



HIGH MUSEUM OF ART ATLANTA

Henri Cartier-Bresson: The Modern Century **Teacher Resource**

This resource was developed primarily to prepare secondary social studies students for a visit to see *Henri Cartier-Bresson: The Modern Century*, on view at the High Museum of Art February 19–May 29, 2011.

Exhibition Overview

Henri Cartier-Bresson: The Modern Century comprises more than 250 photographs dating from 1929 to 1989—at least one-fifth of which are previously unknown to the public—and focuses on the photographer’s most productive decades, from the 1930s through the 1960s. Also included is a generous selection of original issues of *Life*, *Paris Match*, and other magazines in which many of these photographs first appeared.

The exhibition offers a fresh overview of Cartier-Bresson’s complex achievements by drawing upon a great deal of previously inaccessible information and images from the Henri Cartier-Bresson Foundation in Paris.

The exhibition is organized into thirteen sections, beginning with thirty-four prints drawn from Cartier-Bresson’s work of the early 1930s, when the young Surrealist rebel used the quickness and mobility of his handheld Leica camera to invent a new brand of creative magic. Other pictures seem to transform reality, reinventing street life as Surrealist theatre, more mysterious and compelling than the world we know. As the exhibition unfolds, it reveals the development of the photographer’s style after World War II. Instead of mystery and magic, Cartier-Bresson sought clarity and completeness, forging a style that could sum up a story or situation by framing a small number of characters in a scene of stunning simplicity.

The exhibition concludes with a section devoted to Cartier-Bresson’s explorations of the often unattractive aspects of the rise of modernity around the world, including mechanization, commerce, consumerism, and leisure. Among the final images of the exhibition are pictures that suggest that comfort and convenience may have made things easier, but not necessarily better.

Henri Cartier-Bresson: The Modern Century is the first major retrospective in the U.S. in more than thirty years of one of photography’s most original and influential masters. From ancient traditions in foreign

lands to urban post-war Europe, Cartier-Bresson demonstrated his uncanny ability to make magical images from fleeting moments in everyday life.

The sections of the exhibition are ordered thematically rather than chronologically, revealing the photographer's lifelong strategy of ignoring the main event to study the spectators. The sections are organized into the following themes:

- Early Work
- Old Worlds: East
- End of the War, End of an Era
- Old Worlds: West
- Old Worlds: France
- New Worlds: USA
- New Worlds: USSR
- Photo-Essay: The Great Leap Forward. China, 1958
- Photo-Essay: Bankers Trust Company. New York, 1960
- Portraits
- Beauty
- Encounters and Gatherings
- Modern Times

About The Artist

Henri Cartier-Bresson (1908–2004) is one of the most original, accomplished, and influential figures in the history of photography. His inventive work of the early 1930s helped define the creative potential of modern photography, and his uncanny ability to capture life on the run made his work synonymous with “the decisive moment”—the title of his first major book. After World War II (most of which he spent as a prisoner of war) and his first museum show (at The Museum of Modern Art in 1947), he joined Robert Capa and others in founding the Magnum photo agency, which enabled photojournalists to reach a broad audience through magazines such as *Life* while retaining control over their work. In the decade following the war, Cartier-Bresson produced major bodies of photographic reportage on India and Indonesia at the time of independence, China during the revolution, the Soviet Union after Stalin's death, the United States during the postwar boom, and Europe as its old cultures confronted modern realities. For more than twenty-five years, he was the keenest observer of the global theater of human affairs—and one of the great portraitists of the twentieth century.

Lesson Plans

Each lesson plan is accompanied by suggested images that relate to the subject matter.

The Great Leap Forward

Background Information:

In 1958 Mao Zedong launched the Great Leap Forward, a social and economic program designed to speed up economic development by rapidly increasing industrial production. This program influenced crops and small industries as it prohibited private farming to focus on collective agriculture and placed the economy under government control. It did provide education and health care for its members. The Great Leap Forward, however, was unsustainable, and the amount of effort invested far exceeded the production results. By 1960 poor production, famine, and floods led to the death of millions of Chinese citizens. This program ultimately destroyed the country's economy and was considered a failure by the communist party in China.

Activities:

- Have students imagine that they are journalists and their editor brings them a photograph. Ask them to write an attention-grabbing headline and a photo caption that describes the photograph.
- Ask students to describe a day in the life of the person in a photograph on the day it was taken.
- Have students study an image and then role-play the events leading up to the scene depicted.
- Have students design a flyer using a photograph either for or against the issue represented in it.
- Have students keep a diary and write as if they lived during the Great Leap Forward. What kinds of issues would they face? Explain what their life was like prior to the Great Leap Forward and how it changed afterward.

Lesson Plan: Grade 7**Objectives:**

- Students will use Cartier-Bresson's photographs to explain the impact of the Great Leap Forward on the people of China.
- Students will analyze the photographs to establish the relationship between citizens and government in China.
- Students will learn about the political ramifications of the failure of the Great Leap Forward.

Procedures:

- Give students the following five words: Communism, Labor, Industrialization, Propaganda, and Production.
- Ask them to identify how the Cartier-Bresson photographs provided express these ideas. Have students explain which aspects of the photograph convey each word. Based upon the photographs, ask them to come up with a hypothesis regarding what they think the Great Leap Forward might be.
- Give students a brief description of the Great Leap Forward.
- Have students review the eight photographs provided from Cartier-Bresson's Great Leap Forward collection. Ask them to choose one item from each photograph to create their own picture that represents China's Great Leap Forward.
- Once students have completed their picture, have them write a persuasive essay from the perspective of Mao Zedong regarding why he put the Great Leap Forward into action. Then have

students write a response letter from the perspective of a Chinese citizen.

- Students will examine the political ramifications of the Great Leap Forward and create a cause and effect graphic organizer.
- Culminating Activity: Have the students work in small groups to create a panel for a mural about the Great Leap Forward using each of their own pictures. All group members will contribute to brainstorming ideas for the final illustrations and words for the mural. You will need the following roles for this final activity:
 - 1) Historian: This person will make sure all of the key content is included in the mural.
 - 2) Layout Designer: This person will be responsible for the overall look and organization of the mural.
 - 3) Artistic Supervisor: This person will be responsible for the production of the mural.
 - 4) Project Editor: This person will be responsible for writing the plaque for the mural (the plaque will be made up of pieces of the students' written letters).

Suggested PowerPoint Images: Photographs 4-11

The Civil Rights Movement

Background Information:

With the victory over segregation in schools in 1954, civil rights activists fought to end segregation in transportation and other areas of American society. The NAACP, for example, organized a one-day boycott known as the Montgomery bus boycott. The success of the boycott inspired African Americans across the South to strive to achieve more by working together. In 1957 several activists formed an organization called the Southern Christian Leadership Conference (SCLC) to coordinate civil rights campaigns; they elected Dr. Martin Luther King, Jr. as their first president. The organization was strongly influenced by the Christian faith and many of its members were church leaders. The SCLC highlights the important role that churches played in the civil rights movement. The SCLC became one of several groups that shared a commitment to protest through nonviolent means, a model inspired by Mohandas Gandhi.

In early 1960 four black college students decided to challenge segregation at Woolworth's lunch counters in Greensboro, North Carolina, by staging a sit-in. Opponents tried to end subsequent sit-ins by dumping food on the protestors and in some cases beating them. By April 1960 police had arrested sit-in protestors across the South; by October Woolworth's and three other national chains had desegregated their lunch counters. To organize future nonviolent protests, sit-in leaders formed the Student Nonviolent Coordinating Committee (SNCC). They trained students in the strategy of nonviolence and organized civil rights demonstrations. By the late 1960s, a gulf had arisen between younger civil rights leaders and their older counterparts. The two groups would later take opposing tactics to achieve equality.

Activities:

- Using Photograph 15 from the PowerPoint, ask students to draw a picture or political cartoon of what they think the next photograph in the chronology of the civil rights movement would look like, incorporating the roles of both the Southern Christian Leadership Conference (SCLC) and the Student Nonviolent Coordinating Committee (SNCC). The students will have to defend their drawing based upon what they know about the role each organization played in the civil rights movement.
- Take a walk in the shoes of any of the civil rights leaders you have studied. Do you think you would have done things differently? What did they do well and what could they have done better? Write a short story about how you would feel if you were in their position during that time period.

Lesson Plan: United States History

Objectives:

- Students will use Cartier-Bresson's photographs to explain some of the tactics used by African Americans to advance the civil rights movement.
- Students will understand the key individuals and groups who had an impact on the civil rights movement.

Procedures:

- Ask students to define the two words you have written on the board: Civil and Rights. Ask them to make a list of additional words that come to mind when they hear each of these terms.
- Ask students about the various ways that they have seen people get what they want. Give them examples such as small children refusing to eat. Ask them what the results have been.
- Explain to the students that there are a variety of ways to achieve a goal. Have them read a brief synopsis of the roles of the SCLC and SNCC in the civil rights movement.
- Have the students study Photograph 15. Ask them to describe what they see, who they see, and if they believe the photograph was taken before or after the *Brown v. Board of Education* case.
- Place students in small groups of four.
- Tell them that they will have five minutes to prepare a script in which they will act out one of the characters in the photograph, a member of the SCLC, and a member of the SNCC, bringing to life the scene shown in the photograph and the actions both organizations could have taken.
- Assign each group one of the characters. Ensure that students understand that they are responsible for portraying only the character that has been assigned to their group.
- Provide the students with guidelines including the length of the script, a famous quote they can use from the time period, and questions they should be able to answer following the play.
- When all groups are ready, choose five students to step into the projected image and take on the five roles.
- Have the remaining students assume the role of an on-scene reporter and interview the characters (ensure that students are aware that racially insensitive words should not be used during the play or interview). Questions may include the following: Who are you? What are you doing? Why are you doing this? How do you feel? What do you think will happen next?

- After reading about the SNCC and SCLC, ask students to write a brief essay about which group they feel was more effective and why. The essay should include the basic organization, leaders, and major events of each group. Because this essay is fairly light and easy on content, this is a good opportunity to put a little more attention on writing skills. The chart below may be helpful.

	SCLC	SNCC
Founding	Founded by Dr. Martin Luther King, Jr. and other ministers and civil rights leaders	Founded by African American college students with \$800 received from the SCLC
Goal	To carry out nonviolent crusades against the evils of second-class citizenship	To speed up the changes mandated by <i>Brown v. Board of Education</i>
Original Tactics	Marches, protests, and demonstrations throughout the South, using churches as bases	Sit-ins at segregated lunch counters all across the South and registering African Americans to vote, in hopes that they could influence Congress to pass the Voting Rights Act

Suggested PowerPoint Images: Photographs 12-16

Mohandas Gandhi

Background Information:

Mohandas Gandhi was an Indian nationalist leader who led the Indian independence movement through his calls for nonviolent, peaceful resistance. In 1915 Gandhi returned to India after spending twenty-two years in South Africa, where he first used civil disobedience to fight for the rights of the Indian communities there. He became a leader in the struggle for Indian independence and led popular campaigns of nonviolent resistance against the British, engaging millions of followers. He led protests in a variety of forms including boycotts, the breaking of unjust laws, demonstrations, and fasts. He was imprisoned as a result of his efforts. In 1930 he led one of the most popular campaigns, the Salt March, which sparked acts of civil disobedience against the British across the country. During this time Gandhi also served as an advocate for the rights of untouchables (outcasts of Indian society) and worked to improve the lives of the rural poor. He also worked toward the unification of Hindus and Muslims as one nation. Gandhi's efforts led to the British granting India independence in 1947, but it was partitioned into India and Pakistan as Muslims feared they would face discrimination if they remained in Hindu-dominated India. In 1948 a Hindu nationalist assassinated Gandhi.

Activity:

- Have a class discussion on civil disobedience in today's world. Have the students consider a situation in which they might use civil disobedience and then ask them to reflect on the

experience in a journal. You may choose to first assign them Thoreau's *On the Duty of Civil Disobedience*, in which the author recounts his own experience in jail after breaking what he considered an unjust law. Urge the class to be sincere and thorough in their exploration of the experience. Have them address the following questions:

- Which policy or law am I protesting and why?
- How am I choosing to passively resist? What are my methods?
- Am I alone in the act or part of an organization?
- What could be (or are) the consequences of my action, both positive and negative?
- How do others, including my family and peers, view the act I am committing?
- What are my motivations for committing the act? Are they truly altruistic, or am I seeking something for myself?
- What was achieved by the act? Did I receive publicity, recognition or notoriety? Did the action go largely unnoticed? Was a law or policy changed as a result? Was I successful in bringing attention to the issue?
- What was the experience like as a whole? Was breaking the law worth what was accomplished? Am I a better person for it now? Given the chance, would I do it again?

Lesson Plan: Grade 7

Objectives:

- Students will use Cartier-Bresson's photographs to explain the relationship between Mohandas Gandhi and the people of India.
- Students will analyze the photographs to gain an understanding of Gandhi's impact on India's independence.
- Students will learn about the political consequences of the independence of India from Great Britain.
- Students will compare and contrast the revolutionary movements of Mohandas Gandhi and Mao Zedong.

Procedures:

- Ask students if they believe one person can make a difference in the future of a country, and why or why not? Have them give an example.
- Provide the students with excerpts from poems about Gandhi found at http://www.mkgandhi.org/students/poems/st_poem.htm. Ask the students to identify a few characteristics of Gandhi based on the excerpts they read.
- Have students read a brief biography of Mohandas Gandhi (use a textbook, online resource, or encyclopedia). Explain his role in the fight for Indian independence.
- Students will then create a visual biography that includes each of the major events of Gandhi's life (teachers can decide which events must be included based upon the emphasis of standards and the classroom lesson). They can use geographical maps, photographs, drawings, images, and symbols in their visual biography. Each visual must be briefly described in the student's own words.

- After the students have learned about Gandhi and studied the photographs, give each student an example of a short story found on <http://www.mkgandhi.org/short/ev.htm>. Ask each student to write a short story about the event or situation they feel was most important in either Gandhi's life or the future of India.
- Share the exhibition photographs with the students. Ask them to interpret the meaning of the photographs. What statement does each photograph make about the influence of Gandhi's life?
- Have students compare and contrast the methods and impact of Mohandas Gandhi and Mao Zedong using a Venn diagram. Include how each individual reached their goals and the impact each had on their respective country.

Suggested PowerPoint Images: Photographs 17-21

Discussion Topics

- 1) Explain how primary sources such as photographs can be useful in teaching history.
- 2) Look at one of Cartier-Bresson's photographs and explain what is meant by the quote "a picture is worth a thousand words."
- 3) Do you think one person can make a difference? Based upon the photographs you have studied, explain why or why not.
- 4) Explain why knowledge of geography is necessary to understand the history of the people in a place or region.
- 5) Discuss the rights students have in the classroom, in the school, and in the family and how they achieved those rights. Ask them how they would feel and how their lives would change if those rights were taken away.
- 6) Ask students to explain how photography is used in various aspects of life, including the branches of government, work, school, travel, entertainment, health, and security. Have students provide specific examples of how photography influences their lives and the lives of others.
- 7) Have students investigate how people preserve memories and discuss how this has changed over time.

Pre- and Post-Visit Activities

Use the images in the PowerPoint presentation to do these activities with your students before or after they see the exhibition.

- 1) Choose any photograph and identify the emotions to which it appeals (anxiety, loneliness, happiness, fear, patriotism, etc.). Explain what components of the photograph depict those emotions. Upon returning from the exhibition and learning the true meaning of the photograph, write a short story that connects the emotions you selected to the historical relevance of the photograph.

- 2) Use Photoshop or paper to extract the background from the foreground. Give students photograph 20 and ask them to interpret what they see. When the students return from the exhibition, have them look at the new image and ask them how the meaning changes.
- 3) Divide photograph 21 into four parts and reveal only one section to students. Ask them to infer what they think is going on in the full picture or to explain significant “clues” or objects in their section.
- 4) Have students create a collage of their own photographs that reflect important aspects of their lives in a visual timeline. Once the collage is complete, they can ask classmates to infer what each photograph represents.
- 5) Have the students take a photograph of an event, person, or situation in their own lives. Ask each student to write about how their photograph connects to a historical concept, event, or person they have studied.
- 6) Choose one of the quotes by Cartier-Bresson below. Have students expand upon the meaning of the quote. Direct them to select three to five of Cartier-Bresson’s photographs that embody the meaning of the selected quote and explain why. Students may use various forms of writing for this assignment including persuasive writing, poetry, or a script.

Quotes:

“I prowled the streets all day, feeling very strung-up and ready to pounce, determined to ‘trap’ life—to preserve life in the act of living.” —Henri Cartier-Bresson, 1952, recalling his work of the early 1930s

“The last war changed the Far East more than any other part of the world. . . . In addition to our own problems at home, we are paying for our grandfathers’ failure to foresee that the colonial system was not eternal.” —Henri Cartier-Bresson, 1949

“It is through living that we discover ourselves, at the same time as we discover the world around us.” —Henri Cartier-Bresson, 1952

Suggested PowerPoint Images: Photographs 1-3. Photographs 22-25 can be used if students are studying World War II or the Cold War.

Vocabulary

Art and Photography

Elements of Design: Those qualities of a design that can be seen and worked with independently of its figurative content; they include line, form, value, texture, color, and shape

Focal Point: A specific area, element, or principle that dominates a work of art; the area in a work to which the eye is most compellingly drawn

Medium: The material or technique an artist works in

Movement: As it applies to art, the path that the eye follows when looking at a work of art

Value: The lightness or darkness of a color; contrasts between light and dark

Focus: Directs the viewer's attention in a photograph; it can highlight and isolate a subject by presenting the subject in clear focus in contrast to a blurred background, or it can present an expanse of detail for an entire image with even small objects in the distance appearing in focus

Frame: Determines the content and composition of the image—what the photographer includes in or excludes from the image; the frame and composition of a subject is determined by where the photographer stands (the vantage point)

Light: A photograph is a record of light that shows detail, creates shadow, and presents color

Time: Depending on the type of photographic materials and the length of exposure, a photograph can represent several hours, movement, or a fraction of a second

Historical Terms

Communism: Political and economic system in which government owns all property and makes all economic decisions

Cultural Revolution: Violent attempt at cultural change in China initiated by Mao Zedong in the 1960s

Equality: The idea of equal treatment and respect for all people

Great Leap Forward: An economic and social plan used from 1958 to 1961 that aimed to use China's vast population to rapidly transform the country from a primarily agrarian economy into a modern communist society through the process of technological agriculture and industrialization

Independence: Freedom from control or influence of others

Integration: Equal acceptance and incorporation of all in a community or society; assimilation

Nationalism: Strong pride in one's nation or ethnic group

Non-violence: A philosophy and strategy for social change that rejects the use of violence

Passive resistance: A method of non-violent protest or civil disobedience such as economic boycotts and protest marches against laws or policies, used in order to force a change or secure concessions

Protest: A reaction against events or situations in which individuals publicly make their opinions heard in an attempt to influence public opinion or government policy

Partition: To divide or split a country into two states

Sit-in: A demonstration in which protesters sit down in a location and refuse to leave

Segregation: Keeping groups of people separate based on their differences

Additional Resources

Henri Cartier-Bresson:

http://www.henricartierbresson.org/index_en.htm

The Fondation Henri Cartier-Bresson in Paris is dedicated to preserving and sharing the legacy of Henri Cartier-Bresson.

<http://moma.org/interactives/exhibitions/2010/henricartierbresson/#/>

<http://www.moma.org/explore/multimedia/audios/199>

The Museum of Modern Art organized this retrospective, the first in the United States in three decades, which surveys Cartier-Bresson's entire career.

<http://www.photo-seminars.com/Fame/bresson.htm>

A brief history of Henri Cartier-Bresson's work and photographs

<http://www.washingtonpost.com/wp-srv/style/museums/photogallery/bresson/>

An essay about and gallery of Henri Cartier-Bresson's work

<http://www.photoquotes.com/ShowQuotes.aspx?id=98&name=Cartier-Bresson, Henri>

A list of quotations from Henri Cartier-Bresson

<http://www.nybooks.com/blogs/nyrblog/2010/apr/28/slide-show-henri-cartier-bresson/>

A brief video on the work of Henri Cartier-Bresson from *The New York Review of Books*

Henri Cartier-Bresson: Photographer (1992), Bulfinch; First Revised Edition (October 21, 1992)

ISBN-10: 0821219863

A retrospective volume with reproductions of the key works of Cartier-Bresson

An Inner Silence: The Portraits of Henri Cartier-Bresson (2010), Thames & Hudson

ISBN-10: 0500288755

A collection of ninety-seven portraits by Cartier-Bresson, including many celebrities and key public figures

The Mind's Eye: Writings on Photography and Photographers (2005), Aperture

ISBN-10: 0893818755

A collection of essays by Henri Cartier-Bresson about photography and photographers, including his famous text about "the decisive moment"

Henri Cartier-Bresson: The Man, the Image & the World: A Retrospective (2006), Thames & Hudson

ISBN-10: 0500286426

Contains reproductions of more than 600 works by Cartier-Bresson as well as essays about his work

Discoveries: Henri Cartier-Bresson (2008), Cheroux

ISBN-10: 0810998262

A small compilation of Cartier-Bresson's most famous works along with a brief biography

Historical Context:

<http://www.pbs.org/teachers/thismonth/civilrights/index1.html>

Thematic activity ideas for teaching about the civil rights movement through literature

<http://www.pbs.org/teachers/connect/resources/1028/preview/>

Activities and lessons for teaching the civil rights movement to middle school students

<http://www.pbs.org/teachers/connect/resources/79/preview/>

This extended series of clips intersperses a news documentary description of the 1960 Nashville lunch counter sit-ins with the recollections of various participants.

http://www.pbs.org/wgbh/amex/mlk/sfeature/sf_bible.html

Background information on the idea of non-violent protest and its influence on both Martin Luther King, Jr. and Mohandas Gandhi

<http://www.threesixtyjournalism.org/node/1261>

A brief article about the Great Leap Forward and the impact it had on the Chinese population, presented on a teen-based website

http://www.famouspeoplelessons.com/m/mohandas_mahatma_gandhi.html

A variety of literacy activities designed to teach students about Mohandas Gandhi

The Civil Rights Movement for Kids: A History with 21 Activities (2000), Chicago Review Press, Turck

ISBN-10: 155652370X

A comprehensive history and guide to one of the defining movements of the twentieth century

Georgia Performance Standards

Grade 6

Social Studies

- SS6H7 The students will explain conflict and change in Europe to the twenty-first century.
- Describe major developments following World War I: the Russian Revolution, the Treaty of Versailles, worldwide depression, and the rise of Nazism.
 - Explain the impact of World War II in terms of the Holocaust, the origins of the Cold War, and the rise of international superpowers.
 - Explain how the collapse of the Soviet Union led to the end of the Cold War and German reunification.

Visual Arts

- VA6CU.1 Discovers how the creative process relates to art history
- VA6CU.2 Investigates and discovers personal relationship to community, culture, and the world through making and studying art
- VA6C.2 Develops fluency in visual communication
- VA6C.3 Expands knowledge of art as a profession and/or a vocation

Grade 7

Social Studies

- SS7H3 The students will analyze continuity and change in southern and eastern Asia leading into the twenty-first century
- Describe the impact of Mohandas Gandhi's belief in non-violent protest.
 - Describe the impact of communism in China in terms of Mao Zedong, the Great Leap Forward, the Cultural Revolution, and Tiananmen Square.

Visual Arts

- VA7MC.3 Interprets how artists create and communicate meaning in and through their work
- VA7MC.4 Participates in dialogue about his or her artwork and the artwork of others
- VA7CU.1 Discovers how the creative process relates to art history
- VA7AR.2 Critiques personal artworks as well as artwork of others using the visual and verbal approaches
- VA7C.2 Develops fluency in visual communication
- VA7C.3 Expands knowledge of art as a profession and/or a vocation and increases personal life-skills through artistic endeavor

Grade 8

Visual Arts

- VA8MC.4 Participates in aesthetic dialogue about his or her artwork and the artwork of others
- VA8CU.1 Discovers how the creative process relates to art history
- VA8CU.2 Investigates and discovers personal relationship to community, culture, and world through making and studying art

- VA8C.2 Develops fluency in visual communication
- VA8C.3 Expands knowledge of art as a profession and/or a vocation and develops personal life-skills through artistic endeavor

Grades 9-12

United States History

- SSUSH22 The students will identify dimensions of the civil rights movement, 1945–1970.
- SSUSH24 The students will analyze the impact of social change movements and organizations of the 1960s.
- a. Compare and contrast the Student Non-Violent Coordinating Committee (SNCC) and the Southern Christian Leadership Conference (SCLC) tactics. Include sit-ins, freedom rides, and changing composition.

World History

- SSWH17 The students will be able to identify the major political and economic factors that shaped world societies between World War I and World War II.
- a. Analyze the rise of nationalism as seen in the ideas of Sun Yat Sen, Mustafa Kemal Ataturk, and Mohandas Gandhi.
- SSWH19 The students will demonstrate an understanding of the global social, economic, and political impact of the Cold War and decolonization from 1945 to 1989.
- a. Analyze the revolutionary movements in India (Gandhi, Nehru), China (Mao Zedong, Chiang Kai-shek), and Ghana (Kwame Nkrumah).

Visual Arts

- VAHSVACU.1 Articulates ideas and universal themes from diverse cultures of the past and present
- VAHSCAC.3 Utilizes a variety of resources to see how artistic learning extends beyond the walls of the classroom