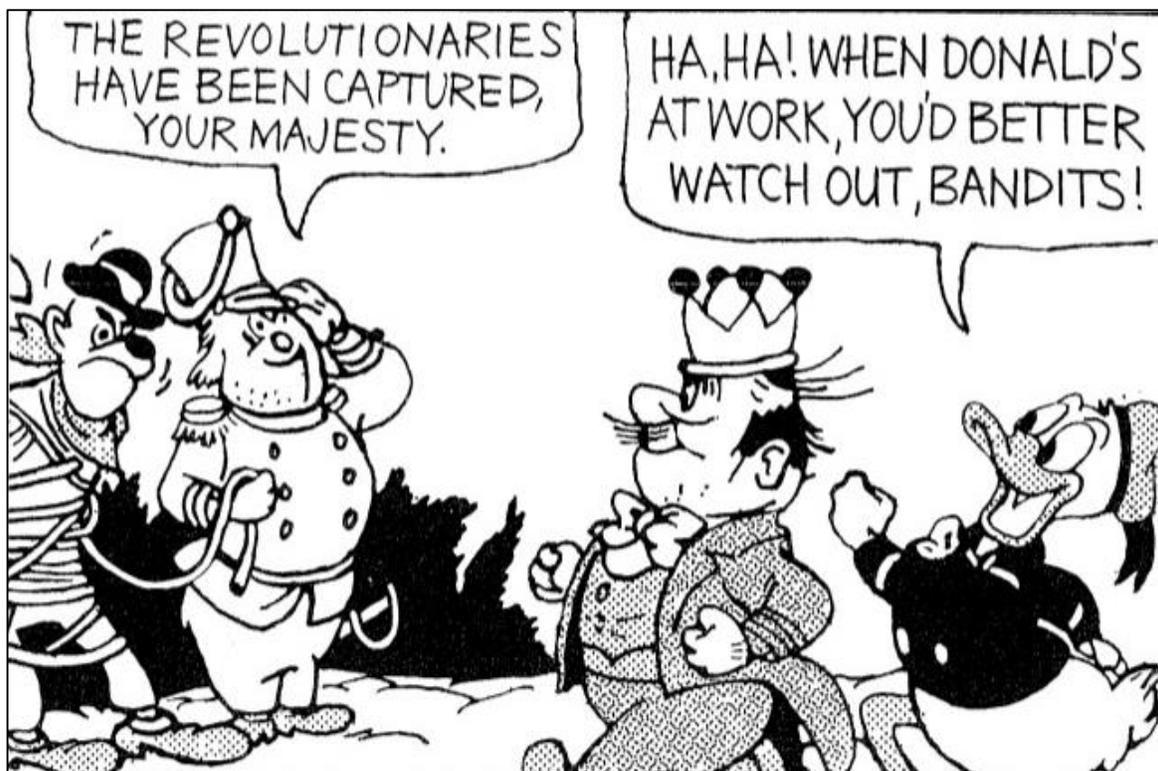
On the American side, culture was not just a matter of art for art's sake. Properly wielded, it could be one of the most powerful weapons in the United States' Cold War against Soviet Communism. Nor did this go unnoticed across the world. In Chile, in 1972 during the brief presidency of the Marxist Salvador Allende, Ariel Dorfman and Armand Mattelart published a book titled *How to Read Donald Duck*. The book was designed to help Chilean parents understand what the authors saw as a hidden message in Disney comics in favor of Yankee capitalism and opposed to Chilean socialism. They called their book a “decolonization manual.”

A. Write a sentence that explains the role of United States culture in the world after World War II.

After World War II, the United States' culture ...

How to Read Donald Duck

Examine the comic and respond to the questions completely.



Source: Ariel Dorfman and Armand Mattelart, *How to Read Donald Duck* (New York: International General, 1991), 90.

- a) According to the comic, which is better: a king, or a revolutionary? What specific things in the comic tell you this?
- b) For a young reader in Chile, which character would more likely be thought of as the “good guy,” or the hero? Based on your judgment, how might the comic influence young readers’ ideas about government and revolution?
- c) From what you have learned about the Cold War, socialism, and communism, do you agree or disagree with the comic's ideas on government and revolution? Why so or why not?

B. Write a sentence that explains how some anti-imperialists responded to the spread of United States culture in the years after World War II.

Some anti-imperialists argued that ... because ...

Culture was not only a concern of colonies and former colonies. Many in the older colonial powers, too, looked worryingly at the development of a new “global” culture based on American popular culture. The United States might have been a great ally of Britain and France in World War II, but that did not mean, many said, that British or French want to live and think like Americans. To be sure, many people in our allied countries did respond positively to cultural imports from the United States.

It is a stereotype to say that French people express their opinions well and with vigor. At the same time, voices from across the French political spectrum—the range of many different political opinions—expressed a desire to retain their “Frenchness” in the face of growing American cultural influence. These French thinkers, though, had different ideas about what that Frenchness ought to be in the post-War world.

These feelings flared up around two particular issues in the post-war period. First, the appearance on a wide scale of Coca-Cola appalled many French people concerned about this decidedly un-French drink. A second, likely more significant, controversy arose around “Franglais,” the habit of introducing English words and constructions into the French language. René Étiemble's famous book *Parlez-vous Franglais?*, published in 1964, voiced these concerns.

Remaining French

Read the following two documents and respond fully to the questions.

Document 1: Exchange in the French Chamber of Deputies between a Communist Deputy and the Minister of Public Health, February 28, 1950.

Deputy: "Mr. Minister, they are selling a drink on the boulevards of Paris called Coca-Cola."

Minister: "I know it."

Deputy: "What's serious is that you know it and you're doing nothing about it."

Minister: "I have, at the moment, no reason to act..."

Deputy: "This is not simply an economic question, nor is it even simply a question of public health—it is also a political question. We want to know if, for political reasons, you're going to permit them to poison Frenchmen and Frenchwomen."

Source: Richard F. Kuisel, "Coca-Cola and the Cold War: The French Face Americanization, 1948-1953," *French Historical Studies*, 17, No. 1 (Spring 1991): 96-116.

Document 2: From an article in *Time Magazine*, Friday, November 29, 1963.

"The French language is a treasure," cried René Étiemble, professor of comparative languages at the Sorbonne. "To violate it is a crime. Persons were shot during the war for treason. They should be punished for degrading the language."

Source: "Languages: 'Parlez-Vous Franglais?,'" *Time Magazine*, Nov. 29, 1963

1. What concerns do these French politicians and intellectuals express about the intrusion of American culture and language into French society? Do you think they had a good reason for their concern? Why or why not?
2. How do you think the Cold War between the Soviet Union and United States might have affected these French people's attitudes and concerns?
3. How do you think the fact that France, much like Great Britain, was in the process of losing its colonial empire at the time might have affected these French people's attitudes and concerns?

C. Write a sentence that explains some French people's concern about United States cultural influence in the Post-War world.

Some French people thought that...

D. Write a sentence that explains why these French people felt the way they did, in your understanding.

They felt this way because...

We have looked at a number of cultural developments in the world following World War II. First, we defined for ourselves what culture is so that we make sure we understand what we're investigating. Next, we looked at one particular example, the Donald Duck comic, that expresses aspects of United States culture as it came to the decolonizing world. We considered how people there might have respond to the cartoon. Next, we looked at how some people in France, one of the formerly dominant imperial powers, responded to the growing American cultural presence in their country. Having looked at all this, we are ready to respond to today's Focus Question.

E. Write a sentence that responds to our Focus Question, “How did the United States affect world culture after World War II?”

After the Second World War, the United States affected world culture by...

F. Write a sentence that explains whether or not you think that the United States' cultural influence made world culture more or less democratic, and explain why you think so.

This made culture [more/less] democratic in the world, because...

Write a full paragraph that responds to our Focus Question. As in Lesson 1, refer to sentences A through F that you composed above in constructing your paragraph. Refer to sentence E for your topic sentence. You are not required to use the sentence material in alphabetical order, but doing that will help create a logical flow to the paragraph. You should improve your sentences as best you can and add transition phrases where appropriate.

Lesson 2

The Post-War Avant-Garde

Preparation

1. Photocopy enough copies of Student Handouts 2.1 and 2.2 for your classes.
2. Prepare color reproductions of the images and the Artist Biographies in Lesson 2 Materials (see below). Make equal numbers of the sets of images and biographies. Groups are best kept small (3-4 students). Multiple copies of each image, increasing the number of groups in the class, will work best.
3. Put up two sets of each image and each Artist Biography around the walls of the room, spaced comfortably apart from each other, as if on the walls of a museum gallery. Have students move in their groups from one to another of the images in either of the two sets. Next to each image, put up the appropriate Artist Biography. Having two sets of images and Artist Biographies will cut down on crowding. (Put up more sets if necessary.)
4. Prepare audio or video equipment to equipment to play Ornette Coleman's *Free Jazz*. Versions are probably available on YouTube.
5. Distribute Student Handouts 2.1 and 2.2.

Introduction

1. Instruct students that the format for this lesson is similar to Lesson 1, but we will look at different things and do different activities.
2. Instruct students to take out a piece of white, lined paper on which to work. Have them label both that paper and Student Handouts 2.1 and 2.2 with their names, class periods, and dates.
3. Remind students of the format of the lessons in this unit. Note first that there are sections of text which students read (preferably with one student reading aloud, taking turns paragraph by paragraph). These have thick-bordered boxes. There are also activities and resources on the Handouts that we will use as a class.
4. Stress to students that responses to numbered questions go on their white, lined paper to turn in at the end of the lesson, and that sentences written in response to lettered prompts (with sentence stems) should be written directly on the handout and saved for later use.

Activities

1. Students complete activities and questions on Student Handout 2.1. The basic procedure is the same as in Lesson 1.
2. Have students read aloud the material in thick-bordered boxes.
3. Have students perform activities as instructed on Student Handout 2.1.
4. Have students write responses to numbered questions on their white, lined paper.
5. Have students write sentences in response to lettered prompts in the appropriate boxes on Student Handout 2.1.
6. As a general practice, have students share their work with other students as they complete it. This takes time, but allows the students to correct and deepen their thinking.
7. The score for John Cage's "4'33" instructs the performer to sit silently at her or his instrument for four minutes and thirty-three seconds. Students may hold real musical instruments or imagined ones. The "music" consists of the sounds the audience hears as a result. Students will hear sounds from outside the classroom and will probably begin to groan and chat. This is precisely the expected result. Cage was trying to revise thoroughly the notion of what music is.
8. When the students go through the Avant-Garde Art Gallery, they should be organized in groups of three. Students should be given three to seven minutes, taking into account age and ability, in front of each painting to read each Artist Biography, discuss it and the painting, and write responses to the questions on Student Handout 2.2. When time is up, the groups should shift to the second painting, then the third and fourth.
9. There is no need to play the full recording of Ornette Coleman's "Free Jazz." Even in the first few minutes, students will get a taste of how Coleman and others in that musical movement both broke from tonal and structural convention and, through collective improvisation, harkened back to the black traditions of New Orleans Jazz.
10. Upon completion of number 8, have students turn in their white, lined paper with responses, and also Student Handout 2.2. Make sure students save Student Handout 2.1 for use later.

Lesson 2

Student Handout 2.1—The Post-War Avant-Garde

Vocabulary

Avant-Garde: From the French, meaning the “forefront.” Artists, writers, and musicians who discard old forms of culture and create new ones.

Remember our **Big Question**: *Have popular cultural developments in the world since 1945 become more democratic or less so?*

World War II marked the single greatest outburst of human slaughter yet to take place in our history as a species. After the First World War, many artists and writers looked at the carnage and rejected not only the political authorities who ordered the carnage, but the cultural authorities whose ideas, the artists felt, supported the assumptions that led to that war. The even greater death in World War II intensified the urge of some to reject cultural authority even more completely.

The term “avant-garde” refers to these artists, writers, and musicians who discarded old forms of culture and created new ones. Often they were called “ahead of their time.” The public generally rejected their work, sometimes violently, through most or all of their lifetimes.

For us, the point is not whether or not we “like” or “dislike” the avant-garde culture we are going to look at. If throwing out the old cultural rules meant that people could become freer and make more decisions in their own cultural lives, then the avant-garde made culture *more democratic*. If the avant-garde, by throwing out the old rules, made it impossible for most people to participate in that culture, then it made culture *less democratic*. This brings us to today's Focus Question.

Focus Question: *How did the post-War cultural avant-garde change world culture?*

None of the avant-garde culture we will examine was actually popular in a way that rock musicians like the Beatles became popular in the 1960s. But that is not really what we are trying to understand with our Focus Question. We want to know if the avant-garde project of throwing out old cultural rules allowed more genuinely democratic culture to follow. To find this out, there's no better way than to dive right into that avant-garde culture.

John Cage from the United States was almost certainly the most talked-about avant-garde composer in the decades following World War II. Where the European classical music tradition based itself on written musical scores developed by composers, to be executed note-for-note by orchestras led by conductors, Cage took an opposite tack. Where most composers wrote their music all the way through, Cage introduced elements of chance into his music. Influenced by Zen Buddhism, he wanted to remove the musicians' and composers' individual egos from the musical process.

No single piece of his is more famous, or notorious, than his 1952 composition, 4'33, ” or “Four Minutes, Thirty-three Seconds.” The score called for the musician to remain silent for that length of time, and the “music” consisted of the sounds that resulted in the performance space.

4'33

Listen to the sounds that take place as your class listens to John Cage's 4'33". You can imagine your teacher as the "performer." (You might ask your teacher to hold a musical instrument.) Remember, the musical score asks the "performer" to play nothing at all! The *other* sounds you hear from inside and outside the classroom are the "music." When 4'33" is over, respond fully to the questions.

1. List as many of the sounds as you can remember that made up this "performance" of 4'33.
2. What sensations, thoughts, and emotions did you feel during the "performance?"
3. Does 4'33" feel like a type of music that you relate to, or do you feel you do not relate at all? Why do you think that?

A. Write a sentence that describes how avant-garde musical compositions changed the definition of music.

In avant-garde musical compositions, music could be...

B. Write a sentence that explains how 4'33" is an example of an avant-garde composition.

John Cage's 4'33," for example,...

Not only did many avant-garde musicians work to redefine what music is, but visual artists also threw out the cultural norms of what “art” is. To some, new forms of art meant that people were breaking free of the old. To others, a small group of artists produced work that only a small group of people would understand. To still others, it was nonsense.

Avant-Garde Art Gallery

In groups, read the Artist Biographies, examine the works of art, discuss the questions, and record your ideas on the Avant-Garde Art Gallery worksheet. After completing the worksheet, respond to the questions:

1. Which of the paintings did you like best? What was most appealing about it? Why?
2. A *democratic* culture would be a culture that people *feel a part of*. Do you think that paintings like this make it easier for people to connect to visual art or more difficult? Why?

C. Write a sentence that describes types of paintings avant-garde artists created.

Avant-garde painters would....

D. Write a sentence that uses one of the paintings you saw as an example of avant-garde art. For example, *[artist's name]'s painting, "[name of painting],"...*

The term “avant-garde” is often, mistakenly, applied only to European and white American avant-garde artists. This is a total misunderstanding of what was actually happening in the world of culture after World War II. No movement better shows this than the “free jazz” of the period. A number of black American musicians, beginning in the 1950s, created a movement within jazz that tore down the rules that jazz had developed in earlier decades. To some, it was freedom in sound, and to others it was noisy chaos.

The “new thing,” as it was sometimes called, developed at precisely the same time as the civil rights movement in the United States and decolonization movements in Africa and Asia. This connection was not lost on the musicians of the jazz avant-garde. Many of them explicitly argued that their struggle for freedom in music was the cultural wing of the broader struggle for, in this case, black freedom.

The term “free jazz” came from the title of Ornette Coleman's album of the same name. Coleman, along with Cecil Taylor, is widely considered to be the originator of the movement. The album, recorded in 1960, consists of one 40-minute “collective improvisation” by eight musicians. Coleman seemed to throw out all the rules. The form, tonality, and arrangement were totally spontaneous, with a few pre-written themes breaking up the improvisation. Yet while Coleman broke new ground, he insisted at the same time that his innovation was also a return to the music's roots in the collective improvisation of black New Orleans marching bands at the turn of the 20th century.

Free Jazz

Listen to the Ornette Coleman recording. Pay close attention to how the musicians listen and respond to each other. When the music is done, respond to the questions.

1. What words would you use to describe the music you heard? Are these words positive or negative? Why do they apply to the music?
2. Did you think that the musicians were playing with each other, did they sound like everyone was playing randomly, or did you hear a combination of both? Why?

E. Write a sentence that describes how jazz musicians of the “New Thing” created an avant-garde jazz music.

Avant-garde jazz musicians created jazz that...

F. Write a sentence that uses “Free Jazz” as an example of the jazz avant-garde.

For example, Ornette Coleman's “Free Jazz”...

G. Write a sentence that responds to our Focus Question, “How did the post-War avant-garde change world culture?”

After the Second World War, the avant-garde changed world culture by...

H. Write a sentence that explains whether or not you think that the avant-garde cultural influence made world culture more or less democratic, and explain why you think so.

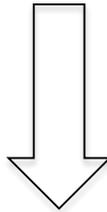
This made culture [more/less] democratic in the world, because...

Write a full paragraph that responds to our Focus Question. As in Lesson 1, refer to sentences A through H that you composed above in constructing your paragraph. Refer to sentence G for your topic sentence. You are not required to use the sentence material in alphabetical order, but doing that will help create a logical flow to the paragraph. You should improve your sentences as best you can and add transition phrases where appropriate.

Lesson 2***Student Handout 2.2—Avant-Garde Art Gallery*****Avant-Garde Art Gallery Worksheet**

<i>Name of Painting</i>	<i>Responses to Questions</i>
	Describe the painting.
	From what you know, how did this painting change the rules about what art is?
	Describe the painting.
	From what you know, how did this painting change the rules about what art is?
	Describe the painting.
	From what you know, how did this painting change the rules about what art is?
	Describe the painting.
	From what you know, how did this painting change the rules about what art is?

Lesson 2 Materials



Artist Biography: *Mark Rothko*

Mark Rothko was born Marcus Rothkowitz in Dvinsk, Latvia, part of the Russian Empire, in 1903. The Rothkowitz family emigrated to the United States when Marcus was 10.

He began to paint only in his 20s after a move to New York City. He associated quickly, with avant-garde painters. By 1949, he developed his mature style, working with rectangular forms and varying shades of color. He died in 1970

His interest in his “multiform” paintings was not intellectual but emotional:

“I'm interested only in expressing basic human emotions—tragedy, ecstasy, doom and so on—and the fact that lots of people break down and cry when confronted with my pictures shows I communicate those basic human emotions...”

Source: Selden Rodman, *Conversations With Artists* (New York: Capricorn, 1961), 93.

Painting: “Black Over Reds (Red on Black),” 1957



Source: Mark Rothko, *Black over Reds (Red on Black)*, Baltimore Museum of Art, WorldImages Kiosk, San Jose State University, ©Kathleen Cohen,

<http://worldimages.sjsu.edu/Obj73543?sid=7162&x=3548781>

Artist Biography: Roy Lichtenstein

This artist was one of the most important in the Pop Art movement. Pop Art was a movement that used popular culture—things like advertising and comic books—as “fine art.”

Lichtenstein was born in New York City in 1923, dying in 1997. As a young man, he was a huge fan of jazz, attending shows at Harlem's famous Apollo theater. As an artist, he achieved his greatest fame in the 1960s. It was at that time that his paintings began mimicking the industrial color reproduction techniques used in comic books.

He used comic books' themes and imagery as well. With his paintings, the “low” art form of comic books invaded galleries and museums, the territory of “high” art.

Painting: “Sweet Dreams Baby!” 1965



Source: Roy Lichtenstein, *Sweet Dreams Baby!*, Fine Arts Museum of San Francisco, WorldImages Kiosk, San Jose State University, ©Roy Lichtenstein Estate; Kathleen Cohen, 20p09058, <http://worldimages.sjsu.edu/Obj16698?sid=7162&x=1968086>

Artist Biography: Asger Oluf Jorn

Asger Oluf Jorn, born in 1914, was a Danish painter, sculptor, and writer. Both his parents were very religious Christians, and Jorn rebelled against their faith. He would, throughout his life, continue to rebel against authority in general, and his art demonstrated this.

During World War II, he joined the communist resistance against the German occupation of Denmark. After the war, he broke with the communists because he felt that they desired too much centralized control.

In his art like his life, Jorn rejected convention. He was one of the founders of the Situationist International, a group of European revolutionaries who argued that modern capitalism masked its degradation of people with “the spectacle,” mass media above all. Revolutionary art was a process of tearing down this spectacle and creating something new in its place. Jorn died in 1973

Painting: “La Rose Feroce,” 1961



Source: Asger Oluf Jorn, *La Rose Feroce*, Gemeentemuseum Den Haag, The Hague, Netherlands, WorldImages Kiosk, San Jose State University, ©Asger Oluf Jorn; Kathleen Cohen, 20p07024, <http://worldimages.sjsu.edu/Obj17294?sid=7162&x=1968195>

Artist Biography: Jean-Michel Basquiat

Basquiat was born in Brooklyn, New York, to a Haitian father and Puerto Rican mother. He faced difficulty in his childhood. His teachers noticed his artistic talent. His parents split, however, when he was eight. At eleven, his mother was hospitalized for mental illness.

As a teenager, he left his father's home, living with friends and joining the growing graffiti art movement in New York that has been associated with the birth of Hip Hop. As time passed, his work earned the recognition of New York's artistic elite, Pop Art pioneer Andy Warhol most importantly.

In his work, Basquiat used techniques of not only the avant-garde art of the Post-World War II period, but of graffiti as well. Thematically, he frequently examined the history and present condition of the Black Diaspora, that is, the spread of African people throughout the world, principally as a result of the Atlantic Slave Trade.

Painting: “Slave Auction,” 1982

Top 



Source: Jean-Michel Basquiat, *Slave Auction*, Musée National d'Art Moderne, Paris, WorldImages Kiosk, San Jose State University, ©Jean-Michel Basquiat Estate; Kathleen Cohen, pari8243, <http://worldimages.sjsu.edu/Obj74848?sid=7162&x=1968300>

Lesson 3

Global Popular Culture from the 1970s to Today

Preparation

1. Photocopy enough copies of Student Handouts 3.1 and 3.2 for your classes.
2. Prepare equipment to play Bob Marley's "Redemption Song." Performances of the song should be available on YouTube.
3. Download the video for the "Globalization of Hip-Hop" section of Student Handout 3.1 from "African Underground: Democracy in Dakar, Episode #1", Vimeo, <https://vimeo.com/3274107>. This video is also available on the World History for Us All YouTube channel. You may subscribe to this channel.
4. Prepare equipment to project the video, with sound, to the class.
5. Give out Student Handouts 3.1 and 3.2.

Introduction

1. Instruct students that the format for this Lesson is similar to Lessons 1 and 2, but we will look at different things and do different activities.
2. Instruct students to take out a piece of white, lined paper on which to work, and that they should label both that paper and Student Handouts 3.1 and 3.2 with their names, class periods, and dates.
3. Remind students of the format of the lessons in this unit. Note first that there are sections of text which students read (preferably with one student reading aloud, taking turns paragraph by paragraph) which are in thick-bordered boxes and that there are also activities and resources on the handouts that we will use as a class.
4. Stress to students that responses to numbered questions go on their white, lined paper to turn in at the end of the lesson and that sentences written in response to lettered prompts (with sentence stems) should be written on Student Handout 3.1 itself, and saved for later.

Activities

1. Students complete activities and questions on Student Handout 3.1. The basic procedure is precisely the same as in Lessons 1 and 2.
2. Have students read aloud the material in thick-bordered boxes.
3. Have students perform activities as instructed on Student Handout 3.1.
4. Have students write responses to numbered questions on their white, lined paper.
5. Have students write sentences in response to lettered prompts in the appropriate boxes on Student Handout 3.1.
6. As a general practice, have students share their work as they complete it with other students. This takes time, but allows the students to correct and deepen their thinking.
7. Upon completion of the paragraph at the end of Student Handout 3.1, have students turn in their white, lined paper with responses and also Student Handout 3.2. Make sure students save Student Handout 3.1 for use, later.

Assessment

Students' completed responses to questions 1-8 and the paragraph at the end of Student Handout 3.1 constitute the assessment that they have completed the lesson. In particular, the paragraph at the end of the instructions will give a clear indication of the extent to which students engaged with the material and understood it.

Lesson 3

Student Handout 3.1—Global popular culture from the 1970s to today

Vocabulary

Diaspora: The spread of a group of people sharing certain characteristics (e.g., ethnicity, religion, or occupation) around the world, by force in the case of slaves from a particular region.

Redemption: making better, or good.

Consume: in a cultural sense, to buy or otherwise accept particular elements of culture.

Remember our **Big Question**: *Have popular cultural developments in the world since 1945 become more democratic or less so?*

More than any other era of human history, Big Era Nine, the years between the end of World War II and the present, produced a global popular culture. This was not without precedent. Rock 'n' Roll and Hip-Hop may have had their beginnings in the United States, but people around the world, especially young people, made this form of music their own. Modern technology made this possible. The new, global popular culture was spread by television, radio, and vinyl records at first, but later, and most importantly, by the Internet. You may have heard of the Internet! For us, examining these cultural changes can help us answer our Big Question. We will need a new Focus Question to direct our examination.

Focus Question: Between the 1970s and today, has global culture become more or less democratic?

In the United States, we often associate popular music of the 1960s' youth counterculture with acts like the Beatles, Bob Dylan, and the Rolling Stones. But no musician from that era better exemplified the global nature of the new popular culture than Bob Marley, the Jamaican reggae musician. Born in the village of Nine Mile, Jamaica, Marley was a product of the black diaspora. Though his father was white, his mother was the descendant of African slaves. Marley practiced Rastafarian religion, a movement largely from Jamaica that rejected Western culture and looked to Africa for spiritual truth, particularly in the person of Ethiopia's Emperor Haile Selassie I and also through the work of Marcus Garvey.

Marley's records sold millions around the world, and the compilation of his music, *Legend*, sold 25 million copies worldwide. Yet, it is unclear precisely what those numbers mean. On the one hand, it meant that songs about rebellion, decolonization, and spirituality went global through Reggae. On the other hand, many consumers seem to focus more on Marley's ritual use of cannabis, part of Rastafari practice, than on the content of his songs.

Third-World Superstar

Listen to Marley perform “Redemption Song” from 1980s *Uprising* album, read the lyrics, and then answer the questions.

Old pirates, yes, they rob I
Sold I to the merchant ships
Minutes after they took I
From the bottomless pit
But my hand was made strong
By the hand of the Almighty
We forward in this generation
Triumphantly

Won't you help to sing
These songs of freedom?
Cause all I ever have
Redemption songs

Emancipate yourselves from mental slavery
None but ourselves can free our minds!
Have no fear for atomic energy
Cause none of them can stop the time
How long shall they kill our prophets
While we stand aside and look?
Some say it's just a part of it
We've got to fulfill the book

Won't you help to sing
These songs of freedom?
Cause all I ever have
Redemption songs

1. What historical events does Marley sing about in this song? Whose perspective does he take?
2. Marley sings of “songs of freedom.” What does he sing about that would make him and others free? How does hearing him sing the song make you feel?

A. Write a sentence that explains the ideas Bob Marley expressed in “Redemption Song.”
In “Redemption Song, Bob Marley sings about ...

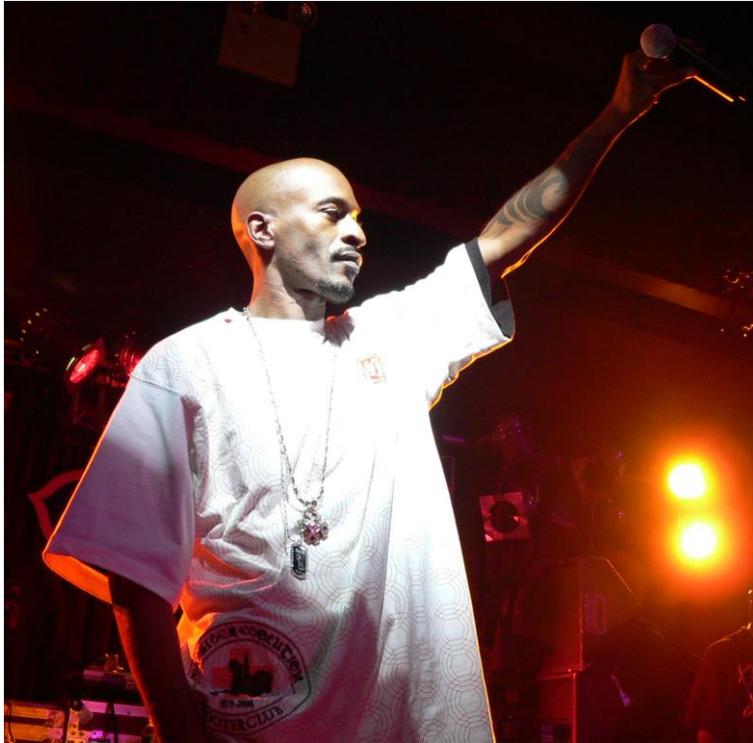
B. Write a sentence that expresses whether a song like “Redemption Song” made world culture more or less democratic.

Songs like “Redemption Song” made world culture [more/less] democratic because...

The stereotypical rebel music of the 1960s and 1970s was rock 'n' roll and reggae. In the 1980s and 1990s, and to this day, hip-hop has played that role. Hip-hop culture was born in working-class communities of color in New York City, especially the Bronx, in the mid-1970s. The Bronx was a community under siege. Economically depressed as manufacturing jobs left the city, crime and drug use rose while the community was, practically speaking, abandoned by city government.

A number of forward-looking young people in the Bronx began to take back their own lives and their community by creating a new culture. DJ's like Kool Herc, Grandmaster Flash, and Afrika Bambaataa developed the techniques and sounds of hip-hop music, while rappers improvised verses to a beat. Rather than form gangs, talented dancers formed dance crews, and the work of young artists, like Jean-Michel Basquiat, began appearing, officially uninvited, on the City's trains and walls.

As time passed, hip-hop changed in two ways. On the one hand, it became big business. Large corporations got involved, and many of hip-hop's founders felt that the movement's community-based spirit of empowerment was lost in the process. On the other hand, that community-based spirit went global. Youth from all continents responded to both the music and the message, and they decided that they could make hip-hop their music, too. To take a specific example, Dakar, Senegal, in West Africa, has a vibrant hip-hop community in the spirit of the movement's founders. Watch.



Rakim, whose work with Eric B. laid the foundation for modern hip-hop.

Source: AngryCitizen.org, Wikimedia Commons
<http://commons.wikimedia.org/wiki/Category:Rakim>

The Globalization of Hip-Hop

Watch the video “African Underground: Democracy in Dakar,” Episode #1, Vimeo, <https://vimeo.com/3274107>. This video is also available on the World History for Us All YouTube channel.

Then respond to the questions.

1. What social problems do the young people in the video discuss? Are these problems that you can relate to? How so, and how not?
2. To the young people in the video, how does hip-hop address their problems? Do you think that this is an effective tool for them to use in dealing with their problems? Why so, or why not?

C. Write a sentence that describes how young people like those in the video used hip-hop to address their own problems.

Young people around the world used hip-hop to address their problems by ...

D. Write a sentence that explains whether hip-hop made culture in the world more or less democratic, and explain why.

Hip-hop made world culture [more/less] democratic because ...

Since the end of World War II, people have not only changed the forms of their culture and ideas they communicate. They have also invented a new, global network of communication with the Internet. It is true that instantaneous global communication was possible when our period started, as transatlantic cable had been laid decades earlier. Satellite communications, which developed in the 1950s and 1960s, made that global communication more widespread and cheaper. But it was the development of the Internet and its first widespread acceptance in the 1990s that made global communication a normal part of everyone's lives.

Now, anyone—anyone with an Internet connection—can create something and make it available to anyone else in the world with an Internet connection. If your friend sends you a link to some funny video some kid made and put up on YouTube, you are not only going to get a laugh from it. You are also experiencing culture in action. If you download—legally, of course—an mp3 file from an unknown band's website, you're experiencing culture in action. To take one example, Justin Bieber was “discovered” when a music producer saw his videos on YouTube. People making culture themselves and distributing it themselves over the Internet. Sounds pretty democratic.

At the same time, much if not most of the culture people consume via the Internet is produced, not by independent groups and individuals to express themselves, but by corporations for profit. This is not necessarily a bad thing, but it is very different, and, you might think, not democratic in the way that people producing their own work is

Culture on the Internet

Follow the instructions below:

1. Complete the “Me on the Internet” table below:
 - In the column that says “My Own Culture,” check off which of the three types of culture you create yourself (privately or to share with others) at least *once per month*.
 - In the column that says “My Peers' Culture” you should think of “peers” not only as individuals you know but also other people who are not famous or not paid to create culture by a large corporation but whose cultural creations you consume. Check off your peers' culture that *you consume* (read, listen to, watch) at least *once a week*.
 - In the column that says “Professional and Corporate Culture” check off which elements of culture produced by famous professionals or large corporations you consume at least *once a day*.
2. When the time to complete your portion of the worksheet is up, follow direction to choose a number: “1” or “2. Line up with your class, “1's” facing “2's.”

3. If you're a "1," share what you wrote in the "Me on the Internet" section with the "2" facing you. If you're a "2," record your partner's name in the blank below your own section, where it says, "_____ on the Internet." Then, record what your partner reads to you on the worksheet.
4. Switch roles and repeat the process, "1" recording what "2" shares.
5. "1's" shift one person to the right, so they face a new partner. The last "1" on the right side of the line should go all the way to the other end.
6. For the next section on the worksheet, repeat steps above with your the new partner, and shift partners again. One last time for the last section on the worksheet, repeat the steps with your the new partner, then shift partners again.
7. Once you have returned to your seat, add the number of checks in each column and write the total at the bottom in the "Total" row.

Complete the questions below:

1. Which column of the three did you check off most for yourself, "My Own Culture," "My Peers' Culture," or "Professional and Corporate Culture?" Why do you think you favored these elements of culture over the others?
2. Which column of the three had the largest total in the bottom row, "My Own Culture," "My Peers' Culture," or "Professional and Corporate Culture?" Why do you think you and your classmates favored this culture over the others?

E. Write a sentence that describes how you and your classmates produce and consume culture on the Internet.

My classmates and I consume culture made by...

F. Write a sentence that explains, based on your Internet culture habits and those of your classmates, whether or not the Internet has lived up to its potentials as a way for culture to become more democratic. Explain your choice.

The Internet has made culture [more/less] democratic because...

As we have seen, the decades since the 1970s have seen huge, global cultural developments. The global culture of those years has not only been the product of the Europeans or their North American descendants who dominated the nineteenth and early twentieth centuries. Things have changed. Former colonies produced global superstars like Bob Marley, and working class communities of color created art forms like hip-hop that became global cultural phenomena for young people—and sometimes old!. Remember, our concern is not so much whether or not we like these cultural developments, but whether or not they make culture more or less democratic. We now can respond to our Focus Question.

Focus Question: Between the 1970s and today, has global culture become more or less democratic?" Explain your answer

G. Write a sentence that responds to our Focus Question: Between the 1970s and today, has global culture become more or less democratic?" Explain your answer.

Between the 1970s and today, global culture has become [more/less] democratic, because...

Write a full paragraph that responds to our Focus Question. As in Lesson 1, refer to sentences A through G that you composed above in constructing your paragraph. Refer to sentence G for your topic sentence. You are not required to use the sentence material in alphabetical order, but doing that will help create a logical flow to the paragraph. You should improve your sentences as best you can and add transition phrases where appropriate.

Lesson 3

Student Handout 3.1—Culture on the Internet

	My Own Culture	My Peers' Culture	Prof. and Corporate Culture
<i>Me on the Internet</i>	___ Create videos	___ Watch peers' videos	___ Watch professional videos
	___ Create music	___ Listen to peers' music	___ Listen to famous musicians
	___ Write	___ Read peers' writing	___ Read professional writers
_____ <i>on the Internet</i>	___ Create videos	___ Watch peers' videos	___ Watch professional videos
	___ Create music	___ Listen to peers' music	___ Listen to famous musicians
	___ Write	___ Read peers' writing	___ Read professional writers
_____ <i>on the Internet</i>	___ Create videos	___ Watch peers' videos	___ Watch professional videos
	___ Create music	___ Listen to peers' music	___ Listen to famous musicians
	___ Write	___ Read peers' writing	___ Read professional writers
_____ <i>on the Internet</i>	___ Create videos	___ Watch peers' videos	___ Watch professional videos
	___ Create music	___ Listen to peers' music	___ Listen to famous musicians
	___ Write	___ Read peers' writing	___ Read professional writers
Total			

Assessment

Ask students to write an essay in response to the Unit's Big Question, "Has culture become more or less democratic in the world between 1945 and today?" They have already written body paragraphs in each of the three lessons that directly relate to the Big Question. Depending on your students' needs, prepare supporting materials similar to what they have used in the unit so far. With their three paragraphs, an introduction, and a conclusion, students will have composed an on-topic five-paragraph essay relatively painlessly.

This unit and the Three Essential Questions

 <p>HUMANS & the ENVIRONMENT</p>	<p>Identify and describe the work of a selection of either visual artists or fiction writers who have focused on contemporary problems of change in the physical and natural environment on the global or regional scale.</p>
 <p>HUMANS & other HUMANS</p>	<p>Identify and describe the work of a selection of visual artists, fiction writers, or musicians who have focused on contemporary problems of social or economic change, for example, racial issues or economic inequality.</p>
 <p>HUMANS & IDEAS</p>	<p>Do you think that in terms of such elements of human culture as language, food, dress, or sports, the world has become more culturally homogenized or more culturally diverse in the past half century?</p>

This unit and the Seven Key Themes

This unit emphasizes:

Key Theme 3: Uses and Abuses of Power

Key Theme 5: Expressing Identity

Key Theme 6: Science Technology, and the Environment

This unit and the Standards in Historical Thinking

Historical Thinking Standard 1: Chronological Thinking

The student is able to (C) establish temporal order in constructing historical narratives of his or her own.

Historical Thinking Standard 2: Historical Comprehension

The student is able to (I) draw upon visual, literary, and musical sources.

Historical Thinking Standard 3: Historical Analysis and Interpretation

The student is able to (A) compare and contrast differing sets of ideas.

Historical Thinking Standard 4: Historical Research Capabilities

The student is able to (F) support interpretations with historical evidence.

Historical Thinking Standard 5: Historical Issues-Analysis and Decision-Making

The student is able to (C) identify relevant historical antecedents.

Resources

Resources for teachers

- Barber, Benjamin. *Jihad vs. McWorld: Terrorism's Challenge to Democracy*. New York: Ballantine Books, 1996. Despite an overly simplistic reading of the tensions of the period, particularly of dynamics in the Muslim world, the book raises a number of important issues and filters them through the lens of the development of democratic society.
- Chang, Jeff. *Can't Stop, Won't Stop: a History of the Hip-Hop Generation*. New York: Picador, 2006. A fantastic, critical history of hip-hop, written from within. Engaged, but not blindly so.
- Dorfman, Ariel and Armand Mattelart. *How to Read Donald Duck*. New York: International General, 1991. Arguably the single most important critical work on comics to date. Brief, readable, and brilliant.
- Hobsbawm, Eric. *The Age of Extremes: a History of the World, 1914-1991*. New York: Vintage, 1994. A broad narrative background that is informative, entertaining, and often amusing. Also, a viewpoint from the political left.
- Kuisel, Richard F. "Coca-Cola and the Cold War: The French Face of Americanization, 1948-1953." *French Historical Studies* 17, 1 (Spring 1991): 96-116. Fantastic examples of how many of the things students take for granted—like the prevalence of Coca-Cola over water in our collective diet—were, when foreign and new, completely terrifying.
- Rodman, Selden. *Conversations With Artists*. New York: Capricorn, 1961. Good primary material from avant-garde painters of the period.
- Stearns, Peter N. *Globalization in World History*. New York: Routledge, 2010. See Chapter 6 (Globalization since the 1940s: A New Global History) for a succinct discussion of cultural globalization.
- Wilmer, Valerie. *As Serious as Your Life: John Coltrane and Beyond*. London: Serpent's Tail, 1992. Out of print but worth a trip to the library. An excellent look at the major figures of the 1960s jazz avant-garde.

Correlations to National and State Standards

National Standards for World History

California: History-Social Science Content Standard

Michigan High School Content Expectations – Social Studies

Conceptual links to other teaching units

Big Era 9 Panorama Teaching Unit Paradoxes of Global Acceleration 1945-Present



Since World War II global networks of communication have continually advanced in size, complexity, and speed. Consequently, human society has in many ways become more uniform culturally. At the same time, people try to shelter themselves against hurricanes of change by strengthening their ties with others who share their national loyalty, religion, and ethnic traditions, as well as their political beliefs, occupations, and popular cultural styles.□



Big Era 9 Landscape Teaching Unit 9.7 Globe-Girdling Cultural Trends 1945-Present



The electronic revolution of the post-World War II decades has meant that everyone in the world is potentially in close contact with everyone else. One consequence has been that new forms of popular culture—fashion, cuisine, music, movies, electronic gear, and many other phenomena—may become rapidly globalized. New ideas of political and social change may also find global expression in music, literature, and styles of living.