

How Artists See the World

MUSEUM OF ART JORDAN SCHNITZER MUSEUM OF ART JORDAN SCHNITZER MUSEUM

A curriculum guide inspired by the exhibition *Xiaoze Xie: Amplified Moments (1993-2008)*



Xiaoze Xie, Theatre of Power Series (1995 -)

November 5, 2004, N.Y.T. (Bush Cabinet 2nd Term) 2008 oil on linen 70 x 110 ½ inches

As a child during China's Cultural Revolution, Xie saw the forbidden books that his grandfather, an administrator in the Chinese government, was charged with collecting and destroying. The power and danger of printed matter, coupled with the shock and despair of Tiananmen Square, deeply affect Xie's art, most of which depicts decaying books, airless museum libraries, stacks of newspapers, or isolated media images of current events. For Xie, stacks of printed pages represent not only cultural memory and the passage of time, but the ways in which history is recorded and interpreted according to various belief systems and political agendas.

According to Xie, "What interests me most is the temporary nature of this mundane object loaded with the all-encompassing information of changing daily life.... Newspapers are recycled. Life goes on....The accidental juxtaposition of images and texts suggests, and at the same time conceals a larger, more complex social picture. This is perhaps our perception of the world in the media age: a bombardment of discrete bits of data - superficial, fragmented, and quite often, literally distorted."

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October 14, 2011

Dear Educator,

This fall, the Jordan Schnitzer Museum of Art's Education Department staff has developed a series of lessons inspired by our current exhibition *Xiaoze Xie: Amplified Moments (1993 – 2008)*. We used the exhibition as a starting point for our new teacher curriculum materials focusing on contemporary artists whose work explores current and historic events, photographic journalism, media, and newspapers. We invite you to explore how the artist Xiaoze Xie and others present work that aligns with new ideas and critical thinking for your students.

We are dedicated to creating resources for K-12 teachers to augment curricular areas such as language arts, social studies, and science. Please visit the museum's website to learn more about our ArtsAsia program and other resources for classroom teachers.

<http://jsma.uoregon.edu/programs/k12-teachers-students.aspx>

Finally, we would like to invite you to bring your students to the museum for a field trip and participate in an interactive tour and studio activity. We recognize the challenges for transportation and budget cuts and are thankful to the many donors who have supported our "Fill Up the Bus" campaign. Scholarship money is available for transportation from schools across Oregon and we hope you will take advantage of this opportunity.

<http://jsma.uoregon.edu/programs/k12-teachers-students.aspx#Guided>

Thank you for making the museum a part of your teaching process.

Lisa

Lisa Abia-Smith
Director of Education

Sharon

Sharon Kaplan
Museum Educator

Lauren

Lauren Suveges
Museum Educator

Museum education programs are made possible with support from the Cheryl and Allyn Ford Educational Outreach Endowment, the University of Oregon's Center for Asian and Pacific Studies (CAPS), the US Department of Education's Title VI funds, and the Oregon Arts Commission.

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ABOUT THE JORDAN SCHNITZER MUSEUM OF ART

JSMA Mission Statement

The Jordan Schnitzer Museum of Art enhances the University of Oregon's academic mission and furthers the appreciation and enjoyment of the visual arts for the general public.

JSMA Arts Education Philosophy

Education is an integral component to the JSMA and is central to its vision. We believe that education should be included in the development and design of each tour, exhibition, and program we create. We value museums as learning environments in which curiosity, discovery, and contemplation are encouraged. Our aim for each visitor, regardless of age, background or ability, is to experience the museum with enthusiasm and success, empowered by new perspectives. Our programs focus on family-centered learning, interdisciplinary connections, and the individual learning styles of each visitor. We are committed to providing exceptional programs that promote museums as sources for life-long learning.

Teacher Resource Center

Curriculum Materials

Please visit our website at:

<http://jsma.uoregon.edu/programs/k12-teachers-students.aspx>

Download our latest curriculum resources based on the exhibition *Xiaoze Xie: Amplified Moments (1993 - 2008)*. Also, download curriculum resources from past professional development workshops including *The Grand Tour*, a curriculum unit on travel, community, and cartography, *NewArt Northwest*, a curriculum unit on contemporary art with connection to environmental science, language arts, social studies, visual arts, and extensive curriculum guides on the art and culture of China, Japan, and Korea based on the museum's collection.

Outreach Kits

Outreach kits contain artifacts, reproductions representing the museum's collection, and curriculum resources for teachers. Kits are loaned at no charge for 3 weeks. Contact Lauren Suveges at lsuveges@uoregon.edu to reserve a kit today!

Online Collection

Please visit our online collection and search through over 3,000 images by artist, time period, or culture to share with your classroom.

<http://jsmacollection.uoregon.edu/main.php?module=objects>

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MEET THE ARTIST: XIAOZE XIE

From the Stanford University Department of Art & Art History
<http://art.stanford.edu/profile/Xiaoze+Xie/>

Artist statement

My long-standing interest in time, memory and history is a thread that runs through my paintings, works on paper, photographs and installations over the years.

I started “The Library Series” in 1993, when I was intrigued by rows of “sleeping” books on the shelves of a library. I see books as a material form of something abstract, such as ideology. I have also been fascinated by what people do to books – banning, destroying, glorifying with gold leaf, or worshipping as ultimate truth. In “The Library Series” and “The Chinese Library Series” (1995-), I have painted a wide range of images, from books whose spines give no hint of content to the largely neglected volumes by Lenin in a Chinese library, from the gilded edge shining with blinding light to the pages fallen into silent decay. My more recent project “The MoMA Library” (2005-06) engages specific art-historical references; it is both a tribute to and a eulogy of Modernism. Installations “Nocturne: Burning of Books by the Nazis” (1995) and “Order (The Red Guards)” (1999) grew out of my deep fascination with books and my interest in history. Both are based on historical documentation of the specific events yet aim to go beyond the narratives and resonate on political and philosophical levels.

My recent work deals with the vulnerability and the fragmentary nature of historical memory, as well as our superficial perception of the world in the media age. My ongoing project entitled “Fragmentary Views” (2001-) is a series of paintings based on photographs of piles of newspapers found on the shelves as arranged, marked, or labeled by librarians. What interests me most is the temporary nature of this mundane object loaded with the all-encompassing information of changing daily life: from the front-page news to stock market columns to birth announcements and obituaries. Newspapers are recycled. Life goes on. In these paintings, the close-up view reveals fragmented news pictures and texts of seemingly unrelated events, from the quiet passage of the everyday, to the disturbing conflicts and tragedies of our time. The accidental juxtaposition of images and texts suggests, and at the same time conceals a larger, more complex social picture. This is perhaps our perception of the world in the media age: a bombardment of discrete bits of data - superficial, fragmented, and quite often, literally distorted.

In the compressed newspaper stacks, you can find images of the ruins of the World Trade Center, the spectacle of the day and night bombing of Baghdad, suffering faces of victims of suicide attacks, Chinese government’s propaganda campaigns. What can you say, in the face of what’s happening every day? Nothing comes as a shock. In the newspaper paintings, I have found a way to combine my ideas and interests in the earlier library paintings of decaying books and installations dealing with historical events,

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in a simple format. Stylistically I have drawn on the history of painting and at the same time maintained a reference to documentary photography, I have used image as text and text as image. My work seeks to engage the dialogue between painting and photography, the discourse on the social and political potential of art, as well as critical issues on Conceptualism and aestheticism.

Brief Biography

Xiaoze Xie received his Master of Fine Art degrees from the Central Academy of Arts & Design in Beijing and the University of North Texas. He has had solo exhibitions at the Scottsdale Museum of Contemporary Art, AZ; Dallas Visual Art Center, TX; Modern Chinese Art Foundation, Gent, Belgium; Charles Cowles Gallery, New York; Gallery Paule Anglim, San Francisco; Nicholas Metivier Gallery, Toronto; China Art Archives and Warehouse, Beijing; Gaain Gallery, Seoul; Devin Borden Hiram Butler Gallery, Houston, TX; among others. He has participated in numerous group exhibitions including *Shu: Reinventing Books in Contemporary Chinese Art* at the China Institute Gallery in New York and Seattle Asian Art Museum, and the traveling exhibition *Regeneration: Contemporary Chinese Art from China and the US*. His 2004 solo at Charles Cowles was reviewed in "The New York Times," "Art in America," and "Art Asia Pacific." More recent shows have been reviewed in "Chicago Tribune," "The Globe and Mail," and "San Francisco Chronicle." His work is in the permanent collection of the Museum of Fine Arts, Houston and the Scottsdale Museum of Contemporary Art and the Arizona State University Art Museum. Xie received the Pollock-Krasner Foundation Grant (2003) and artist awards from Phoenix Art Museum (1999) and Dallas Museum of Art (1996). Xie is the Paul L. & Phyllis Wattis Professor of Art at Stanford University.

About the Exhibition

Xiaoze Xie: Amplified Moments, 1993-2008 was curated by Dan Mills, director of the Bates College Museum of Art, and organized by the Samek Art Museum at Bucknell University in Lewisburg, Pennsylvania. The exhibition was made possible at the Jordan Schnitzer Museum of Art by the Coeta and Donald Barker Changing Exhibitions Endowment Fund, the William C. Mitchell Estate, and JSMA members.

Media Partner: Eugene Magazine.

Xiaoze Xie: Amplified Moments, 1993-2008 will be on view at the Jordan Schnitzer Museum of Art from September 24 to December 31, 2011.

UNIT 1: EXPLORING HISTORIC AND CURRENT EVENTS THROUGH ART

This unit will begin with a lesson in which students are asked to research a current or historical event and then find two artists who address that issues. A list of contemporary artists who utilize the visual arts to critique, interpret, and document current events is provided for inspiration. Also included in this unit are lessons that specifically address the work of contemporary artists Xiaoze Xie and Hung Liu who comment on the effects of the Cultural Revolution 1966 – 1976 and the modern day political climate of China.

Suggested Resources

Artists	Website
Kader Attia	http://www.saatchi-gallery.co.uk/artists/kader_attia.htm?section_name=unveiled
Arabella Dorman	http://www.arabelladorman.com/
Chris Jordan	http://www.chrisjordan.com/gallery/ushirikiano/#CF002265
Hung Liu	http://www.kelliu.com/
Lorna Simpson	http://lsimpsonstudio.com/
Xiaoze Xie	http://art.stanford.edu/profile/Xiaoze+Xie/
PBS Resources	http://www.pbs.org/teachers/thismonth/china/index3.html

Compestine, Ying Chang. (2007). *Revolution is Not a Dinner Party: A Novel*. New York: H. Holt.

Starting in 1972 when she is nine years old, Ling, the daughter of two doctors, struggles to make sense of the communists' Cultural Revolution, which empties stores of food, homes of appliances deemed "bourgeois," and people of laughter. Eugene Public Library: YA COMPESTINE YIN REVOLUTI

Jiang, Ji-li. (1997). *Red Scarf Girl: A Memoir of the Cultural Revolution*. New York: HarperCollins.

A twelve year old girl's memoir of her struggles and sacrifices during the Cultural Revolution in China and of her loyalty and love for her family. Eugene Public Library: J 921 JIANG JI LI 1997

Li-Marcus, Moying. (2008). *Snow Falling in Spring: Coming of Age in China during the Cultural Revolution*. New York : Farrar, Straus and Giroux.

In front of Baba's eyes, they flung book after book onto the stone floor. One of them reached into a lower shelf for Baba's rare books. Dragging them out by their silk strings, he yanked them open. "Please," Baba pleaded, trying to free himself from the hands of his guard. "Don't touch those." The guard pulled Baba's arms back and tied a rope around them. Then the soldiers dumped all our books into large hemp sacks that they pulled from the back of the truck. "The paper factory will turn this trash into pulp in no time," they announced. When Lao Lao tried to plead with them, a soldier just pushed her away. Dragging the sacks through our gate, they flung them, one after another, onto the open truck. Then, hurling Baba on top of the bulging bags, the soldiers drove away in a cloud of dust, leaving my grandmother filled with sorrow . . . Eugene Public Library: YA 921 LI MARCUS MOYING 2008

Zhang, Ange. (2004). *Red Land, Yellow River: A Story from the Cultural Revolution*. Toronto: Groundwood Books.

In 1966 Mao Zedong's Cultural Revolution swept through China and transformed the life of Beijing teenager Ange Zhang. Ange longed to join the Red Guard with his classmates, but was denied membership after his father, a famous writer, was arrested and charged with being a counter-revolutionary. As Ange struggled to maintain his friends' respect, he began to question the Revolution and his role in it.

Art Interpreters: Exploring Historic and Current Events Through Art

Lesson Overview: Students will view the work of Xiaoze Xie, Chris Jordan, Arabella Dorman, Lorna Simpson, Kader Attia and discuss how they use current and historical events within their body of work. Students will select a historical or current event and research the issues associated with the event. They will then select 2 artists who address that issue or event and discuss how the artist interprets it. They will culminate the lesson with illustrating their own interpretation of the event through drawing. An optional extension is to write a 2-page paper discussing how the artists respond, interpret or question the current event through their artistic process.



Theatre of Power Series (1995 -)

November 5, 2004, N.Y.T. (Bush Cabinet 2nd Term) 2008 oil on linen 70 x 110 ½ inches

Lesson Objectives

Students will learn about artists who use current events and historical events as inspiration and create another means of understanding a particular period or event.

Key Terms: *Identity* *Context* *Representation* *Interpretation*

Lesson Steps

ARTISTS TO REVIEW:

Xiaoze Xie	Xu Bing	Chris Jordan	Sandra Ramos
Masami Teraoka	Arabella Dorman	Onio Eligio Fernandez – “Tonel”	

Introduce students to the artists listed above through a visual presentation. Provide students with some brief biographical information on the artists and move directly into the looking process.

- Ask them to identify the current or historical event being illustrated. How do they know which event or issue is being presented? What makes them say that? Guide them to ground their theory with reason.
- Discuss how many of these works of art inform us about gender, race, and identity.
- Have students describe how Xie painted the *Study for November 5, 2004. N.Y.T. (Bush Cabinet 2nd Term)*. How different would this painting feel if it were painted with color? Does he present an objective approach when painting these people? Why or why not?
- Ask students how do artists respond to the sociopolitical and cultural circumstances, which they are facing?
- What are the controversies surrounding the interpretation of a current event?

Writing Extension

After reviewing the work of the artists presented in this lesson ask students to complete a writing assignment.

Topic: Current Event as Illustrated Through Art

- Select a current event (toxic waste, gender bias, atrocities in the Sudan, etc) and write a paper illustrating the issues.
- Use contemporary art to illustrate your points and demonstrate how artists respond to the issue.

- ✓ Describe the current event. Provide a synopsis of the issues presented when discussing this current event. Discuss various points of view and try not to lead with a bias.
 - ✓ Select a minimum of 2 artists who illustrate the current issue or event in their work. They may be similar approaches or two different perspectives on the issue.
-
- ✓ Describe how the artists present the current event and how it is conveyed through the artwork.
 - ✓ Cite the artwork with the artist's name, title, date and medium. Include a small image in your paper. Does not have to be in color.
 - ✓ Provide a summary of how the artists present/document/interpret the current event or issue.

Visual Arts Component:

Supplies: Newsprint, White copy paper 8 ½" x 11", pencils, charcoal pencils, and spray fix to prevent smudging.

Take one moment of the current event you researched and design a newspaper or magazine cover.

(11"x17" or 8 ½" x 11")

What are the essential elements that you would include to represent your historical event or current event?

Using black charcoal, complete your illustration. Consider what you will insert to relay your message. What symbols or text will you include to convey your meaning?

CRITICAL QUESTIONS TO ADDRESS IN YOUR PAPER

- How do artists respond to the sociopolitical and cultural circumstances which they are facing?
- Is the work considered an accurate portrayal of the event or a personal perspective? Both?
- What are the controversies surrounding the interpretation of a current event?

Adaptations/Modifications

For students who have difficulty with fine motor skills and may be unable to complete the art production component, ask them to create a narrative and act out one of the characters in the work of art presented though the visual presentation. Ask them to "become" one of the characters and present his or her side as witnessed in the event.

Art Interpreters: The Effects of the Cultural Revolution through the work of Xiaoze Xie and Hung Liu

Lesson Overview: This lesson will explore the various ways in which Xiaoze Xie and Hung Liu approach the effects of China's Cultural Revolution (1966 – 1976) through their art. Both Xie and Liu use historical photos as inspiration, focusing on books and media images and the people and landscapes of China, respectively. A variety of projects will explore artwork ranging from book binding to painting and installation and will integrate social studies curriculum taught to the Oregon State Standards.



Resident Alien, 1988, Hung Liu



Citizen, 2006, Hung Liu

About the artist Hung Liu <http://www.kelliu.com/>

Artist's Statement

I have been painting in America since 1984, but Chinese history has always been the essence of my work. I grew up singing *The Internationale*. (See extension notes for translation)

In my middle school English class, our teacher gave us the English version of the lyrics. We once truly believed in Communism, in a socialist utopian dream, and in heroism. I have since replaced those beliefs with a kind of modern humanism, but some fundamental values and ideology from my thirty-six years in China stay with me. I was never interested in being a victim struggling in an authoritarian society. I admired heroes and wanted to be a tough soldier.

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Even today, when I'm wounded, I'd rather lick the blood and get back to work – like the women soldiers in “Daughters of China,” the 1949 propaganda film that serves as the basis for my most recent paintings. Usually I paint from historical photographs of China, but in this case the film offered me a sequence of panoramic stills, each frame filled with the heroic and desperate struggles of eight female soldiers who, in 1938, sacrificed their lives to save the retreating Chinese army. I saw this film as a child in China, and it shaped my expectations of women as protagonists in the emerging socialist utopia.

Of course, utopia never arrived, but a kind of hard won feminism stayed with me the rest of my life, and served me well in America. History is not a static image or a frozen story. It is not a noun. Even if its images and stories are very old, it is always flowing forward. History is a verb. The new paintings are my way of painting life back into my memories of a propaganda film that, over time, has become a document of the revolutionary sincerity that permeated my childhood. Even the actors in the film believed in their roles. When they walked into the river, carrying their dead and wounded, they were going home.

Biography

Known for paintings drawn from Chinese historical photography, Hung Liu's works focus on what she calls the “mythic poses” that underlay the photographic surfaces of history. Representing such elemental human activities as laboring, eating, journeying, leaping, fighting, dreaming, and carrying one's burden, these “mythic poses” come from particular historical circumstances, but seem epic, trans-historical, and allegorical in her paintings. With an overlay of traditional Chinese birds, flowers, insects, dragons, and – most recently – stylized human figures, Liu offers her subjects artistic evidence of their own rich heritage – as if to remind or comfort them.

As a painter, Liu subjects the documentary authority of historical photographs to the more reflective process of painting; she has written: “I want to both preserve and destroy the image.” Much of the meaning of Liu's painting comes from the way the washes and drips dissolve the photo-based images, suggesting the passage of memory into history, while working to uncover the cultural and personal narratives fixed – but often concealed – in the photographic instant.

In effect, Liu turns old photographs into new paintings, liberating the rigid methodology of socialist realism – the style in which she was trained – as an improvisational painting style that dissolves the photo-realism of propaganda art into a fresh kind of history painting. She converts socialist realism into social realism.

Liu was born in Changchun, China in 1948, growing up under the Maoist regime. She immigrated to the US in 1984 to attend the University of California, San Diego, where she received her MFA. She currently lives in Oakland and is a tenured professor in the art department at Mills College.

Banned Books (grades 7-12)

Lesson Overview: Both Xie and Liu reflect on the book burning during the Cultural Revolution and address this loss in their work. In this lesson, students will read an article written by Liu regarding her favorite 'lost book' as well as study the work of Xie that focuses on the loss of knowledge, memory, and history.



Concertina Binding, traditional Chinese
Book binding technique



Daughters of China, 2007
Handmade book by Hung Liu



Chinese Library No. 41 2007 oil on canvas 45 x 67 ½ inches
Xiaoze Xie



detail from *Untitled (Modern Books)* 2007 digital print
23 5/8 X 35 3/8 inches
Xiaoze Xie

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Lesson Objectives

In this lesson students will read the short article from Hung Liu and the quote by Xiaoze Xie in relationship to the artists' connection to books. Have your students look at the book titles that have been banned in the United States. Have they read any of these books? Do you have them on your reading lists? Who decides what knowledge is available and why?

Hung Liu's most treasured book

SPECIAL EDITION

October 02, 2011, SFGate

In 1966, the Cultural Revolution swept through China like a tsunami. Many intellectuals were prosecuted. Many books were burnt. Millions of us were sent to the countryside or labor farms. It was a modern dark age. Nonetheless, a book (in three volumes after being translated into Chinese) was circulating among us: "Jean-Christophe: The Epic Novel," by Romain Rolland, a French writer who received the Nobel Prize for literature in 1915.

The story is about a musician in different stages of his life. We felt the unspoken closeness with the hero - his disillusioned childhood, his escape from home, his relationships with his friends, lovers and pupils. His struggle in life became a moral guide and a spiritual anchor for my generation. Still, it remains a mystery to me how a French writer's novel about an artist in the German-occupied Rhineland could have been so influential for so many of my Chinese contemporaries during China's darkest time.

This summer, some 40 years after the Cultural Revolution, my son gave me an English copy of the book, and I immediately read my favorite - and the final - chapter, "The New Dawn":

"It is the new dawn! Behind the sheer black cliff rises the golden glory of the invisible sun. Almost falling Christophe at last reaches the bank, and he says to the Child: "Here we are! How heavy thou wert! Child, who art thou?" And the Child answers: "I am the day soon to be born."

Maybe Rolland's book was important during the Cultural Revolution because it was an epic story of human struggle that reflected our own daily labors in the fields. I, too, worked near a river while holding out hope that a new dawn would come.

Quotes from Xiaoze Xie in the catalog *Amplified Moments (1993-2008)*

"I see books as a material form of something abstract, such as ideology. I have also been fascinated by what people do to books – banning, destroying, glorifying with gold-leaf, or worshipping as ultimate truth."

American Library Association, Banned Books

<http://www.ala.org/ala/issuesadvocacy/banned/index.cfm>

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Arts and Writing Extensions

What if your favorite book was banned? Students will choose their favorite novel, fiction or non-fiction, and create their own book by using the Chinese technique of Concertina bookbinding. Students will then design the cover based on the book. Have your students write a persuasive paper arguing why the book should not be banned. To learn more about the Chinese Revolution choose one of the memoirs or historical fiction novels listed at the beginning of this unit.

Materials

Cardboard patterned papers glue scissors roll of white paper

Permanent markers

Steps

1. Introduce Concertina bookbinding technique and show images of Hung Liu and Xiaoze Xie's work.
2. Pass out cardboard, glue, and papers. Students will cover the entire piece of cardboard with paper in whatever way they choose. They can then decorate/design their cover based on themes, characters, and setting of the book they have chosen.
3. White paper will be cut into long strips the same as the height of the cardboard pieces. Students fold the paper like an accordion.
4. Glue the first and last rectangle of accordion paper to the paper covered cardboard. Can use ribbon to create a closure for the book.
5. Finish by writing a journal entry or a persuasive paper about the book.

***The Internationale* (Qu Qiubai's, Communist Leader of China in the 1920's – the most commonly used translation in China)**

Arise, slaves afflicted by hunger and cold,
Arise, suffering people all over the world!
The blood which fills my chest has boiled over,
We must struggle for truth!
The old world shall be destroyed
Arise, slaves, arise!
Do not say that we have nothing,
We shall be the masters of the world!

This is the final struggle,
Unite together towards tomorrow,
The Internationale
Shall certainly be realised.

There has never been any saviour of the world,
Nor deities, nor emperors on which to depend.
To create Mankind's happiness
We must entirely depend on ourselves!
We shall retake the fruits of our labour,
And let the mind burst free from its prison cell.
Let the flames in the furnace burn red-hot,
For only when the iron is hot will we succeed in forging it!

This is the final struggle,
Unite together towards tomorrow,
The Internationale
Shall definitely be realised.

Who is it that created the world of humankind?
It is us, the masses.
Everything is for workers,
How can parasites be accommodated!
[We] hate those poisonous snakes and savage beasts the most,
Eating up our flesh and blood.
Exterminate them all at once,
The red sun will shine all over the globe!

This is the final struggle,
Unite together towards tomorrow,
The Internationale
Shall definitely be realised.

UNIT 2: FRONT PAGE NEWS

Unit Overview

Newspapers offer a daily report of the events of the day and (looking back) provide a historical record of the people and issues that were noteworthy at a particular moment. Though the technology of news distribution has changed over the years (with social media, the internet, and television), newspapers continue to be a source for information about what is happening in our world, whether in print or digital formats.

Readers of newspapers read papers to stay informed, but they may be unaware of what decisions go in to the news they consume, and they are unlikely to step back and take a wide view of what the news reveals or conceals.

Newspaper reporters, photographers, and editors are storytellers. As much as they document an event, they also shape its telling in how they choose to represent it. A reporter asks a lot of questions and then chooses from the information gathered to write his story. A photographer may shoot with a wide angle to show context or focus in on a detail of his subject. An editor determines which stories will be given prominence, writes headlines, and at the most basic level, controls the paper's content by deciding which stories to tell and which to leave out.

What goes in to making a newspaper? How have contemporary artists drawn from newspapers' front pages as the source of their commentaries? How do their works make us think critically about the news we consume? The lessons in this unit explore these questions and connect to the social studies, language arts, and visual arts curriculum.

Suggested Resources

Banks, Kate, & Kulikov, Boris (illus.). (2006). *Max's Words*. New York: Farrar, Straus and Giroux.

One of Max's brothers collects stamps, the other collects coins, but neither will share with him, so Max sets out to create his own collection – of words. Max discovers that a word collection is very versatile. He can group and arrange his collected words in many ways, including to make a story.
Eugene Public Library: J-PIC BANKS KAT MAXS WOR

Clements, Andrew. (1999). *The Landry News*. New York: Simon & Schuster Books for Young Readers.

Fifth-grader and budding journalist, Cara Landry posts a scathing editorial about her teacher on the classroom bulletin board. This compels her teacher, who for years has been uninspired by teaching, to challenge his students to undertake a comprehensive study of newspapers and to think about the issues associated with them. The students publish a paper that Cara edits until a story she prints leads to a district-wide uproar that puts their teacher's job in jeopardy. This book offers a wonderfully thorough look at the process and considerations an editor must make when printing the news.

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Granfield, Linda, & Slavin, Bill (illus.). (1994). *Extra! Extra!: The Who, What, Where, When and Why of Newspapers*. New York: Orchard Books.

This informational picture book includes facts about newspaper history, looks in detail at what happens in each section of the newspaper, guides readers in how to publish their own newspaper, and then offers instructions for games and craft projects to creatively reuse old papers.

Eugene Public Library: J 071 GRANFIELD 1994

Leedy, Loreen. (1990). *The Furry News: How to Make a Newspaper*. New York: Holiday House.

This picture book follows the work of a community of animals as they create a newspaper. It gives a thorough look at the process of making a newspaper and includes a how-to section at the end to help readers create their own newspaper. Illustrated in a comic book style.

Eugene Public Library: J-PIC LEEDY LOR FURRY NE

Rosenberg, Daniel & Grafton, Anthony. (2010). *Cartographies of Time: A History of the Timeline*. New York: Princeton Architectural Press.

Co-authored by UO Honors College history professor Daniel Rosenberg, this fascinating illustrated book charts the history of man's attempts at mapping time.

Eugene Public Library: 902.02 ROSENBERG 2010

Stephens, Mitchell. (1994). *History of Newspapers*. In *Collier's Encyclopedia*. Retrieved September 28, 2011 from <http://www.nyu.edu/classes/stephens/Collier%27s%20page.htm>

Mitchell Stephens is a professor of Journalism and Mass Communication at New York University and the author of the book *A History of News*. His website includes a number of his articles and links for further study.

VanDerKloot, William. (2004). *The Big Newspaper* [DVD]. Little Mammoth Media.

This documentary for children presents an inside look at publishing an edition of *USA Today*. Though some scenes are wonderful just for the dated technology they depict (for example the technology reporter working on his then-cutting-edge, now-antiquated Macintosh desktop), it does give a very good sense of what goes in to publishing a newspaper and the variety of people (including editors, reporters, designers, and the crew who runs the printing presses) who work to make it happen.

Eugene Public Library: J-DVD 071 BIG NEWSPAP 2004

Warm Up Exercise: From Photograph to Front Page

Lesson Overview and Objective: In this exercise, students will practice their skills of observation, asking questions, and analysis. They will practice seeing a story with a photojournalist's eye and learn about some of the considerations of a newspaper editor.



Photographer: Doug Mills

Lesson Steps

- Look at the photograph by **Doug Mills**. What do you see happening in this image? Give evidence to support your statements.
- What do you think the photographers might be documenting? What clues in the photograph suggest this reading?
- When do you think this image might have been taken? Why?
- For whom do you think the photographers might work?
- Draw a sketch of what you think the pictured photographers' photos looked like. How was Doug Mills' representation of this scene different than theirs?

After discussion, show students the image of *The New York Times* front page from Thursday, January 22, 2009.

"All the News
That's Fit to Print"

The New York Times

Late Edition
 Today, not so cold, partly sunny; a lot breezy, high 36. Tonight, partly cloudy, low 35. Tomorrow, partly sunny and mild, light winds, high 43. Weather map is on Page B14.

VOL. CLVIII . . No. 54,563 +
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NEW YORK, THURSDAY, JANUARY 22, 2009
\$1.50

Kennedy Ends Bid for Senate, Informing Paterson of Choice

Uncle's Health Is Cited as a Possible Factor

By NICHOLAS CONFESSORE and DANNY HAKIM

Caroline Kennedy announced early Thursday that she was withdrawing from consideration for the vacant Senate seat in New York, starting the state's political world after weeks in which she was considered a top contender for the post.

Ms. Kennedy on Wednesday called Gov. David A. Paterson, who will choose a successor to Senator Hillary Rodham Clinton, to inform him that she was no longer interested.

"I informed Governor Paterson today that for personal reasons I am withdrawing my name from consideration for the United States Senate," Ms. Kennedy said in a statement released by her public relations firm.

Ms. Kennedy did not elaborate, but a person who spoke to her suggested that her concerns about the health of her uncle, Senator Edward M. Kennedy, who suffers from brain cancer and was hospitalized after a scare on Tuesday, contributed to her decision.

Ms. Kennedy believed that the job was hers if she would accept it, the person said, but aides to Mr. Paterson would not comment on her interest in the job. But just after midnight, she decided to make clear she was taking her name out of consideration and released the statement saying so.

Ms. Kennedy declined to be interviewed.

The Paterson administration seemed to respond to the news, providing contradictory answers to reporters' questions. Just before 7 p.m. Wednesday, Errol Cockfield, Mr. Paterson's press secretary, said the governor had dismissed reports that Ms. Kennedy was withdrawing as "just the rumor of the day."

More than an hour later, Mr. Cockfield asked that that statement not be published, and suggested that more information would be provided by the governor's office. But neither he nor the governor's communications director, Rosa B. Heller, would respond to further questions about Ms. Kennedy.

Ms. Kennedy's move comes nearly two months after Mrs. Clinton was nominated to be secretary of state.

In the weeks that followed, Ms. Kennedy, along with several members of Congress and leading political officials, began lobbying the governor for the coveted Senate seat. She attracted relentless attention and was viewed by many as the most likely choice for Mr. Paterson, given her national stature and ties to



Smile? Even before President Obama signed his first executive order, a pen was immortalized.

OBAMA WILL SHUT GUANTÁNAMO SITE AND C.I.A. PRISONS

ORDER EXPECTED TODAY

New Rules Spell End to Harsh Measures for Terror Suspects

By MARK HAZZETTI
and WILLIAM G. ARBERSON

WASHINGTON — President Obama is expected to sign executive orders Thursday directing the Central Intelligence Agency to shut what remains of its network of secret prisons and ordering the closing of the Guantánamo detention camp within a year, government officials said.

The orders, which would be the first steps in undoing detention policies of former President George W. Bush, would rewrite American rules for the detention of terrorism suspects. They would require an immediate review of the 245 detainees still held at the naval base in Guantánamo Bay, Cuba, to determine if they should be transferred, released or prosecuted.

And the orders would bring to an end a Central Intelligence Agency program that kept terrorism suspects in secret custody for months or years, a practice that has brought fierce criticism from foreign governments and human rights activists. They will also prohibit the C.I.A. from using

On First Day, Obama Quickly Sets a New Tone

By NICHOLAS CONFESSORE and DANNY HAKIM

his predecessor, "a clean break from business as usual." Coupled with Tuesday's Inaugural Address in ceremony for senior officials at the Eisenhower Executive Office Building, adjacent to

- What story does this photograph now tell in this context? (This paper was printed after President Barack Obama's first day in office. One headline reads, "On First Day, Obama Quickly Set a New Tone"; another announces an expected executive order closing the prison at Guantanamo. The photograph caption reads, "Smile? Even before President Obama signed his first executive order, a pen was immortalized.")
- How has Doug Mills' photograph been modified for placement on the front page? Do you think the composition of the original image or the cropped image is more effective? Why?
- What does its size and placement on the page suggest about the event it depicts?
- Why do you think this image was chosen for the front page, rather than any of the photographs taken from the viewpoints of the photographers pictured?

For more information about Doug Mills and his job as a *New York Times* photographer:

- Q&A with Doug Mills, March 6, 2008, C-Span Video
<http://www.c-spanvideo.org/program/204200-1>
- Doug Mills' biography on NYTimes.com
http://topics.nytimes.com/top/reference/timestopics/people/m/doug_mills/index.html

Contemporary Artists Take on the Front Page

Lesson Overview and Objective: In this section, students will be introduced to four contemporary artists who represent and comment on the front page in their art. The pieces explored in this section are *April 2004 T.P.* by Xiaoze Xie; *April 21, 1978* by Sarah Charlesworth; *New York Times Headlines (1990-2004)* by A. J. Bocchino; and Andy Warhol's *Headlines*.



Xiaoze Xie, *April 2004 T.P.*, 2007. Oil on canvas, 48 x 78 inches



Sarah Charlesworth, *April 21, 1978*, from the series "Modern History"



A. J. Bocchino, *New York Times Headlines (1990-2004)*

Students should consider the following:

- How do these four artists represent and/or manipulate the front pages of newspapers?
- How do the works differ in scale and artistic process?
- What messages might these artists be trying to convey?
- How do these artworks encourage you to see the news differently?
- Each of these works is part of a series...

Artist 1: Xiaoze Xie's "Fragmentary Views"



Xiaoze Xie, *April 2004 T.P.*, 2007. Oil on canvas, 48 x 78 inches
Collection of the Samek Art Gallery, Bucknell University

About the work:

Xiaoze Xie's painting *April 2004 T. P.* is part of the "Fragmentary Views" series, which he began in 1999. The "Fragmentary Views" depict close-ups of stacks of newspapers, focusing on the center of each newspaper's front page. They are titled simply, with the month(s) and year of the papers and the paper's name, often indicated only by its initials, as in T. P., *Times Picayune* (a daily paper in New Orleans). The images in the series depict both American newspapers and international papers, such as the *London Times* and the *People's Daily*, the official newspaper of Communist Party of China.

Xie is drawn to images of printed matter for the way books and newspapers record and interpret history according to various belief systems and political agendas. Information is fragmented, bits of data, often distorted. Gives a sense that we know what is going on, gives a sense of the general feeling of the times, but also obscured, difficult to decode. Also juxtapositions of stories on front pages.

Technique and scale. These images are painted in a hyper-realistic style. Note how Xie has depicted not only the newspapers in an exacting manner, but also painted the string binding the bundle together. The term for this is *tromp l'oeil*, meaning “trick the eye.” There is a long tradition of *tromp l'oeil* painters. Renaissance/Baroque artists..... American 19th century still life painters William Harnett and John Haberle.

Large scale of the painting – 4 x 6 ½ feet – dramatically different from the actual newspaper’s dimensions

Discussion

- Based on detail of the painting, what issues/events were in the news the week of April 6-10, 2004? What news stories are you able to decipher with certitude? What is ambiguous?
- Have you ever experienced a piling-up of newspapers?
- Why do you think the artist chose to represent a period of time in this way? What other ways are there to represent a period of five days?
- Note the grand scale of this painting. Do you think the effect be different if it represented newspapers at their original size? Why or why not? What do you think the artist might be trying to say by making the painting at this scale?
- What questions do you have for the artist? What questions would you want to ask the editor of the *Times Picayune*?

Artist 2: Sarah Charlesworth's "Modern History"



Sarah Charlesworth

April 21, 1978, from the series "Modern History"

45 black and white prints reproduced same size as original newspapers

varying sizes, approximately 16"x 22" each

Edition of 3 + 2 artist proofs in the collections of the Stedelijk Van Abbemuseum, Eindhoven, Holland; Museum of Contemporary Art, Los Angeles, CA; Birmingham Museum of Art, Birmingham, AL; and the Walker Art Center, Minneapolis, MN

About the work:

In her series “Modern History,” artist **Sarah Charlesworth** (born New Jersey, 1947) manipulates the front pages of newspapers to isolate particular elements of interest. One work in this series is *April 21, 1978*.

The 45 prints that make up *April 21, 1978* depict the front pages of 45 world newspapers on that date. All text is deleted (except for the newspapers' headers); otherwise the layout remains the same, with photographs at their original scale and position. This allows us to chart visually how one particular news story was represented in relation to "local" news priorities.

On April 20, 1978, former Italian Prime Minister Aldo Moro, a leader in the Christian Democrat party who was considered by many to be a likely candidate for Italy's presidency, was violently abducted by members of the Red Brigades, a left-wing terrorist organization that aimed to violently overthrow capitalism in Italy. During Moro's seizure, his five bodyguards were killed. The following day the Red Brigades released an image to the press of Moro in front of a Red Brigades flag (holding a copy of Italy's *La Repubblica* newspaper with a headline suggesting that Moro may have been assassinated) as evidence that Moro was alive.

Tragically Moro's story did not end well. Italian government officials refused to negotiate a release of prisoners, his captors' demand, and Moro was murdered after 55 days in captivity.

Activity

Compare three images from April 21, 1978: *Il Messaggero* (Rome); *The Times* (London); and *The New York Times* and jot down your notes on the next page.




- If the paper were folded (as for vending), what image(s) would you see first? What impression would it have?
- What differences do you notice in the layout and images chosen for the three papers?
- What do these editorial and design differences suggest about the priorities and values of the audiences and the editors of the three papers?

Now hone your skills of observation and analysis by studying the front pages of newspapers

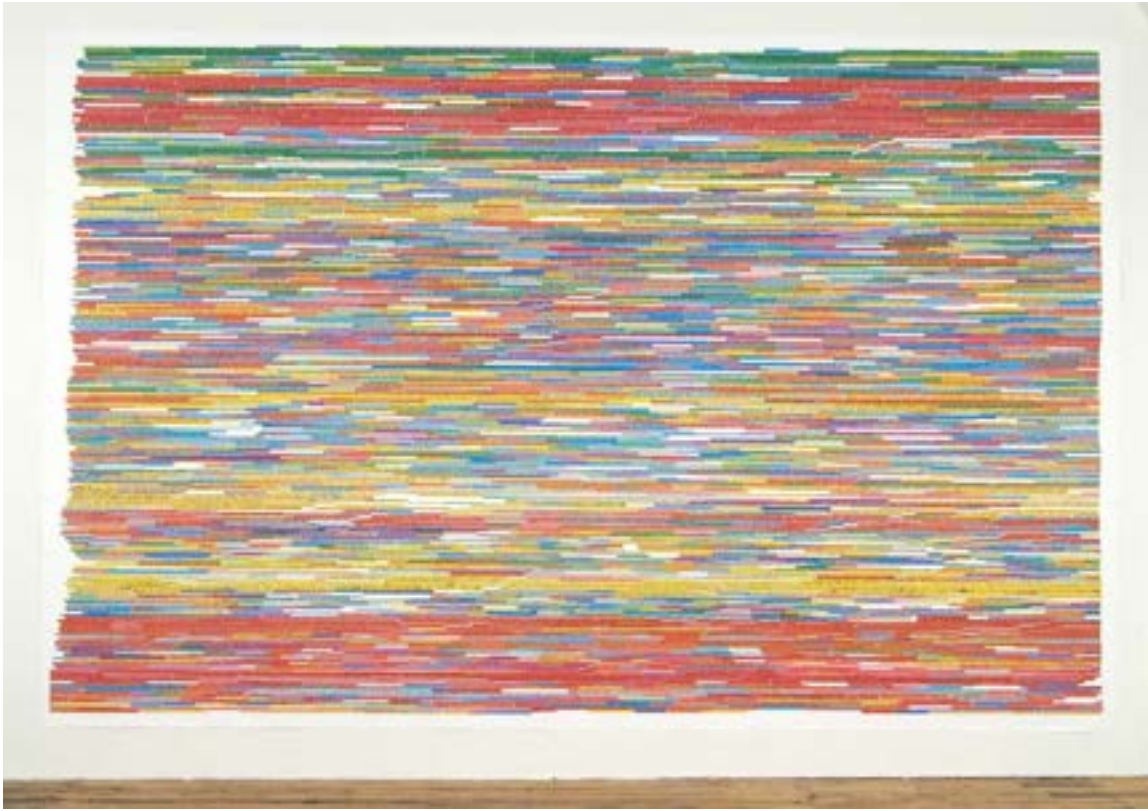
- Analyze the front page your local newspaper over a period of time. What kinds of stories do the editors consider cover story material? Is there a consistent layout format for the front page? Are there trends to the kinds of images selected? Do these stories and images strike you (as a member of this community) as stories of interest and importance to you? Why or why not?
- Examine the front pages on a selection of newspapers to compare how these different media outlets cover the same news event. What do their choices of images, graphic layout, and headlines imply about the newspaper's politics or community interests? How does the tone, content, or perspective of the articles compare?

For more information on Sarah Charlesworth see www.sarahcharlesworth.net

Selected images from *April 21, 1978*, "Modern History" series by Sarah Charlesworth

	<p><i>Il Messaggero</i> (Rome)</p>
	<p><i>The Times</i> (London)</p>
	<p><i>The New York Times</i></p>

Artist 3: A. J. Bocchino's "New York Times Headlines"



A. J. Bocchino, *New York Times Headlines (1990-2004)*, 2003-5, ink-jet print, 243 x 158 inches

About the work:

A. J. Bocchino (born 1974) is another artist whose art is drawn from the front page.

In the artist's own words:

"In *New York Times Headlines (1990-2004)*, I excised the [one] main headline from the front page of the New York Times every day for fifteen years. The headlines are listed in chronological order and color-coded according to subject. This work is part of an ongoing project that will ultimately cover 100 years and 36,500 headlines."

<http://www.ajbocchino.com/pages/A03.html>

"I started this project and began to find patterns in the headlines. I wasn't trying to make any kind of statement of my own regarding the media. I want the art to speak for itself and provide its own interpretations."

http://www.downtownexpress.com/de_23/artisttakeoncommerce.html

"My projects are driven by an analysis of the mass media as well as the processes of accumulation, archiving, and record keeping. These projects are monumental works that speak to: a common history, memory, institutional power structures, and the passage of time."

<http://ps1.org/studio-visit/artist/aj-bocchino>

ARTY STATE, SOME IN PARTY SAY 100,000 AT RALLY IN MOSCOW URGE DEMOCRATIC CHANGES; CRUCIAL PARTY TALKS TODAY GORBACH
SCHEDULE FOR UNIFICATION TALKS; GORBACHEV ACCEPTS BUSH'S TROOP CEILING Drug Business Give Up Lethal Injection On Eve of Bush Visit to Colombia
image for Nicaragua's Victory: Things Must Get Better, and Fast EARLY SURREY WIFE LEAVES OPPOSITION EXPEDITION VICTORY Big Shortfall in Corporate Earnings: Thousands Key Goal of 1998 Lost BUSH CANNOT WAIT TO RESUME FIGHT IN RUSSIA FIGHT ALL DEED
75 Years of Proletariat's Rule: Russian Victory Not to Promote From Market: Volodya Captain Chaired of Victory But Is Convinced on Minor Charge: BUSH'S PUNCHES STEP UP PRESSURE AGAINST LITHUANIA LITHUANIAN ARMY MUST TURN OVER ARMS TO
AN-CONTRA COVER-UP: Paper Will Be Buried for Ship And Violin in Deal With Soviet: DECIDE ENGINEER NOW THE FAVORITE TO LEAD PERUVIAN
CAN FREED IN LEBANON, BUSH THANKS BAK: GORBACHEV REJECTED AT MAY DAY RALLY South Africans Open Black-White Talks Lithuania's President Sees Bush, Not 'There's No Most Carpes SOUTH AFRICANS GET ACCO
TO THE VOTERS IN FIRST POLICY REFERENDUM HIGH WITHDRAWAL NORMAL TRADE TIES FROM THE SOVIETS: SYLVEIN IS AHEAD IN RUSSIA WITH: Gorbachev's Need: To Still Manage A Summit With
sweeping's Ethics Open With Call for Stern Penalty: (After Weeping for Mandela,)
Mold Currents
QUITS SUPREME COURT; BATTLE FOR SEAT LIKELY An Activist's Legacy Legal Delays Thwart Death Penalty SOUTER, NEW HAMPSHIRE
FORCE, DECLARES IRAQI ASSAULT 'WILL NOT STAND'; PROXY IN KUWAIT ISSUES THREAT SECURITY COUNCIL VOTES 13
IS IMPORTS SHIPS TURN AWAY FROM PORTS AS IRAQ EMBARGO TIGHTENS; U.S. MILITARY FORCE POURS IN BUSH THREATENS A BLOCKADE O
TO TALK U.S. KEEPS KUWAIT MISSION OPEN, JOINING OTHERS IN DEFEYING IRAQ; TOKYO FUNDS TO BACK EMBARGO BAGHDAD W
FORT IN GULF U.S. READY TO SEND ISRAEL'S NEW ARMS AS SIGNAL TO IRAQ BUSH WILL MEET GORBACHEV ON SUNDAY, GULF ON AGENDA: IRAQ
VART IRAQ DESPITE FEAR FOR HOSTAGES; U.S. WON'T BE 'BLACKMAILED' Four Allies Give Up Rights in Germany: BUSH DEFLECTS SENATORS' ISSUES ON RUSSIA VIEWS: Mandala
TIMPURNITY IN THE COLD COLD TWO GERMANY'S UNITE AFTER 45 YEARS WITH JUBILATION AND A VOW OF PEACE: CHENOPHIA CALLS BOND
TIMETABLE: SENATORS DEMAND ROLE IN APPOINTING ANY MOVE ON BAK: Young Choice in the Capital, Americans Express Disdain: THE MOVE FOR BAK IS SEEN AS A PART OF A BUDGET DEAL: Control of the District No. 10: For Parties on the
U.S. #Attack on the South's Aggression DEMOCRATS RETAIN GRIP ON CONGRESS, TAKE TOP POSTS IN TEXAS AND FLORIDA; CUOM
to Shed Arms in Europe: Milken Gets 10 Years for Wall St. Crimes
P'OMACY: U.S. SET TO VILIFY CUBAN IN EUROPE: LARGE EVACUATION OF U.S. HOSTAGES IS EXPECTED TODAY: HOSTAGE EXODUS BEGINS IN IRAQ; 75 COME OUT OF HIDING IN KU
IS REPORTED TO URGE A DELAY IN ATTACK: GORBACHEV GIVEN UNLIMITED AUTHORITY OVER HIS CABINET: GORBACHEV NAMES A PARTY LEAGUE TO VICE PRESIDENT: HALF CLAY TO GET CROWN WAR DRUGS: A TURNWAY BEHIND THE ART
'WARNS OF FAST STRIKE IF KUWAIT DEADLINE PASSES; SUPPORT IN CONGRESS IS SEEN CONGRESS ACTS TO AUTHORIZE WAR IN GULF;
IS NEW MISSILE ATTACK AT ISRAEL; ALLIES CONTINUE BOMBING; SEEK LAUNCHERS ALLIES INTENSIFY BOMBING OF II
ROM GROWING SLICK OIL SPILL, GROWING RAPIDLY, HEADS FOR VITAL SAUDI SITES; AIR-WAR GOALS SAID TO SHIFT U.S. BOMBS KUWAIT
BOMBING, ALLIED ARMS BOMB: I.R.A. Attacks 10 Downing Street With Mortar Fire on Cabinet Meeting: GORBACH REJECTED A LAND-SEA PUSH TO BE MADE OUT: U.S. COMMANDERS REPORTED TO CALL FOR A 3-WEEK
IRAQ ACCEPTS KUWAIT PULLOUT LINKED TO TRUCE AND AN END TO SANCTIONS; BUSH REJECTS CONDITIONS; WAR IS
CONFRONT ELITE FORCE IN IRAQ; BUSH SPURNS HUSSEIN'S PULLOUT MOVE BUSH HALTS OFFENSIVE C
TO YIELD LAND FOR SECURITY: Kuwaiti Kaustan Return From Iraq But Others Find the Bombier Chant: Troops Return to a Turmoil of Hurrabul: U.S. SAID TO PLAN BOMBING OF BAGDAD IF THEY CAN RECALL: CHENOPHIA
RIVAL: JAPAN EXPECTING TALKS WITH SOVIETS ON REPORTED ISS: POWER STRUGGLE IN KUWAIT BACKS NEW GOVERNMENT: Ireland's Eastern: Amid Crises, Hope's Renewal: Martha Graham Dies at 86, A Revolutionary in Dance: Planning to
ITES WELL INSIDE IRAQ'S BORDERS, AIMING TO LURE KURDS HOME: Internet net Unpopular Table, But Local Rates Rise High: All Wishes of Life Now Change: In New York City's Jewish Lane: No
BAGHDAD REJECTS U.N. POLICE FORCE TO PROTECT KURDS: BOMBING PRESENTS NO PROSPECT, VIKING TO THE BATH
LANNING TO CUT U.S. FORCES IN EUROPE BY 50%: Menzies Face Glory of War With One Way to Old Shapes: What is to Be Done?
to by Race: Congress Approves the Revision: May Be at an End, or Nearly So: High Court Has Several Options For New Look at Abortion Right: COURT, 6-3, APPLIES VOTING RIGHTS ACT TO JUDICIAL
extra Prosecutor Obtains Tapes of C.I.A.'s Calls to Agents An Unwelcome Spotlight for a Spymaster U.S. AND SOVIET UNION AGREE ON ALL BUT TECHNICAL ISSUE FOR STR
Soviets to Embrace Bush, But Not All He Stands For: Bush in Moscow to Chart a New Course: BUSH IS PLANNING TO RESUME VISITS WITH TRUMP: BUSH AND GORBACHEV SIGN P
'Hears Across Rural Cuba: A Living Revolution GORBACHEV IS OUSTED IN AN APPARENT COUP BY SOVIET ARMED FORCES AND HARD-LINE
GORBACHEV QUIT AS PARTY HEAD; ENDS COMMUNISM'S 74-YEAR REIGN SOVIETS' RUSH TOWA
R FROM SOVIET CONGRESS: Gorbachev and Yelstin, Tense Allies, Push Union Plan: Soviet Congress Resists Reshaped Union: SOVIET CONGRESS YIELDS RULE

UNION OF EUROPE: CLINTON'S VICTORY, STARTS SAVING US JOBS AHEAD: KIDS SAY CLINTON WILL SWIFTLY VOID G.O.P. INITIATIVES: PROBLEMS: AHEAD MAY FORCE CLINTON TO CHANGE AGENDA: CLINTON TO SHED
of the Clinton Recovery: Rebound Is Seen, But a Slow One: Military's Gay Subculture: Off Limits but Flourishing: Thievery and Extortion: Halt Flow of U.N. Food to Somalia: Clinton Faces New Criticism: N
WANTS CHARGED WITH WAR CRIMES: Israel Expels 400 From Occupied Lands: SECURITY COUNCIL VOTES TO CONDEMN GAZA EXPULSION: U.S. FUNDING HUNTS FOR DEEP THROAT, CONSPIRACY: Reshaping Facilities to Fight
shing Deep Missile Cuts: HEALTH CARE CUTS OF HEALTHY: AGAIN, PUNCHING NEW TROAT: CLINTON AIDES UNICE FREED PARTY: As Daily News Near's Sale, Poes and Challenges Await: 170 Lost Jobs As Zacherman: Buys The Ne
MERICA' CLINTON CANCELS BAIRD NOMINATION FOR JUSTICE DEPT: CLINTON ORDERS REVERSAL OF ABORTION RESTRICTIONS LEFT
TORMY 3-YEAR TERM CLINTON PICKS MIAMI WOMAN, VETERAN STATE PROSECUTOR, TO BE HIS ATTORNEY GENERAL: Another Surge: A Legal Threshold Is Crossed By Gay Couples in N
'SHUT INDEFINITELY OFFICIALS STUDYING BOMB CLUES SEEK SEVERAL FOR QUESTIONING: Irish March Up the Avenue, Gay Protesters at Bay: HOUSE DEMOCRATS UNITE TO APPROVE CLINTON'S BUDGET WHITE ANNOI
The Mantle of Life of Nicholas, 10: Yelstin Leaves Talks With Firm Support and More Aid: With No Parents, Ladeeta, 18, Presses On: Who Will Turn N
inding a Way: The Quest of Derrick, 19: Pentagon Report Tells of Aviators' 'Debauchery' Shawn, 17: Running T
Gay Shipments: Senators Listen As Sailors Talk: CLINT Violated Speech Rights Of Department Chief, Jury Says: Clinton Supports Granting Fund: Disappointed Safety in Car Death: CLINTON PROPOSAL FK
O'Connor Reflects on Role In Eye of Moral Timpani: SOUTH AFRICA PUES SET DATE FOR VOTE OPEN TO ALL RACES: President BK
man His: Becomes Focus of Mayoral Race: Split in Japan's Ruling Party Is Rearranging Political Map: IS SEIZED AS SUSPECTS IN PLOT TO BOMB NEW YORK TARGETS A
After to Drink: Flood Damage Immobilizes Des Moines: MORE RAIN SLOWS DES MOINES BATTLE AGAINST THE FLOOD: CLINTON REQUESTS \$2.5 BILLION IN AID FOR FLOOD REGION
unge Visit From Any Viewpoint: For Nation's Blue Cross Plans, Echoes of the Troubles at Empire: DEMOCRATS REQUEST ACCORD IN NEGOTIATIONS ON BUD
LINES HEALTH CARE PLAN PAID BY EMPLOYERS: EGYPTIAN MILITANTS BLAMED IN ATTACK ON SECURITY: ONE: Hidden Bombs Kill 9 Israelis On Patrol in South Lebanon: Deep South an
China Sees 'Market-Leninism' as Way to Future: Smiling and Relaxed, Giuliani Limits Polished Image Forward: SOUTH AFRICAN BLACKS GAIN SHARE OF POWER IN A
CLINTON ASKS BACKING FOR SWEEPING CHANGE IN THE HEALTH SYSTEM: Israel's Parliament Backs P.L.O. Accord, 61 to 50: Many
ITS NEXT STOPS: City Hall Rivals Street Abortion: In Battle for the Votes of Women: U.S. ENVOY MEETS CLAN LEADERS' KIN IN SOMALIA CAPITAL: Haitians Block Landing of U.S. Forces Bid to Restore Haiti
Scattered Stages, a Last Run-Through: GIULIANI OUSTS DINKINS BY A THIN MARGIN; WHITMAN IS AN UPSET WINNER
amid Seek Strong Pacific Community: Strikers at American Airlines Say the Objective Is Respect: Airline Strike Ends as Clinton Steps In To Help Girls Keep Up Math Class Without Bo
RUSSIAN VOTE, CONSTITUTION IS APPROVED: NATIONALISTS NOW FAR OUT IN FRONT IN RUSSIA VOTING: U.S. AND EUROPE CLEAR THE WAY FOR A WO
tery Widens Croat-Muslim Divide Taking Oath, Giuliani Urges 'Courage': Giuliani May Model Facial Plan On Incessant: Trial Elements: Giuliani Urges Dream of Better City and End
RANTED A BROAD MANDATE IN CLINTON INQUIRY: As U.S. Sought a Bosnia Policy, The French Offered a Good Idea: As U.S. Sought a Bosnia Policy, The French Offered a Good Idea: New York
ACCEPTS DIVISION: Seniors' Healthcare: Seniors Yet Paralyzed Near New York Area: Newspaper Under Heavy Scrutiny: Reagan Days Out: As U.S. Sought a Bosnia Policy, The French Offered a Good Idea: New York
1 Of Shedding at Little Rock Firm: 4 ARE CONVICTED IN BOMBING AT THE WORLD TRADE CENTER THAT KILLED 6, STUNNED U.S. Nussbaum Out as
ops Leave Somalia: In North Bosnia, a Rising Tide of Serbian Violence: New York Widens Work Release To Reduce Prison Overcrowding: At Least 31 Killed in Gun Battles in Johane
N MUSLIM TOWN: AIR RAID REJECTED Serbs Down a British Jet Over Gorazde: GORAZDE IN PANIC AS SERBIAN FORCES ENTER 'SAFE
LAST! UNRAIDS AND P.L.O. COMPLETE DETAIL ON THE HAND-OVER: RABIN AND ARAFAT SIGN ACCORD ENDING ISRAEL'S 27-YEAR HOLD ON JERICHO A
Hail's Generals Remain Defiant As a Strict Embargo Takes Effect: Jacqueline Kennedy Onassis Is Buried: Trade Center Bombers Got Prison Terms of 240 Years
ck Playoffs, Vicom Poddles Sports Empire: For Rangers, a Celebration 54 Years in Making Moynihan Health Bill a Po
First Lady's Health Strategy: Accept Loss or Gamble in Aid? In Shift, U.S. Will No Longer Admit Haitians at Sea: 2-YEAR CORRUPTION INQUIRY FINDS A
Raises Fear Of Toll of 40,000 Rwandans: ISRAEL AND JORDAN AGREE TO CALL OFF A STATE OF WAR THAT HAS ENDURED 46 YEARS JOR
not Die! Rwandans in Death Squad Say Choice Was Kill or Die: Cleared by the U.S., 800 Are Trapped in Haiti: FEDERAL
ude of Math and Science: 13 Heroin Deaths Spark Wide Police Investigation: I.R.A. DECLARES CEASE-FIRE, SEEING 'NEW OPPORTUNITY' TO NEGOTIATE IRISH
RS AGREE TO RESIGN; CLINTON HALTS ASSAULT, RECALLS 61 PLANES 3,000 U.S. TROOPS LAND WITHOUT OPI
Susa Examine Conflicting Signs in Cult Deaths: U.S. JUDGE PUNCH AT IRAQI SOLDIERS THREATEN KUWAIT: AT LEAST 38,000 U.S. TROOPS
Threaten Kuwait Again: Welfare Mothers Find Jobs Are Easier to Get Than Hold GIULIANI, DEFEYING HIS PARTY, BACKS CUOMO FOR 4TH TERM; SEES PATA
WEEP TO POWER; CLINTON VOWS TO FIND COMMON GROUND: Public Voters Shock of Learning Test of Gap in Budget He Inherits
MA 1999: Young Criminals: Prey: Usually Young: SENATE APPROVES PACT TO EASE TRADE CURBS: A VICTORY FOR CLINTON: Senator G.C.

Details from A. J. Bocchino's New York Times Headlines (1990-2004), 2003-5



Color-coded key from A. J.
Bocchino's *New York Times*
Headlines (1990 – 2004)

Discussion

Show the slide of Bocchino's *New York Times Headlines (1990-2004)* (without disclosing the title) and have the students describe what they see. What does this image remind you of? What do you think the artist might be representing in this work? Give evidence from the image to support your assertions.

Then show a detail of the work (still concealing the title). What can you now interpret about what Bocchino might be doing? What might be the source of statements Bocchino incorporates into this piece? (Are there any you are able to read?) Why do you think the artist chose to list the statements in this order? What do you think the colors might represent?

Next introduce Bocchino's key. (Were any of your previous inferences correct?) How does Bocchino group the headlines? Is there a particular order to the issues? Do they segue naturally like the colors of the rainbow?

Are there some colors that appear frequently? Which topics do they represent? Do they appear in blocks or are they evenly distributed throughout the work?

Would you consider Bocchino's print a timeline? Why or why not? How is it different from other timelines you have seen?

What other ways do we have of illustrating the passage of time? (See *Cartographies of Time: A History of the Timeline* by Daniel Rosenberg and Anthony Grafton, Princeton Architectural Press, 2010)

Do you feel it is more or less powerful seeing a visual representation in this way, as compared to reading the headlines in the paper? Why?

What questions does this image raise for you? What would you want to ask the artist, the president (or other public figure), or the *New York Times'* editors?

Extensions

Assign students to groups and have them take on one year from 1990-2004. Research the important news events in your year. (The NYTimes.com archive is a good resource.) Based on what you find out, where, roughly, do you think your year falls in Bocchino's visual? Was there another time in the 15 years when these issues were important headlines? Create a timeline of your year. Then report your findings to the class.

The New York Times: The Complete Front Pages: 1851-2008

<http://www.amazon.com/New-York-Times-Complete-1851-2008/dp/1579127495>

How do we translate words into visuals? Select a list of facts and sketch some possible ways to represent them visually. You might consider creating a visual representation of a shopping list, to do list (<http://www.doodlersanonymous.com/entry.php?entryID=1340#more>), a recipe (see Katie Shelly's "Picture Cook" series: <http://katieshelly.com/2d/picturecook.html>), a statistic (see Chris Jordan's "Running the Numbers"— www.chrisjordan.com), or your timeline from the previous activity.

Artist 4: Andy Warhol's "Headlines"

"I'm confused about who the news belongs to. I always have it in my head that if your name is in the news, then the news should be paying you, because it's your news and they're taking it and selling it as their product. But then they always say that they're helping you. And that's true too. But still, if people didn't give the news their news, and if everybody kept their news to themselves, the news wouldn't have any news."

— Andy Warhol

See the article from the National Public Radio on the Warhol exhibition at the National Gallery of Art. <http://www.npr.org/2011/09/26/140772086/andy-warhols-headline-sensationalism-always-sells>

How does Warhol manipulate newspapers in his "Headlines" series?

What kinds of stories interest him? From what kinds of papers [tabloids] does he draw his source material?

How does the layout, formatting, and content of the front page of a tabloid differ from that of a paper like *The New York Times*? What does this suggest to you about the purpose and audience of a tabloid vs. a traditional newspaper?

How is Warhol's approach and message similar or different from the other artists explored in this section?

Create a Classroom Newspaper

Watch *The Big Newspaper* or read *The Furry News*; *Extra! Extra! The Who, What, Where, When and Why of Newspapers*; or *The Landry News*.

Discussion questions

- Make a list of the jobs of people who work in a newspaper. What does each do?
- Which aspect of the newspaper business appeals to you most? Write about the role you would want to have and why.
- What decisions must a reporter make? An editor? A designer?

- What questions must a reporter ask to try to get a story that is factually accurate? Imagine you were assigned to report on a theft at the candy shop, an escaped kangaroo at the zoo, the child who slid down the world's highest slide... (See Gianni Rodari's *The Grammar of Fantasy: An Introduction to the Art of Inventing Stories* to guide your fantastic hypothesis.) Make a list of questions you would ask.
- In which sections of the paper are opinions expressed? Are there special considerations to help determine what and how opinions should be printed?

Activity

Then assemble your team. Make a chart showing the role each student will assume and how it relates to the entire team's structure.

Identify the purpose of your newspaper. You might publish a newspaper in your classroom about a unit you are studying, a book you have read, current events in the lives of your students, your school, your neighborhood, or something else.

For example, a newspaper on Natalie Babbitt's *Tuck Everlasting* might be called *The Font* ("your source for news"). Articles might include interviews with Winner Foster, her classmates, the Man in the Yellow Hat, and Winnie's grandmother. Perhaps there's an interview with an expert in music boxes (or elf music). Photographers will document scenes of The Wood and the sites of important plot turns in the story. There might be a film review of the book's adaptation. There might also be an editorial piece about what we can learn from Winnie Foster's experience. Perhaps there are two writers go head to head presenting their opinions for and against everlasting life. There might also be a historical look back at the search for El Dorado and the fountain of youth. The students could interview their teachers, family, and friends about favorite books or what they liked or did not like about this book in particular. Other newspaper sections could be sports/living with a spotlight on life in the country, paddling in a rowboat, swimming, fishing. The home/style section might illustrate Mae Tuck's (dated) fashions and the fashion of the current day or compare the styles of housekeeping of the Tucks (casual) and the Fosters (prim)...

Students go out and collect the news. Student designers create the layout. Determine deadlines and meet regularly with your staff to check in.

Once completed, your newspaper might be delivered to your students' parents or shared with other students at your school.

Going Beyond

This unit suggests some directions you might take your discussion of newspapers. Here are others you may consider exploring on your own.

- Did you know that composers like John Philip Sousa have composed numerous newspaper marches?

Story behind John Philip Sousa's "Washington Post March," John Kelly, July 26, 2004, The Washington Post.

http://www.washingtonpost.com/local/story-behind-john-philip-sousas-the-washington-post-march/2011/08/21/gIQARuXzzJ_story.html

http://www.artsjournal.com/flyover/2007/02/newspaper_marches.html

Washington Post March – John Philip Sousa

<http://www.loc.gov/jukebox/recordings/detail/id/234>

Buffalo News March – J. B. Lampe (1913)

<http://www.loc.gov/jukebox/recordings/detail/id/3272>

- Consider the changing technology of news media. How has the way we get news changed? Where do we go for our news? How do we know when an information source is reputable?
- Newspaper as symbol. 19th century *tromp l'oeil* still life painter William Harnett. Painted images of men's accoutrements in works such as his 1880 painting *Bachelor's Table*.

<http://thefreegeorge.com/thefreegeorge/four-centuries-still-life-review-hyde-museum/>

Oregon State and National Standards Addressed

The next section addressed the Oregon State Standards in Art and Social Sciences addressed in this curriculum packet. To create your own Standards by Design, visit the link below.

Oregon State Standards by Design: <http://www.ode.state.or.us/teachlearn/real/standards/sbd.aspx>

National Arts Standards: http://www.artsusa.org/public_awareness/artsted_facts/004.asp



Standards By Design:

Fifth Grade, Eighth Grade and High School for Arts and Social Sciences



Arts

Fifth Grade

Benchmark 2 (Grades 4-5) students begin to refine their control over essential elements and organizational principles while identifying the creative process they use and how their choices affect their final expression. Students identify how essential elements and organizational principles contribute to their preferences, identify aesthetic criteria that can be used to analyze works of art, and select which to use to critique their own work. Students begin to describe the influences on works of art and relate common characteristics that reflect social contexts. Students describe how works of art reflect their society, the purposes they serve, and the influences they have on that society.

Create, Present, And Perform

Create, present and perform works of art.

AR.05.CP.01 Use experiences, imagination, observations, essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

Apply the use of ideas, techniques and problem solving to the creative process and analyze the influence that choices have on the result.

AR.05.CP.02 Identify the creative process used, and the choices made, when combining ideas, techniques and problem solving to produce one's work.

Express ideas, moods and feelings through the arts and evaluate how well a work of art expresses one's intent.

AR.05.CP.03 Create, present and/or perform a work of art and explain how the use of essential elements and organizational principles shapes an idea, mood or feeling found in the work.

Evaluate one's own work, orally and in writing.

AR.05.CP.04 Critique one's own work using self-selected criteria that reveal knowledge of the arts, orally and in writing.

Aesthetics And Criticism

Apply critical analysis to works of art.

AR.05.AC.01 Identify essential elements, organizational principles and aesthetic criteria that can be used to analyze works of art.

Respond to works of art and give reasons for preferences.

AR.05.AC.02 Describe personal preferences and identify how essential elements and organizational principles in a work of art contribute to those preferences.

Understand the interrelationships among art forms.

AR.05.AC.03 Describe how essential elements and organizational principles from various arts disciplines are used in an integrated work of art.

Historical And Cultural Perspectives

Understand how events and conditions influence the arts.

AR.05.HC.01 Identify and describe the influence of events and/or conditions on works of art.

Distinguish works of art from different societies, time periods and cultures.

AR.05.HC.02 Identify and relate common and unique characteristics in works of art that reflect social, historical, and cultural contexts.

Understand how the arts can reflect the environment and personal experiences within a society or culture, and apply to one's own work.

AR.05.HC.03 Describe how works of art from various historic periods reflect the artist's environment, society and culture.

Understand the place of the arts within, and their influences on, society.

AR.05.HC.04 Describe how the arts serve a variety of purposes and needs in other communities and cultures.

AR.05.HC.05 Describe how the arts have influenced various communities and cultures.

Eighth Grade

Benchmark 3 (Grades 6-8) students select and combine essential elements and organizational principles when creating works of art, describe the creative process used, and begin to control the elements and principles to refine their expression. Students use aesthetic

criteria to describe their preferences, critique their own work, describe other works of art, and identify how the elements and principles contribute to an aesthetic effect. Students distinguish the influences on works of art and compare and contrast works of art from different cultures. They explain how works of art reflect their contexts, how the arts serve a variety of purposes in a society, and the influences of the arts on individuals and society.

Create, Present, And Perform

Create, present and perform works of art.

AR.08.CP.01 Select and combine essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

Apply the use of ideas, techniques and problem solving to the creative process and analyze the influence that choices have on the result.

AR.08.CP.02 Describe the creative process used, and the effects of the choices made, when combining ideas, techniques, and problem solving to produce one's work.

Express ideas, moods and feelings through the arts and evaluate how well a work of art expresses one's intent.

AR.08.CP.03 Create, present and/or perform a work of art by controlling essential elements and organizational principles to express an intended idea, mood or feeling.

Evaluate one's own work, orally and in writing.

AR.08.CP.04 Critique the artistic choices made in creating a work of art and their impact on the aesthetic effect, orally and in writing.

Aesthetics And Criticism

Apply critical analysis to works of art.

AR.08.AC.01 Use knowledge of essential elements, organizational principles and aesthetic criteria to describe works of art and identify how the elements and principles contribute to the aesthetic effect.

Respond to works of art and give reasons for preferences.

AR.08.AC.02 Describe personal preferences for works of art using aesthetic criteria and identify how essential elements and organizational principles contribute to the aesthetic effect.

Understand the interrelationships among art forms.

AR.08.AC.03 Explain the distinctive ways that essential elements and organizational principles from various arts disciplines are used in an integrated work of art and identify their impact on that work.

Historical And Cultural Perspectives

Understand how events and conditions influence the arts.

AR.08.HC.01 Distinguish the influence of events and conditions on works of art.

Distinguish works of art from different societies, time periods and cultures.

AR.08.HC.02 Identify and relate works of art from different societies, time periods and cultures, emphasizing their common and unique characteristics.

Understand how the arts can reflect the environment and personal experiences within a society or culture, and apply to one's own work.

AR.08.HC.03 Explain how works of art from around the world reflect the artist's environment, society and culture.

Understand the place of the arts within, and their influences on, society.

AR.08.HC.04 Explain how the arts serve a variety of purposes, needs and values in different communities and cultures.

AR.08.HC.05 Explain the influence of the arts on individuals, communities and cultures in various time periods.

High School

High school students create works of art for a variety of purposes, explain their creative process, control the essential elements and organizational principles, and describe how well their expression reflects their intentions. They critique the artistic merit of their own work, and of other works, and explain their preferences based on an analysis of how well the elements and principles of a work contribute to its artistic merit. Students explain the influences on an artist's body of work and describe common and unique characteristics of works of art from different cultures. Students apply the knowledge of how works of art reflect their contexts to their own work, explain the connections between the arts and society, and explain the influence of the arts on individual and cultural behavior and traditions.

Create, Present, And Perform

Create, present and perform works of art.

AR.HS.CP.01 Select and combine essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art for a variety of purposes.

Apply the use of ideas, techniques and problem solving to the creative process and analyze the influence that choices have on the result.

AR.HS.CP.02 Explain the choices made in the creative process when combining ideas, techniques, and problem solving to produce one's work, and identify the impact that different choices might have made.

Express ideas, moods and feelings through the arts and evaluate how well a work of art expresses one's intent.

AR.HS.CP.03 Create, present and/or perform a work of art by controlling essential elements and organizational principles and describe how well the work expresses an intended idea, mood or feeling.

Evaluate one's own work, orally and in writing.

AR.HS.CP.04 Critique the artistic merit of one's own work using aesthetic criteria, orally and in writing.

Aesthetics And Criticism

Apply critical analysis to works of art.

AR.HS.AC.01 Use knowledge of essential elements, organizational principles and aesthetic criteria to explain the artistic merit and aesthetic effect of a work of art.

Respond to works of art and give reasons for preferences.

AR.HS.AC.02 Explain personal preferences for works of art based on an analysis of how the essential elements and organizational principles contribute to the work's artistic merit.

Understand the interrelationships among art forms.

AR.HS.AC.03 Explain the roles of essential elements and organizational principles from various arts disciplines in an integrated work of art and identify how they contribute to the aesthetic effect, overall idea and impact of the work.

Historical And Cultural Perspectives

Understand how events and conditions influence the arts.

AR.HS.HC.01 Explain the influence of events and conditions on an artist's work.

Distinguish works of art from different societies, time periods and cultures.

AR.HS.HC.02 Describe and distinguish works of art from different societies, time periods, and cultures, emphasizing their common and unique characteristics.

Understand how the arts can reflect the environment and personal experiences within a society or culture, and apply to one's own work.

AR.HS.HC.03 Explain how works of art reflect the artist's personal experience, environment, society and culture and apply this knowledge to one's own work.

Understand the place of the arts within, and their influences on, society.

AR.HS.HC.04 Explain the connections among the arts, career opportunities, and quality of life in the context of personal, practical, community and cultural needs.

AR.HS.HC.05 Explain the influence of the arts on human behavior, community life and cultural traditions.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Social Sciences

Fifth Grade

(Grades 4-5)

Benchmark 2 students begin to apply skills to more specific Social Sciences content. Students examine the period of United States History from pre-history through the American Revolution, including focus on the Declaration of Independence. Attention is given to the study of Oregon's tribes. Students study the levels and branches of government at both the state and national levels. In Economics, students continue their study of economic choice to include supply and demand, price, trade, and money. They also study basic concepts of Personal Finance. In geography, students use maps and charts to understand and analyze patterns; compare locations, migration, and population; and to investigate causes of environmental and cultural change. Students extend their work with Social Science Analysis, conducting more sophisticated research, examining primary and secondary sources, establishing cause-and-effect relationships, and drawing conclusions from evidence.

Civics and Government

Understand the origins, purposes, and functions of U.S. government, including the structure and meaning of the U.S. Constitution.

SS.05.CG.01 Identify essential ideas of our republican form of government as expressed in the Declaration of Independence and the Constitution.

SS.05.CG.01.01 Know the concept of "rule of law."

Understand the organization, responsibilities, and interrelationships of local, state, and federal governments in the United States.

SS.05.CG.02 Identify the primary functions of federal, state, and local governments.

SS.05.CG.02.01 Identify public safety, transportation, education, and recreation as responsibilities of local governments.

SS.05.CG.02.02 Know how laws are made.

Understand the roles of the three branches of government and explain how their powers are distributed and shared.

SS.05.CG.03 Understand the roles and responsibilities of the three branches of government.

SS.05.CG.03.01 Name and distinguish the primary function of each branch of government at the federal and state levels.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Understand personal and political rights of citizens in the United States.

SS.05.CG.04 Identify the rights of U.S. citizens.

SS.05.CG.04.01 Identify basic rights that are given to citizens of the United States.

Understand participatory responsibilities of citizens in the community (voluntarism) and in the political process (becoming informed about public issues and candidates, joining political parties/interest groups/associations, communicating with public officials, voting, influencing lawmaking through such processes as petitions/initiatives).

SS.05.CG.05 Understand how citizens can learn about public issues.

SS.05.CG.05.01 Identify and give examples of resources that provide information about public issues.

Understand how government is influenced and changed by support and dissent of individuals, groups, and international organizations.

SS.05.CG.06 Identify and give examples of how individuals can influence the actions of government.

SS.05.CG.06.01 Identify and give examples of actions citizens can take to influence government policy and decision-making.

Understand how nations interact with each other, how events and issues in other countries can affect citizens in the United States, and how actions and concepts of democracy and individual rights of the United States can affect other peoples and nations.

SS.05.CG.07 Recognize and give examples of how nations interact with one another through trade, diplomacy, cultural contacts, treaties, and agreements.

SS.05.CG.07.01 Know how the United States makes treaties with other nations, including Indian nations.

SS.05.CG.07.02 Know how nations demonstrate good will toward other nations in a variety of ways.

Analyze major political systems of the world.

SS.05.CG.08 Understand that there are different ways for governments to be organized.

SS.05.CG.08.01 Recognize that governments are organized in different ways.

Analyze the concepts of political power, authority, conflict, and conflict management.

No standards currently exist for this CCG.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Economics

Understand that resources are limited (e.g., scarcity).

SS.05.EC.01 Understand that all economic choices have costs and benefits, and compare options in terms of costs and benefits.

SS.05.EC.01.01 Know that whenever a choice is made, there is a cost.

Understand economic trade-offs and how choices result in both costs and benefits to individuals and society.

SS.05.EC.02 Identify and give examples of the concepts of "trade-off" and "opportunity costs."

SS.05.EC.02.01 Identify and give examples of consequences of economic choices in terms of trade-off and opportunity cost.

SS.05.EC.02.02 Understand the difference between "needs" and "wants" and their relationship to economic trade-offs.

Understand how conditions in an economy influence and are influenced by the decisions of consumers, producers, economic institutions, and government.

SS.05.EC.03 Understand how supply and demand influence price, and how price increases or decreases influence the decisions of consumers.

SS.05.EC.03.01 Understand that prices rise and fall depending on supply and demand.

Understand economic concepts, principles, and factors affecting the allocation of available resources in an economy.

No standards currently exist for this CCG.

Understand the role of government and institutions (i.e., banks, labor unions) in various economic systems in an economy.

No standards currently exist for this CCG.

Understand the interdependence of the global economy and the role played by the United States.

SS.05.EC.04 Recognize examples of how nations interact economically.

SS.05.EC.04.01 Recognize that nations interact through trade.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Understand how money makes it easier to trade, borrow, save, invest, and compare the value of goods and services.

SS.05.EC.05 Identify the characteristics of money and the advantages of its use over barter.

SS.05.EC.05.01 Distinguish between "barter" and "money" and how they facilitate the exchange of goods.

Apply economic concepts and principles to issues of personal finance.

SS.05.EC.06 Understand the processes of earning, saving, spending, budgeting, and record keeping in money management.

SS.05.EC.06.01 Recognize that people earn income by exchanging their labor for wages and salaries.

SS.05.EC.06.02 Recognize that savings are the part of income not spent on taxes or consumption.

SS.05.EC.06.03 Recognize that spending involves exchanging money for goods or services.

SS.05.EC.06.04 Recognize that a budget is a record-keeping plan for managing income and spending.

SS.05.EC.07 Understand how banks and credit unions serve savers and borrowers.

SS.05.EC.07.01 Understand how interest creates incentives for borrowing and saving.

Geography

Understand the spatial concepts of location, distance, direction, scale, movement, and region.

SS.05.GE.01 Define basic geography vocabulary such as concepts of location, direction, distance, scale, movement, and region using appropriate words and diagrams.

SS.05.GE.01.01 Know and use basic map elements to answer geographic questions or display geographic information.

Use maps and other geographic tools and technologies to acquire, process, and report information from a spatial perspective.

SS.05.GE.02 Examine and understand how to prepare maps, charts, and other visual representations to locate places and interpret geographic information.

SS.05.GE.02.01 Use maps and charts to interpret geographic information.

SS.05.GE.02.02 Use other visual representations to locate, identify, and distinguish physical and human features of places and regions.

Locate major physical and human (cultural) features of the Earth.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

SS.05.GE.03 Locate and identify on maps the continents of the world, the 50 states of the United States, and the major physical features of Oregon.

SS.05.GE.03.01 Identify the names of the continents and their relative size, shape, and location.

SS.05.GE.03.02 Identify the names of the fifty states and their location relative to other states.

SS.05.GE.03.03 Locate, identify, and know the significance of major mountains, rivers, and land regions of Oregon.

Compare and analyze physical (e.g., landforms, vegetation, wildlife, climate, and natural hazards) and human (e.g., population, land use, language, and religion) characteristics of places and regions.

SS.05.GE.04 Identify physical and human characteristics of regions in the United States and the processes that have shaped them.

SS.05.GE.04.01 Identify and locate major landforms, bodies of water, vegetation, and climate found in regions of the United States.

SS.05.GE.04.02 Identify the type of economic activity, population distribution, and cities found in regions of the United States.

Understand why places and regions are important to human identity and serve as symbols to unify or fragment society.

No standards currently exist for this CCG.

Analyze the causes of human migration (e.g., density, food and water supply, transportation and communication systems) and its effects (e.g., impact on physical and human systems).

SS.05.GE.05 Identify patterns of migration and cultural interaction in the United States.

SS.05.GE.05.01 Understand how physical geography affects the routes, flow, and destinations of migration.

SS.05.GE.05.02 Explain how migrations affect the culture of emigrants and native populations.

Understand economic, cultural, and environmental factors that influence changes in population, and evaluate the consequences of the resulting increases or decreases in population.

SS.05.GE.06 Identify and give examples of issues related to population increases and decreases.

SS.05.GE.06.01 Identify and give examples of positive and negative impacts of population increases or decreases.

Understand how people and the environment are interrelated.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

SS.05.GE.07 Understand how physical environments are affected by human activities.

SS.05.GE.07.01 Understand how and why people alter the physical environment.

SS.05.GE.07.02 Describe how human activity can impact the environment.

SS.05.GE.08 Understand how human activities are affected by the physical environment.

SS.05.GE.08.01 Identify constraints on human activity caused by the physical environment.

SS.05.GE.08.02 Understand how the physical environment presents opportunities for economic and recreational activity.

Understand how differing points of view, self-interest, and global distribution of natural resources play a role in conflict over territory.

No standards currently exist for this CCG.

Understand the geographic results of resource use and management programs and policies.

No standards currently exist for this CCG.

History

Historical Skills: Interpret and reconstruct chronological relationships.

SS.05.HS.01 Interpret data and chronological relationships presented in timelines and narratives.

SS.05.HS.01.01 Order events found in historical narratives.

SS.05.HS.01.02 Calculate time and infer information from timelines.

Historical Skills: Analyze cause and effect relationships, including multiple causalities.

SS.05.HS.02 Identify cause and effect relationships in a sequence of events.

Historical Skills: Understand, recognize, and interpret change and continuity over time.

SS.05.HS.03 Understand how history can be organized using themes, geography, or chronology.

Historical Skills: Identify and analyze diverse perspectives on and historical interpretation of historical issues and events.

SS.05.HS.04 Identify primary and secondary sources.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Historical Skills: Understand relationships among events, issues, and developments in different spheres of human activity (i.e. economic, social, political, cultural).

No standards currently exist for this CCG

World History: Understand and interpret events, issues, and developments within and across eras of world history.

No standards currently exist for this CCG.

U.S. History: Understand and interpret events, issues, and developments within and across eras of U.S. history.

SS.05.HS.05 Understand how individuals, issues, and events changed or significantly influenced the course of U.S. history from pre-history through the period of the American Revolution.

SS.05.HS.05.01 Identify and understand the groups living in the Western Hemisphere before European exploration, their ways of life, and the empires they developed.

SS.05.HS.05.02 Understand the impact of early European exploration on Native Americans and on the land.

SS.05.HS.05.03 Understand the impact of individuals through the period of the American Revolution, on ideas, ways of life, or the course of events in U.S. history.

SS.05.HS.05.04 Understand the colonial experience and how it led to the American Revolution.

SS.05.HS.05.05 Identify and understand the causes, course, and impact of the American Revolution, including the roles of George Washington, Samuel Adams, and Thomas Jefferson.

State & Local History: Understand and interpret the history of the state of Oregon.

SS.05.HS.06 Understand how individuals changed or significantly influenced the course of Oregon state history.

SS.05.HS.06.01 Identify significant people in the history of Oregon from pre-history through the period of the American Revolution.

SS.05.HS.06.02 Understand the interactions and contributions of the various people and cultures that have lived in or migrated to the area that is now Oregon from pre-history through the period of the American Revolution.

State & Local History: Understand and interpret events, issues, and developments in the history of one's family, local community, and culture.

SS.05.HS.07 Understand how individuals changed or significantly influenced the course of local history.

Social Science Analysis

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Define and clarify an issue so that its dimensions are well understood.

SS.05.SA.01 Examine an event, issue, or problem through inquiry and research.

Acquire and organize materials from primary and secondary sources.

SS.05.SA.02 Gather, use, and document information from multiple sources (e.g. print, electronic, human, primary, secondary).

Explain various perspectives on an event or issue and the reasoning behind them.

SS.05.SA.03 Identify and study two or more points of view of an event, issue, or problem.

Identify and analyze an issue.

SS.05.SA.04 Identify characteristics of an event, issue, or problem, suggesting possible causes and results.

Select a course of action to resolve an issue.

SS.05.SA.05 Identify a response or solution and support why it makes sense, using support from research.

Eighth Grade

(Grades 6-8)

Benchmark 3 students expand their study to U.S. and World History, including early world civilizations and the development of nations and the United States post-Revolution to approximately 1900. Students increase their understanding of the U.S. Constitution, rule of law, and the powers and limitations of government. They apply their geography skills to identify physical features, population distribution, and to make predictions. Students also examine markets and types of economies, with emphasis on the U.S. economy. They also study basic investment and savings concepts and practices. Students continue to use Social Science Analysis skills, examining evidence more completely, viewing issues from more than one perspective, and making judgments about alternative responses or solutions to problems.

Civics and Government

Understand the origins, purposes, and functions of U.S. government, including the structure and meaning of the U.S. Constitution.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

SS.08.CG.01 Understand the purposes of government as stated in the Constitution and the specific provisions that limit the power of government in order to protect the rights of individuals.

SS.08.CG.01.01 Distinguish the purposes of government as stated in the Preamble.

SS.08.CG.01.02 Understand how the power of government is limited in the United States.

SS.08.CG.01.03 Recognize the provisions of the Bill of Rights (Amendments 1-10) that protect individual rights.

Understand the organization, responsibilities, and interrelationships of local, state, and federal governments in the United States.

SS.08.CG.02 Identify and distinguish how powers and responsibilities are distributed and balanced among the federal, state, and local levels.

SS.08.CG.02.01 Identify the power or responsibility of each level of government.

SS.08.CG.02.02 Understand how laws are made and enforced at the federal, state, and local levels.

Understand the roles of the three branches of government and explain how their powers are distributed and shared.

SS.08.CG.03 Understand the powers of each branch of government as stated in the Constitution.

SS.08.CG.03.01 Understand the basic idea of checks and balances of each branch of the federal government.

SS.08.CG.03.02 Identify the legislative, executive, and judicial institutions at each level of government.

SS.08.CG.03.03 Understand the powers and responsibilities of the executive branch of government.

SS.08.CG.03.04 Understand how courts are organized by level and jurisdiction, and that law is divided into Constitutional Law, criminal law, and civil law.

Understand personal and political rights of citizens in the United States.

SS.08.CG.04 Understand citizens' rights and how the Constitution protects those rights.

SS.08.CG.04.01 Identify and understand the rights of citizens guaranteed under the Bill of Rights.

Understand participatory responsibilities of citizens in the community (voluntarism) and in the political process (becoming informed about public issues and candidates, joining political parties/interest groups/associations, communicating with public officials, voting, influencing lawmaking through such processes as petitions/initiatives).

SS.08.CG.05 Understand how citizens can make their voices heard in the political process.

SS.08.CG.05.01 Identify and give examples of ways that citizens can let their opinions be known in the political process.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Understand how government is influenced and changed by support and dissent of individuals, groups, and international organizations.

SS.08.CG.06 Identify and give examples of how groups and organizations can influence the actions of government.

SS.08.CG.06.01 Identify and give examples of how groups and organizations can influence government policy or decisions and describe how these actions can lead to such influence.

Understand how nations interact with each other, how events and issues in other countries can affect citizens in the United States, and how actions and concepts of democracy and individual rights of the United States can affect other peoples and nations.

SS.08.CG.07 Understand how actions of the U.S. government affect citizens of both the United States and other countries.

SS.08.CG.07.01 Know how the U.S. government affects citizens of other countries.

SS.08.CG.07.02 Know how U.S. government actions with other nations affect citizens of the United States.

Analyze major political systems of the world.

SS.08.CG.08 Understand various forms of government.

SS.08.CG.08.01 Compare and contrast various forms of government to the United States' government.

Analyze the concepts of political power, authority, conflict, and conflict management.

No standards currently exist for this CCG.

Economics

Understand that resources are limited (e.g., scarcity).

SS.08.EC.01 Understand incentives in a market economy that influence individuals and businesses in allocating resources (time, money, labor, and natural resources).

SS.08.EC.01.01 Know that people respond predictably to positive and negative incentives.

Understand economic trade-offs and how choices result in both costs and benefits to individuals and society.

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SS.08.EC.02 Understand how trade-offs and opportunity costs can be identified and measured.

SS.08.EC.02.01 Know and give examples of how changes in the economy impose costs on some and benefits on others because they arbitrarily redistribute purchasing power.

SS.08.EC.02.02 Distinguish between "needs" and "wants" in the U.S. and other countries of the world, and the impact of the media.

Understand how conditions in an economy influence and are influenced by the decisions of consumers, producers, economic institutions, and government.

SS.08.EC.03 Understand how price is an incentive for both buyers and producers/sellers in the marketplace.

SS.08.EC.03.01 Understand how supply and demand respond predictably to changes in economic circumstances.

Understand economic concepts, principles, and factors affecting the allocation of available resources in an economy.

SS.08.EC.04 Understand how decisions regarding what to produce, how to produce, and for whom to produce are answered in various economic systems.

SS.08.EC.04.01 Understand how decisions about production are made in traditional, capitalist, and command economies.

Understand the role of government and institutions (i.e., banks, labor unions) in various economic systems in an economy.

SS.08.EC.05 Understand how banks function within the economy.

SS.08.EC.05.01 Identify and give examples of the services of a bank, and know the role of banks in the economy.

Understand the interdependence of the global economy and the role played by the United States.

SS.08.EC.06 Identify and give examples of how the United States economy affects citizens of both the United States and other countries.

SS.08.EC.06.01 Give examples of how the United States economy affects citizens of the United States.

SS.08.EC.06.02 Give examples of how the United States economy affects citizens of other countries.

Understand how money makes it easier to trade, borrow, save, invest, and compare the value of goods and services.

SS.08.EC.07 Understand the function of money.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

SS.08.EC.07.01 Understand how money functions as a means of exchange, a store of value, and a measure of value.

Apply economic concepts and principles to issues of personal finance.

SS.08.EC.08 Understand factors that determine personal income and predict future earnings, based on plans for education and training.

SS.08.EC.08.01 Understand how a wage or salary is the price of labor, and is usually determined by the supply and demand for labor.

SS.08.EC.08.02 Understand that people's incomes, in part, reflect choices they have made about education, training, skill development, and careers.

SS.08.EC.08.03 Understand how workers can increase their productivity by improving their skills or by using tools and machinery.

SS.08.EC.09 Understand different ways that people invest and save.

SS.08.EC.09.01 Understand that banks and credit unions are institutions where people save money and earn interest, and where other people borrow money and pay interest.

SS.08.EC.09.02 Understand that stocks, bonds, and other investments are ways people earn money.

Geography

Understand the spatial concepts of location, distance, direction, scale, movement, and region.

SS.08.GE.01 Understand fundamental geography vocabulary such as concepts of distance, latitude, longitude, interdependence, accessibility, and connections.

SS.08.GE.01.01 Use maps, charts, and graphs to understand patterns of movement over time and space.

Use maps and other geographic tools and technologies to acquire, process, and report information from a spatial perspective.

SS.08.GE.02 Read, interpret, and understand how to construct geographic representations to analyze information, understand spatial relationships, and compare places.

SS.08.GE.02.01 Use maps, charts, graphs, and photographs to analyze spatial distributions and patterns.

Locate major physical and human (cultural) features of the Earth.

SS.08.GE.03 Locate and identify on maps and globes the regions of the world and their prominent physical features.

SS.08.GE.03.01 Identify the location of major mountain ranges, deserts, rivers, cultural regions and countries in the world.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Compare and analyze physical (e.g., landforms, vegetation, wildlife, climate, and natural hazards) and human (e.g., population, land use, language, and religion) characteristics of places and regions.

SS.08.GE.04 Identify and compare physical and human characteristics of major regions and significant places in the world.

SS.08.GE.04.01 Locate and identify population centers and geographic reasons for their locations.

SS.08.GE.04.02 Identify, locate, and compare the cultural characteristics of places and regions.

SS.08.GE.04.03 Recognize relationships between the physical and cultural characteristics of a place or region.

Understand why places and regions are important to human identity and serve as symbols to unify or fragment society.

No standards currently exist for this CCG.

Analyze the causes of human migration (e.g., density, food and water supply, transportation and communication systems) and its effects (e.g., impact on physical and human systems).

SS.08.GE.05 Identify and understand worldwide patterns of population distribution, migration, and cultural diffusion and interactions.

SS.08.GE.05.01 Identify patterns of population distribution and infer causes.

SS.08.GE.05.02 Recognize and identify patterns of migration streams in U.S. history.

SS.08.GE.05.03 Understand how migration streams affect the spread of cultural traits.

Understand economic, cultural, and environmental factors that influence changes in population, and evaluate the consequences of the resulting increases or decreases in population.

SS.08.GE.06 Identify economic, cultural, and environmental factors that affect population, and predict how the population would change as a result.

SS.08.GE.06.01 Identify and give examples of economic, cultural, and environmental factors that influence population.

SS.08.GE.06.02 Predict the effect of a given economic, cultural, or environmental change on a population.

Understand how people and the environment are interrelated.

SS.08.GE.07 Understand how human modification of the physical environment in a place affects both that place and other places.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

SS.08.GE.07.01 Understand how the process of urbanization affects the physical environment of a place, the cultural characteristics of a place, and the physical and human characteristics of the surrounding region.

SS.08.GE.07.02 Understand how clearing vegetation affects the physical environment of a place and other places.

SS.08.GE.08 Understand how changes in a physical environment affect human activity.

SS.08.GE.08.01 Understand how changes in the physical environment can increase or diminish capacity to support human activity.

SS.08.GE.08.02 Understand how climatic events or climate change affect human activity.

SS.08.GE.08.03 Predict how changes in an ecosystem (not caused by human activity) might influence human activity.

Understand how differing points of view, self-interest, and global distribution of natural resources play a role in conflict over territory.

No standards currently exist for this CCG.

Understand the geographic results of resource use and management programs and policies.

No standards currently exist for this CCG.

History

Historical Skills: Interpret and reconstruct chronological relationships.

SS.08.HS.01 Represent and interpret data and chronological relationships from history, using timelines and narratives.

SS.08.HS.01.01 Identify and create chronologies of events.

SS.08.HS.01.02 Compare and contrast historical interpretations.

Historical Skills: Analyze cause and effect relationships, including multiple causalities.

SS.08.HS.02 Distinguish between cause and effect relationships and events that happen or occur concurrently or sequentially.

Historical Skills: Understand, recognize, and interpret change and continuity over time.

SS.08.HS.03 Identify and give examples of chronological patterns and recognize them in related events over time.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Historical Skills: Identify and analyze diverse perspectives on and historical interpretation of historical issues and events.

SS.08.HS.04 Evaluate data within the context in which it was created, testing its reliability, credibility, and bias.

Historical Skills: Understand relationships among events, issues, and developments in different spheres of human activity (i.e. economic, social, political, cultural).

No standards currently exist for this CCG.

World History: Understand and interpret events, issues, and developments within and across eras of world history.

SS.08.HS.05 Understand the political, economic, and cultural impact, and lasting influence of early civilizations on world development.

SS.08.HS.05.01 Understand the major characteristics and historical influence of the early civilizations of Mesopotamia, Indus River Valley, Egypt, the Americas, Greece.

SS.08.HS.05.02 Identify and give examples of the political, economic, and social characteristics of the Roman Republic and Empire, and how they are reflected in the law, government, economy and society of the United States.

SS.08.HS.05.03 Understand the importance of the rise of Islam and its interaction with Europe.

SS.08.HS.05.04 Understand the development of the empires and kingdoms of sub-Saharan Africa, Imperial China, and feudal Japan.

SS.08.HS.05.05 Understand the major developments and societal impact of feudalism, the church, and the rise of cities in the European Middle Ages.

SS.08.HS.05.06 Understand the characteristics and impact of Renaissance thinking, art, and learning.

U.S. History: Understand and interpret events, issues, and developments within and across eras of U.S. history.

SS.08.HS.06 Understand how individuals, issues, and events changed or significantly influenced the course of U.S. history post-American Revolution through 1900.

SS.08.HS.06.01 Identify and understand the issues and events that were addressed at the Constitutional Convention.

SS.08.HS.06.02 Trace the route and understand the significance of the Lewis and Clark Expedition.

SS.08.HS.06.03 Understand the effects of 19th century westward migration, the idea of Manifest Destiny, European immigration, and rural to urban migration on indigenous populations and newcomers in the United States.

SS.08.HS.06.04 Understand the effects of Jacksonian Democracy on political practices.

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SS.08.HS.06.05 Recognize and understand conditions of the African slave trade and experiences of enslaved African-Americans and "free Blacks" in the United States.

SS.08.HS.06.06 Understand how the abolitionists advocated for the end of slavery and the impact of their activities.

SS.08.HS.06.07 Understand how African-Americans dealt with the conditions of their enslavement and used religion and family to create a viable culture to cope with the effects of slavery.

SS.08.HS.06.08 Identify and understand the events that led to the Civil War.

SS.08.HS.06.09 Understand the political, economic, and social causes, course, and impact of the Civil War.

SS.08.HS.06.10 Understand how Reconstruction affected the country.

SS.08.HS.06.11 Identify and understand constitutional changes that resulted from the Civil War and Reconstruction.

SS.08.HS.06.12 Understand the effects of Indian Wars and the opening of the West on Native American tribes.

SS.08.HS.06.13 Understand the effects of the Irish potato famine in the mid-1800s on the U.S. society.

SS.08.HS.06.14 Understand the motivations for territorial expansion to the Pacific Ocean/Hawaii ("Manifest Destiny").

SS.08.HS.06.15 Understand the effect of territorial expansion on other nations and their people.

State & Local History: Understand and interpret the history of the state of Oregon.

SS.08.HS.07 Understand how various groups of people were affected by events and developments in Oregon state history.

SS.08.HS.07.01 Identify and understand significant events, developments, groups, and people in the history of Oregon from post-American Revolution until 1900.

SS.08.HS.07.02 Understand the interactions and contributions of the various people and cultures that have lived in or migrated to the area that is now Oregon from post-American Revolution until 1900.

State & Local History: Understand and interpret events, issues, and developments in the history of one's family, local community, and culture.

SS.08.HS.08 Understand the lasting influence of events and developments in local history.

Social Science Analysis

Define and clarify an issue so that its dimensions are well understood.

SS.08.SA.01 Clarify key aspects of an event, issue, or problem through inquiry and research.

Acquire and organize materials from primary and secondary sources.

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SS.08.SA.02 Gather, interpret, use, and document information from multiple sources, distinguishing facts from opinions and recognizing points of view.

Explain various perspectives on an event or issue and the reasoning behind them.

SS.08.SA.03 Examine a controversial event, issue, or problem from more than one perspective.

Identify and analyze an issue.

SS.08.SA.04 Examine the various characteristics, causes, and effects of an event, issue, or problem.

Select a course of action to resolve an issue.

SS.08.SA.05 Consider two or more outcomes, responses, or solutions; identify their strengths and weaknesses; then conclude and justify which is the best.

High School

High school students study world and U.S. history from approximately 1900 to the present. They also consider the interrelationship of the levels and branches of government as they are involved in creating government policy. In Economics, students look at specialization, competition, and the creation of economic policy. They also investigate the risks of entrepreneurship, investment, and various economic policies and practices. Geography study includes using geographic representations to describe and explain resource use, depletion, and renewal, physical and climate change, population characteristics and migration, and cultural characteristics and change. Students use Social Science Analysis to fully explain issues, including the significance; to gather and analyze data; to view events, issues, or problems from varied and opposed perspectives, considering short- and long-term effects; and to reach refined, supported conclusions.

Civics and Government

Understand the origins, purposes, and functions of U.S. government, including the structure and meaning of the U.S. Constitution.

SS.HS.CG.01 Understand the purpose of laws and government, provisions to limit power, and the ability to meet changing needs as essential ideas of the Constitution.

SS.HS.CG.01.01 Understand the "supremacy clause" of the U.S. Constitution as a means of resolving conflicts between state and federal law.

SS.HS.CG.01.02 Understand the concept of judicial review as a means of resolving conflict over the interpretation of the Constitution and the actions of government.

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SS.HS.CG.01.03 Understand how to amend the U.S. Constitution and the Oregon Constitution, including how amendments may be introduced, what is required for passage, and how the process accommodates changing needs and the preservation of values and principles.

Understand the organization, responsibilities, and interrelationships of local, state, and federal governments in the United States.

SS.HS.CG.02 Understand the interrelationship between local, state, and federal government.

SS.HS.CG.02.01 Understand the primary function of federal, state, and local levels of government and how the actions of one influence the workings of the others.

SS.HS.CG.02.02 Understand how federalism creates shared and reserved powers at each level of government.

Understand the roles of the three branches of government and explain how their powers are distributed and shared.

SS.HS.CG.03 Understand how the branches of government have powers and limitations.

SS.HS.CG.03.01 Understand how laws are developed and applied to provide order, set limits, protect basic rights, and promote the common good.

SS.HS.CG.03.02 Understand the process by which laws are developed at the federal level, and key differences between how laws are developed at the federal level and in Oregon.

SS.HS.CG.03.03 Identify and understand the powers and limits to power of the Presidency.

Understand personal and political rights of citizens in the United States.

SS.HS.CG.04 Understand the role of the courts and of the law in protecting the rights of U.S. citizens.

SS.HS.CG.04.01 Understand how the Bill of Rights offers protection of individual rights and how rights are limited for the benefit of the common good.

SS.HS.CG.04.02 Understand the role of due process in the protection of individuals.

SS.HS.CG.04.03 Understand how the rights of citizens have been augmented by case law decisions.

Understand participatory responsibilities of citizens in the community (voluntarism) and in the political process (becoming informed about public issues and candidates, joining political parties/interest groups/associations, communicating with public officials, voting, influencing lawmaking through such processes as petitions/initiatives).

SS.HS.CG.05 Understand the civic responsibilities of U.S. citizens and how they are met.

SS.HS.CG.05.01 Identify the responsibilities of citizens in the United States and understand what an individual can do to meet these responsibilities.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Understand how government is influenced and changed by support and dissent of individuals, groups, and international organizations.

SS.HS.CG.06 Understand how government policies and decisions have been influenced and changed by individuals, groups, and international organizations.

SS.HS.CG.06.01 Understand how U.S. political parties have influenced government policy and decisions.

SS.HS.CG.06.02 Understand the causes, course, and impact of the civil rights/equal rights movements.

SS.HS.CG.06.03 Understand the Constitutional changes that resulted from major events in the 20th century.

Understand how nations interact with each other, how events and issues in other countries can affect citizens in the United States, and how actions and concepts of democracy and individual rights of the United States can affect other peoples and nations.

SS.HS.CG.07 Understand the purposes and functions of major international organizations and the role of the United States in them.

SS.HS.CG.07.01 Understand and give examples of how international organizations influence policies or decisions.

SS.HS.CG.07.02 Understand the purposes and functions of the United Nations, and the role of the United States in the United Nations.

SS.HS.CG.07.03 Understand the purpose and function of international humanitarian agencies and special interest advocacy groups, and how the United States interacts with people in other nations through these organizations.

Analyze major political systems of the world.

SS.HS.CG.08 Understand how various forms of government function in different situations.

SS.HS.CG.08.01 Compare and contrast how various forms of government function in similar and different situations.

Analyze the concepts of political power, authority, conflict, and conflict management.

No standards currently exist for this CCG.

Economics

Understand that resources are limited (e.g., scarcity).

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SS.HS.EC.01 Understand how specialization and competition influence the allocation of resources.

SS.HS.EC.01.01 Understand how specialization increases efficiency, potential output, and consumer well being, but may have negative side effects.

Understand economic trade-offs and how choices result in both costs and benefits to individuals and society.

SS.HS.EC.02 Understand a cost-benefit analysis of economic choices.

SS.HS.EC.02.01 Compare and contrast the allocation of goods and services in market and command economies.

SS.HS.EC.02.02 Understand how people make decisions by analyzing economic conditions and changes.

Understand how conditions in an economy influence and are influenced by the decisions of consumers, producers, economic institutions, and government.

SS.HS.EC.03 Understand how consumer demand and market price directly impact one another.

SS.HS.EC.03.01 Understand that competition among sellers leads to lower prices and impacts production.

SS.HS.EC.03.02 Understand that competition among buyers increases prices and allocates goods and services only to those who can afford them.

Understand economic concepts, principles, and factors affecting the allocation of available resources in an economy.

SS.HS.EC.04 Evaluate different economic systems, comparing advantages and disadvantages of each.

SS.HS.EC.04.01 Use cost-benefit analysis to compare and contrast economic systems.

Understand the role of government and institutions (i.e., banks, labor unions) in various economic systems in an economy.

SS.HS.EC.05 Understand how government can affect the national economy through policy.

SS.HS.EC.06 Understand how government can affect international trade through tariffs, quotas and trade agreements.

SS.HS.EC.06.01 Understand how government responds to problems in the economy (rapid inflation or rising unemployment) with fiscal and/or monetary policies.

SS.HS.EC.06.02 Identify and give examples of ways that the U.S. government can affect the economy through legislation or policy decisions.

SS.HS.EC.06.03 Identify tariffs, quotas, and trade agreements, and understand the consequences of their use on the economy.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Understand the interdependence of the global economy and the role played by the United States.

SS.HS.EC.07 Understand the purposes and functions of major international economic organizations and the role of the United States in them.

SS.HS.EC.07.01 Understand the purpose and function of international economic agencies and groups and how the United States interacts with people in other nations through these groups.

Understand how money makes it easier to trade, borrow, save, invest, and compare the value of goods and services.

SS.HS.EC.08 Understand how money makes saving and borrowing easier.

SS.HS.EC.08.01 Understand how money functions in the banking system and as part of fiscal policy.

Apply economic concepts and principles to issues of personal finance.

SS.HS.EC.09 Understand the potential risks and returns of various investment opportunities, including entrepreneurship, in a market economy.

SS.HS.EC.09.01 Identify and give examples of potential incentives and disincentives of entrepreneurship.

SS.HS.EC.09.02 Identify and give examples of potential risks and returns of economic decisions under various economic conditions.

SS.HS.EC.09.03 Understand the risks and benefits to the use of credit.

Geography

Understand the spatial concepts of location, distance, direction, scale, movement, and region.

SS.HS.GE.01 Understand and use geographic information using a variety of scales, patterns of distribution, and arrangement.

SS.HS.GE.01.01 Understand the advantages and disadvantages of using various geographic representations to depict and solve geographic problems.

Use maps and other geographic tools and technologies to acquire, process, and report information from a spatial perspective.

SS.HS.GE.02 Interpret and evaluate information using complex geographic representations.

SS.HS.GE.02.01 Use a variety of geographic representations to analyze information and draw conclusions about geographic issues.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Locate major physical and human (cultural) features of the Earth.

SS.HS.GE.03 Locate and identify places, regions, and geographic features that have played prominent roles in historical or contemporary issues and events.

SS.HS.GE.03.01 Locate, identify, and explain changes in countries over time.

SS.HS.GE.03.02 Locate and identify places and regions most prominent in contemporary events in Oregon, the United States, and the world.

Compare and analyze physical (e.g., landforms, vegetation, wildlife, climate, and natural hazards) and human (e.g., population, land use, language, and religion) characteristics of places and regions.

SS.HS.GE.04 Analyze changes in the physical and human characteristics of places and regions, and the effects of technology, migration, and urbanization on them.

SS.HS.GE.04.01 Apply geographic tools to identify change in a place over time, and to infer reasons for the change.

Understand why places and regions are important to human identity and serve as symbols to unify or fragment society.

No standards currently exist for this CCG.

Analyze the causes of human migration (e.g., density, food and water supply, transportation and communication systems) and its effects (e.g., impact on physical and human systems).

SS.HS.GE.05 Understand how worldwide transportation and communication patterns have affected the flow and interactions of people, ideas, and products.

SS.HS.GE.05.01 Understand how transportation and communication systems of the present compare to those of the past, and how this changes perceptions of space and time.

SS.HS.GE.05.02 Understand how communication and transportation technologies contribute to trade and cultural convergence.

Understand economic, cultural, and environmental factors that influence changes in population, and evaluate the consequences of the resulting increases or decreases in population.

SS.HS.GE.06 Analyze and evaluate the impact of economic, cultural or environmental factors that result in changes to population of cities, countries, or regions.

SS.HS.GE.06.01 Evaluate the consequences of economic, cultural, or environmental changes on a given population.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Understand how people and the environment are interrelated.

SS.HS.GE.07 Understand human modifications of the physical environment and analyze their global impacts and consequences for human activity.

SS.HS.GE.07.01 Distinguish between renewable resources and non-renewable resources and the global consequences of mismanagement.

SS.HS.GE.07.02 Identify and understand different methods of extracting and using resources, and analyze and compare the effect on the environment.

SS.HS.GE.08 Identify and give examples of changes in a physical environment, and evaluate their impact on human activity in the environment.

SS.HS.GE.08.01 Identify and give examples of changes in human activity due to changes in the physical environment, and analyze the impact on both.

Understand how differing points of view, self-interest, and global distribution of natural resources play a role in conflict over territory.

No standards currently exist for this CCG.

Understand the geographic results of resource use and management programs and policies.

No standards currently exist for this CCG.

History

Historical Skills: Interpret and reconstruct chronological relationships.

SS.HS.HS.01 Reconstruct, interpret, and represent the chronology of significant events, developments, and narratives from history.

SS.HS.HS.01.01 Reconstruct the chronological order of significant events related to historical developments.

SS.HS.HS.01.02 Interpret the relationship of events occurring over time.

SS.HS.HS.01.03 Interpret timelines, charts and graphs illustrating chronological relationships.

Historical Skills: Analyze cause and effect relationships, including multiple causalities.

SS.HS.HS.02 Compare and contrast institutions and ideas in history, noting cause and effect relationships.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

Historical Skills: Understand, recognize, and interpret change and continuity over time.

SS.HS.HS.03 Recognize and interpret continuity and/or change with respect to particular historical developments in the 20th century.

Historical Skills: Identify and analyze diverse perspectives on and historical interpretation of historical issues and events.

SS.HS.HS.04 Understand how contemporary perspectives affect historical interpretation.

Historical Skills: Understand relationships among events, issues, and developments in different spheres of human activity (i.e. economic, social, political, cultural).

No standards currently exist for this CCG.

World History: Understand and interpret events, issues, and developments within and across eras of world history.

SS.HS.HS.05 Understand the causes, characteristics, lasting influence, and impact of political, economic, and social developments in world history.

SS.HS.HS.05.01 Understand how innovations in industry and transportation created the factory system, which led to the Industrial Revolution and transformed capitalism.

SS.HS.HS.05.02 Understand how the Agricultural Revolution contributed to and accompanied the Industrial Revolution.

SS.HS.HS.05.03 Understand the concepts of imperialism and nationalism.

SS.HS.HS.05.04 Understand how European colonizers interacted with indigenous populations of Africa, India, and Southeast Asia, and how the native populations responded.

SS.HS.HS.05.05 Understand the major consequences of imperialism in Asia and Africa at the turn of the century.

SS.HS.HS.05.06 Understand Japanese expansion overseas and the consequences for Japan and Asia during the 20th century.

SS.HS.HS.05.07 Understand the impact of the Chinese Revolution of 1911, and the cause of China's Communist Revolution in 1949.

SS.HS.HS.05.08 Identify and understand the causes and consequences of the Russian Revolution of 1917, and the impact on politics in nations around the world.

SS.HS.HS.05.09 Identify and understand the causes and consequences of the Mexican Revolution of 1911-1917.

SS.HS.HS.05.10 Identify and understand the causes of WWI and the reasons why the United States entered this war.

Plain text denotes benchmark standards. Material in *Italics* is eligible for statewide assessment.

SS.HS.HS.05.11 Understand the character of the war on the western and eastern fronts in World War I, and how new military technology contributed to the scale and duration of the war.

SS.HS.HS.05.12 Understand how the terms of the Versailles Treaty and the social and economic challenges of the postwar decade set the stage for World War II.

SS.HS.HS.05.13 Understand how the United States and other nations responded to aggression in Europe and Asia during the first half of the 20th century.

SS.HS.HS.05.14 Understand isolationism and the military and economic mobilization of the United States prior to and during World War II, and its impact on American society.

SS.HS.HS.05.15 Understand the character of the war in Europe and the Pacific, and the role of inventions and new technology on the course of the war.

SS.HS.HS.05.16 Understand the systematic campaign of terror and persecution in Nazi Germany.

SS.HS.HS.05.17 Understand the response of the world community to the Nazis and to the Holocaust.

SS.HS.HS.05.18 Identify and understand the causes and consequences of the resistance movement in India.

SS.HS.HS.05.19 Understand the division of Europe after WWII leading to the Cold War.

SS.HS.HS.05.20 Understand the impact of the Cold War on individuals, groups, and nations.

SS.HS.HS.05.21 Understand the causes and impact of the Korean and Vietnam Wars.

U.S. History: Understand and interpret events, issues, and developments within and across eras of U.S. history.

SS.HS.HS.06 Understand how individuals, issues, and events changed or significantly influenced the course of U.S. history after 1900.

SS.HS.HS.06.01 Identify and understand the effects of 19th century reform movements on American life in the early 20th century.

SS.HS.HS.06.02 Understand the concerns, successes, and limitations of Progressivism.

SS.HS.HS.06.03 Understand how new inventions, new methods of production, and new sources of power transformed work, production, and labor in the early 20th century.

SS.HS.HS.06.04 Understand the changes in society and culture in the early 20th century.

SS.HS.HS.06.05 Understand the causes of the Great Depression and the effect of the Great Depression on the American family.

SS.HS.HS.06.06 Understand how the Franklin D. Roosevelt administration and the New Deal addressed the Great Depression, redefined the role of government, and had a profound impact on American life.

SS.HS.HS.06.07 Understand the changes that created the economic boom after World War II.

State & Local History: Understand and interpret the history of the state of Oregon.

SS.HS.HS.07 Understand the causes, characteristics, and impact of political, economic, and social developments in Oregon state history.

SS.HS.HS.07.01 Identify and understand significant events, developments, groups, and people in the history of Oregon after 1900.

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SS.HS.HS.07.02 Understand the interactions and contributions of the various people and cultures that have lived in or migrated to the area that is now Oregon after 1900.

SS.HS.HS.07.03 Consider and analyze different interpretations of key events and/or issues in history from the perspective of Oregon.

State & Local History: Understand and interpret events, issues, and developments in the history of one's family, local community, and culture.

SS.HS.HS.08 Understand the causes, characteristics and impact, and lasting influence of political, economic, and social developments in local history.

Social Science Analysis

Define and clarify an issue so that its dimensions are well understood.

SS.HS.SA.01 Define, research, and explain an event, issue, problem, or phenomenon and its significance to society.

Acquire and organize materials from primary and secondary sources.

SS.HS.SA.02 Gather, analyze, use, and document information from various sources, distinguishing facts, opinions, inferences, biases, stereotypes, and persuasive appeals.

SS.HS.SA.03 Understand what it means to be a critical consumer of information.

Explain various perspectives on an event or issue and the reasoning behind them.

SS.HS.SA.04 Analyze an event, issue, problem, or phenomenon from varied or opposed perspectives or points of view.

Identify and analyze an issue.

SS.HS.SA.05 Analyze an event, issue, problem, or phenomenon, identifying characteristics, influences, causes, and both short- and long-term effects.

Select a course of action to resolve an issue.

SS.HS.SA.06 Propose, compare, and judge multiple responses, alternatives, or solutions; then reach a defensible, supported conclusion.

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