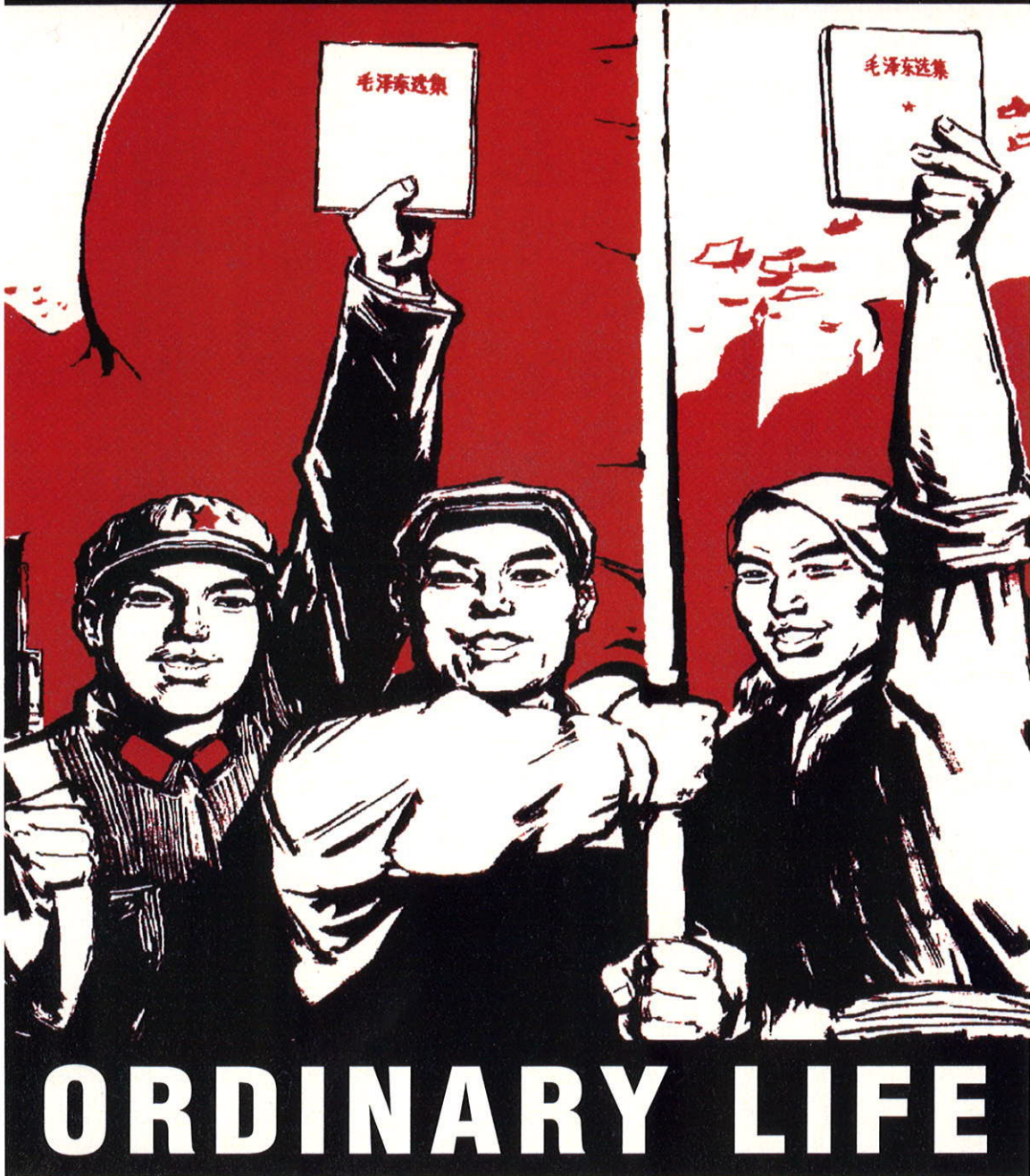


November 1-30, 2002 · Jacobs Gallery, Hult Center for the Performing Arts



# ORDINARY LIFE

**In Extraordinary Times**

*China's Cultural Revolution*

**University of Oregon Museum of Art  
Cultural Revolution  
Educator's Packet**

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## UOMA ARTS EDUCATION MISSION

Education is an integral component to the UOMA 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. In this same manner, the Chinese Art and Culture Outreach Kit provides information and resources relating to a variety of subjects. We hope the kit will help others learn about the power and potential of teaching with art.

The Education Outreach Program supports the UOMA Mission by

- *Offering a diverse series of educational and cultural programs*
- *Playing a significant role in providing life-long learning for all citizens so that they may be informed and enriched individually and collectively*

The UOMA is proactively creating education programs that go beyond the walls of the museum to reach diverse audiences. The goals of the outreach kit are not to replace the experience of visiting the UOMA's significant exhibitions; rather, they are a means to communicate the nature of our collection and the value of viewing artwork. The primary goal of this program is to provide local educators with resources representative of the Chinese collection that will help integrate the arts into the general curriculum while fostering the mission and education philosophy of the UOMA.

Included in this packet are a variety of lesson plans and resources that approach learning from different angles. Through these lesson plans we hope to cover a multitude of learning and teaching styles to maximize the creative learning potential of both students and teachers.

## UNIVERSITY OF OREGON MUSEUM OF ART MISSION

### **“An Educational and Cultural Force for the University, City of Eugene, The State of Oregon, and the Region.”**

The University of Oregon Museum of Art was founded in the early decades of the 20<sup>th</sup> Century with the noble purpose of creating a deeper appreciation and understanding of the peoples, art, and cultures of Asia. In effect, the UOMA helped inspire the University and State of Oregon to assume a stronger presence in the Pacific Rim. Mid-century, the Museum's collections and programs expanded significantly to include work by Northwest American artists; this broadened the Museum's already rich cultural dialogue. Beyond this distinguished and distinctive mission, the UOMA is also a major regional art museum; it fulfills this responsibility by offering a varied and changing exhibition program that includes and looks beyond the Pacific Rim.

As such, the University of Oregon Museum of Art is an essential and dynamic educational and cultural force for the university, city of Eugene, the State of Oregon, and the region. Housing important collections of Asian and Northwestern art, the UOMA is a growing cultural repository, a dynamic research center, an innovative educational resource, and a national/international attraction.

- It celebrates these responsibilities by offering challenging and significant exhibitions and a diverse series of educational and cultural programs.
- It is a collecting institution that primarily emphasizes the art of the Pacific Rim and promotes a dynamic and positive cultural interchange between East and West; it is committed to preserving, displaying and enhancing its two major collections—Asian art and Northwest American art.
- It is a university museum that finds creative ways of basing its exhibitions and other programs upon multi-disciplinary curricular and extracurricular needs of students, faculty and community.
- It serves the university, community, and region as a center where the lines between academic disciplines are tested and challenged through a rich and open dialogue.
- It is a state-sponsored and community-supported museum that plays a significant role in providing lifelong learning for all citizens so that they may be informed and enriched individually and collectively.



# Ordinary Life in Extraordinary Times



Exhibition overview  
Jacobs Gallery  
Eugene, Oregon  
Organized by the UO Center for Asian  
and Pacific Studies and University of  
Oregon Museum of Art

November 1-30, 2002

# Ordinary Life in Extraordinary Times



## THE CULTURAL REVOLUTION

*"The goal was to construct a strong China."  
-- Retired Government Worker*

### SETTING THE STAGE FOR REVOLUTION

China's Cultural Revolution (1966-76) was a time of great hope and great sorrow. For thousands of years, China had been an agricultural society under an imperial ruler. In 1949 the charismatic revolutionary Mao Zedong and the Communist Party took control of the country, promising a break with the agrarian past. They had a dream of a strong, independent, more egalitarian China. The People's Republic of China was born.

### THE CULTURAL REVOLUTION

The Communists worked for the poor, and united a nation that had been shattered by warring factions. But communal work and ownership of land only brought their own set of problems. By 1966, Mao was dissatisfied with the direction and slow pace of his own revolution, and was in conflict with other Communist leaders. He launched a radical attempt at further transformation: the Great Proletarian Cultural Revolution. Idealist youth-

committed to building a utopian society-were mobilized as "Red Guards." They were urged to go on the road and make revolution. It was an extraordinary, contradictory time, of exalted idealism and horrific mistakes.

### **EXHIBITION THEMES:**



## **"IT'S RIGHT TO REBEL"(1966-69)**

*"We made a sacrifice for our ideals. If you are born in one time, you should do your part."*

*—Shanghai businessman*

### **IDEALISTIC AT FIRST**

The Cultural Revolution started as an idealistic movement. Chairman Mao Zedong (1893–1976) had himself been a student activist. He urged students to create a new society through the destruction of the old. The guiding principle was "It's right to rebel."

### **RED GUARDS**

The student Red Guards were the instruments of Mao's new revolution. Mao urged them to replace "poisonous" elements of the society with the revolutionary ideas found in his writings. The





Workers (flat caps), peasants (headscarves), soldiers (red star caps), and students (armbands) celebrate the formation of a new city government. The soldier holds Mao's Selected Works

#### ARMBANDS

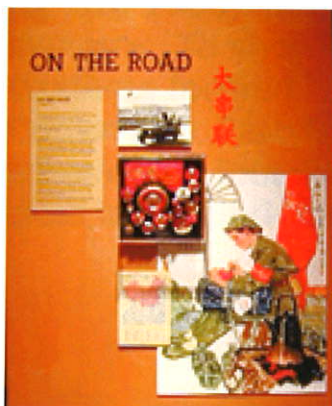


In May 1966, Mao himself pinned the first armband on a Red Guard woman in Beijing.



Mao armband: Hand-embroidered Red Guard armband is from Shanghai.





## ON THE ROAD (1966-67)

*"The trains were packed to the point that there were five levels of seating: below the seats, on the seats, on the tea table, on the backs of the seats, on the luggage racks."  
—female student*

*"Mao was so different from normal people. He was so great and so red...like a light."  
—male student*

### LINKING UP

During the first few months of the Cultural Revolution, Mao encouraged students to travel, to "link up" with other revolutionary groups and exchange experiences. Armed with their Red Books and Mao badges, students swarmed free onto the trains. This was the first time in their lives that most students were able to visit other parts of China. In new cities, traveling students found free meals and lodging with group members. More than ten million students traveled to Beijing. For many of them, seeing Chairman Mao at mass rallies was the high point of their lives.

## **LONG MARCH**

By late 1966, students had overloaded the transportation systems. To show their endurance and commitment, many students formed "Long March" groups, in memory of the Communist Party's 8,000-mile Long March of 1935. Students traveled on foot for hundreds of miles, often visiting important sites in revolutionary history.



## **LIVING**

*"If there is anything that people have nostalgia for...it is the propaganda of the cultural revolution. Don't waste things, don't steal, and work for the people."*

*—Shanghai publisher*

## **MAO THE FOLK HERO**

Mao Zedong was an extraordinarily charismatic leader. He was a politician and a trusted spiritual guide. Many people wished to have his reassuring presence close, and showed great creativity in honoring him. Also, it was dangerous not to display Mao's image.

## **MAO WAS EVERYWHERE**

The political message of the Cultural Revolution spread throughout China. Mao's image appeared everywhere, from public buildings to everyday objects. Quotations from his writings were part of all documents, from official wedding certificates to bus tickets. at home in the bedroom: Personal items like lip balm, cigarette lighters, clocks, and diaries all carried a depiction of Mao. Only a few people could afford clocks and cigarette lighters, but almost everyone had some image of Chairman Mao.

**Objects:**



**TOP:**

"Sailing the seas depends on the helmsman;

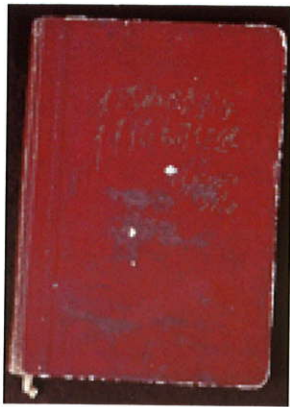
Making revolution depends on Mao Zedong thought." (*lyrics*)

**FRONT:**

"Unite and strive for even greater victory."







### Personal Diary

Diary entry written by an educated youth participating in a political campaign in a village. Part of the campaign was to attack two local officials.

June 10 "...Afraid of offending people. I have already announced publicly that I'm not afraid of offending people, and that I will "Confront first, attack first." But in the process of the campaign, to a greater or lesser extent, I still have a little [fear of offending people]. My attitude toward Wang Jiangqi is a conspicuous example. Toward Zhang Zhiyou, I have no problem exposing him or carrying out criticism. Toward Wang Jiangqi, I recognize that he has problems, but these are still contradictions among the people. Besides, he has a lot of relatives and deep roots here, so he's hard to purge. So I have still not expressed myself particularly clearly on this issue, and I haven't "confronted first."

Quotation on Diary: "The enemy won't destroy themselves. Whether it's the Chinese reactionaries or the invading strength of the American imperialists in China, neither one will leave the stage of history by themselves."

From "Carrying the Revolution Through to the End," 1948.





## CULTURE

*"In today's world, all culture and art...belong to a particular class and a particular political line." –Chairman Mao Zedong*

### **ART IS REVOLUTIONARY**

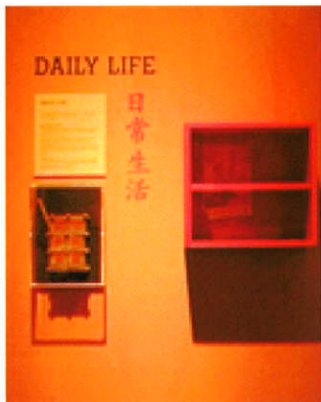
The Cultural Revolution was, after all, about culture. Everything from the most refined arts to the most ordinary of objects had to have revolutionary content. Art that did not have revolutionary content was presumed to have counter-revolutionary content. Mao felt that if you were not with him, you were against him. The elite art of the past was replaced by art depicting workers, peasants, and soldiers. Not only did the Red Guards smash the "Four Olds," but they and the authorities promoted the "Four News"—new ideas, new culture, new customs, new habits.

### **NEW PERFORMING ARTS**

All traditional opera and music performances were prohibited. Old-style music was replaced by model revolutionary performances, promoted by Mao's wife Jiang Qing. Revolutionary songs celebrated Communist party history and hope of world revolution. These revolutionary operas today are considered to be important innovations, despite their political history.



*MAO QUOTATION CARDS*



## DAILY LIFE

*"The dream hasn't ended...the only problem I have is that intellectuals were not treated very well.... Many of Mao's policies were good for us average people."  
—Nanjing nurse*

## EXTRAORDINARY TIMES

Some people lost their lives or went to prison during the Cultural Revolution. But even for those who stayed at home, life was disrupted. Intellectuals and professionals were criticized and lost their jobs. Urban youth were sent down to the countryside after the excesses of the first two years of the revolution. In addition to work, everybody's day was filled with required political meetings, rallies, and study sessions.

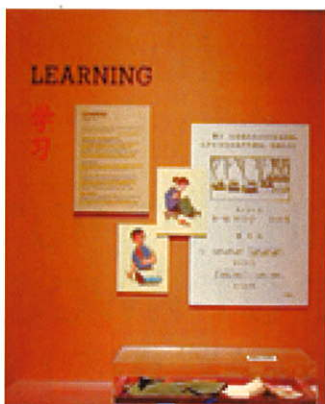
## ORDINARY LIFE

Nevertheless, life went on. The most ordinary activities were steeped in revolutionary images and slogans. Even kitchenware was revolutionary.



sunflower peasant rice bowl

"Establish Chairman Mao's thought in a big way."



LEARNING (1968-76)

*"Youth are the most energetic and creative strength among all of the forces in an entire society."*

—Chairman Mao Zedong

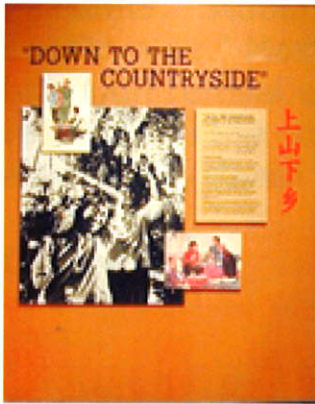
### **PASSING ALONG REVOLUTIONARY IDEAS**

After taking control of China in 1949, Mao wished to pass on his revolutionary ideas. He made a large investment in national education, so that new generations could "carry on the flame." For the poorer people of the countryside, this was their first chance ever to attend school beyond the elementary level.



## SCHOOLS CLOSED

But during the first two years of the Cultural Revolution (1966–68), many schools and all universities were closed. At that time, Mao believed that the most important education was to be had "in the great classroom" of revolutionary experience, rather than among books. This was the time of "cleaning out the poison elements," when most teachers were under attack.



## "UP TO THE MOUNTAINS AND DOWN TO THE COUNTRYSIDE" (1969-76)

*"I don't regret going to the countryside."  
-- Shanghai businessman*

*"We wanted to go the areas with the most hardship. We got to see the poverty and hard work of the countryside...things that can't be found in books.... We went willingly, but we were too naive...things weren't as simple as we thought."  
-- Nanjing factorywoman*

## CALMING THE CITIES

At first, the Cultural Revolution aimed to "attack with the pen, only defend with the gun." But by 1968, especially in the cities,



different Red Guard factions were fighting one another with weapons instead of words.

## **EQUALITY OF CITY AND COUNTRYSIDE**

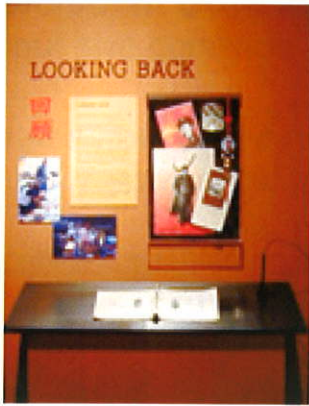
Chinese cities have always been more prosperous than the countryside. Mao wanted to reduce Red Guard violence in the cities, and toughen "spoiled urban youth. He started a new phase of the Cultural Revolution. Educated youth would go to the villages, where they would learn from the "poor and lower-middle peasants." Students went "up to the mountains and down to the countryside." Most students enthusiastically volunteered to go, although refusal was not an option. Millions of city youth resettled in the countryside. They did not return to the cities until after Mao's death in 1976.

### **Objects**



### **POSTERS**

Mao sent urban youth to the countryside to learn from the Chinese peasantry. The struggle of rural life and the benefits of the revolution are a part of China that most city youth had never seen. As depicted here, a peasant farmer is teaching the students about modern agricultural techniques.



## LOOKING BACK

*"The dream that we had at that time is not finished. I don't regret that time. We made a sacrifice for our ideals."*

– Shanghai Businessman

*"The Cultural Revolution was a barbaric and ignorant phenomenon. You couldn't have your own thoughts. If you didn't participate you would be criticized.... It was a Red Terror."*

– Retired Government Worker

### **AFTER MAO'S DEATH**

The struggles of the Cultural Revolution technically ended in 1969, but people lived radical Maoist lives until Mao's death in 1976. In 1978, Deng Xiaoping became leader of China and began a period of "reform and opening to the outside world." Deng abolished collective farming and allowed private investment of capital. He also encouraged criticism of the Cultural Revolution. Most people felt that it had been a terrible mistake.

### **CHINA HAS CHANGED**

Since the end of the Cultural Revolution, China has changed. People now can choose their professions, run their own businesses, trade with foreign countries, and farm their own land. But reform has brought its own problems, such as high unemployment, poverty in the countryside, increasing cost of living, environmental pollution, and political corruption.

Today, many people blame Mao for the violence of the Cultural Revolution. Others still revere him as a folk hero who cared about the common people.

*To see how other visitors feel about the Cultural Revolution, and to offer your own comments, visit:*

[http://www.washington.edu/burkemuseum/ordinarylife/intro\\_new.html](http://www.washington.edu/burkemuseum/ordinarylife/intro_new.html)

**LESSON #1: THE CIVIL RIGHTS MOVEMENT**

**ARTWORKS** Sargent Johnson, *Forever free*, 1933  
Diego Rivera, *The Flower Carrier*, 1935  
Robert Colescott, *End of the Trail*, 1976  
Su Xinping, *Tower of the Century*, 1996

**ACCOMPANING OBJECTS** 1. Chinese Cultural Revolution Posters  
2. Cultural Revolution Outreach Kit

**SUBJECT** SOCIAL SCIENCE, VISUAL ART, LANGUAGE ARTS/ENGLISH

**GRADE LEVEL** 9-12

**STANDARDS ADDRESSED**

This lesson fulfills the following Oregon State Benchmarks

- Examine a controversial event, issue, or problem from more than one perspective (Social Science/Analysis)
- Understand the causes, characteristics, lasting influence, and impact of political, economic, and social developments in world history (Social Science/History)
- Describe and explain distinguishing features of works of art and their historical and cultural contexts (Art/Historical and Cultural Perspectives)
- Create and present a work of art, selecting and applying artistic elements and technical skills to achieve desired effect (Art/Create, Present, and Perform)
- Write in a variety of modes and forms appropriate to audience and purpose (English/Writing)

**GOAL**

Students will:

- understand the significance and impact of the Civil Rights movement in comparative cultural contexts

**OBJECTIVES**

Students will:

- compare and contrast African-American, Asian-American, Chicano, and Native-American movements within the Civil Rights movement
- understand the sociopolitical and economic factors involved in the rise of social movements
- make the connection between past and present sociopolitical and economic conditions
- engage in interactive, student-centered activities that lead to a culminating project

**MATERIALS**

Images of the artworks (on cdrom); reading materials selected from resource list, projector; computer with internet access; butcher paper; markers; tape; pencils; and rulers



**TIME REQUIRED** Depending on the depth of study, five to fifteen class periods

## **DEFINITIONS**

**affirmative action:** program to increase numbers of nonwhite students and employees in large organizations like universities and corporations

**African American:** American of African descent

**American:** person born in the United States of America; person who has immigrated to America and become an American citizen

**Asian American:** American of Asian descent (from China, Japan, Taiwan, or Korea)

**Chicano/a:** American of Mexican descent with a political orientation that comes out of the Civil Rights movement

**civil disobedience:** refusal to obey governmental demands or commands, especially as a nonviolent and collective means of forcing concessions from the government

**civil rights:** equal rights for all people regardless of race, ethnicity, religion, gender, age, sexual orientation, etc.

**Civil Rights movement:** a popular social movement that grew out of the struggle for economic and educational equality by segregated, disenfranchised African Americans in the southern United States. In the sixties and seventies, the movement exploded as leaders such as Martin Luther King Jr. and Malcolm X spoke out against racial injustice and inequality. Popular demonstrations and protests were used to promote change, and other groups – including Asian Americans, Latin Americans, and Native Americans – gradually joined the struggle

**community:** a unified body of individuals; people with common interests living within a particular area; an interacting population of various kinds of individuals in a common location

**freedom:** the quality of being free; liberty from slavery or restraint or from the power of another

**Hispanic:** refers to people from Mexico, Central and South America, and the Caribbean. The category privileges Spanish culture, introduced during the colonial period

**human rights:** fundamental rights that include, good living conditions, medical care, education, cultural expression, and freedom to practice religion

**identity:** sameness in all that constitutes the objective reality of a thing; the distinguishing character or personality of an individual; individuality

**justice:** the quality of being just

**Latin American or Latino/a:** American of Latin American descent (from Central America, South America, and Caribbean; including Brazil and Haiti)

**Liberty:** the quality of being free; the power to do as one pleases; freedom from arbitrary or despotic control; the positive enjoyment of various social, political, or economic rights and privileges

**Native American:** American Indian; American of native or indigenous descent

**power:** possession of control, authority, or influence over others; a controlling group; establishment; latent or exerted physical, mental, or spiritual ability to act or be acted upon

**racial quotas:** quantities based on race

**self-determination:** free choice of one's own actions or living conditions; a state without external compulsion

## **RAP: REVIEW AND PREVIEW**

1. Look carefully at Johnson's artwork, pointing out its pre-Civil Rights movement context and inquire:
  - How does this sculpture represent personal and racial dignity?
  - What makes you say this?
  - What type of clothing is the subject wearing?
  - Where might she work?
  - Where is she looking?
  - What is the significance of the artwork's title?
  
2. Look Carefully at Rivera's artwork, pointing out its pre-Civil Rights movement context and inquire:
  - Who is represented in the painting?
  - What are the people doing and why are they doing it?
  - Who might benefit from their actions?
  - Why did the artist choose to paint these people?
  - How did he represent them?
  - Is this a political painting? Why or why not?

3. Look carefully at Colescott's artwork and inquire:

- How is this painting different from Rivera's?
- What device is the artist using to depict a certain condition or issue?
- Where is the rider going? Where has he been?
- Why did the painter depict an African American on the horse instead of a Native American?
- How do these two civil rights movements relate to each other?

4. Look carefully at Su Xiping's artwork, realizing it refers specifically to Chinese culture and inquire:

- How is this painting different from the Rivera and the Colescott?
- Where are these people going?
- Does this painting relate to power? Who has the power and who does not?
- What culture/social situation might have inspired this painting?
- If you could create your own title for this work, what would it be?

5. General Questions:

- What do these works by Johnson, Rivera, Colescott, and Su Xiping have in common?
- How can art inspire social change?
- What are murals? What is the significance of art in the public as opposed to inside a private institution?
- How are artists and writers critical to social movements?
- What is the difference between civil rights and human rights?
- What is the difference between separation and segregation?
- Is violence ever justified?
- Is justice delayed justice denied?
- What happens to a dream deferred? (Hint: Langston Hughes's poem "Dream Deferred" illustrates concept.)

## **ACTIVATE**

### *ACTION JOURNALS*

Students keep journals throughout the unit that include media texts (newspaper/magazine clippings, observations of TV shows) illuminating specific instances in which people's civil rights have been violated. Students share their findings with the class in pair, groups, and/or individually. These presentations are used as springboards for class discussions.

### *MAKE YOUR VOICE HEARD*

Students write local politician regarding an issue that deals with civil rights legislation.

## *FINDING THE VOICES*

Teacher hosts a guest speaker who was active in the Civil Rights movement, or students interview a Civil Rights movement participant in their community, family, or neighborhood. Students should seek out “common people” who contributed to the movement rather than “famous” people. To prepare, brainstorm with students to create effective interview questions. Emphasize subjectivity and open-ended questions – encourage them not to write “yes/no” questions. Students use questionnaire format to guide their interviews. Students may choose to tape the interviews (video or audio) or record them in writing. Once the interviews are complete, students use their findings as part of their group projects. They may also present the interview with photographs of the subject.

## *TAKING A STAND*

1. Students are assembled into heterogeneous small (three – to four – people) groups and given time to work on their culminating project, which will address the following question:
  - > Was the Civil Rights movement successful?
2. In their groups, students make Power Point presentations, posters, videos, or scrapbooks based on one of the cultural movements within the Civil Rights movement. Students should address the following issues:
  - > Common denominators between groups;
  - > Connections between today and tomorrow;
  - > The catalytic factors of the movement; and
  - > The outcomes of the Civil Rights movement
3. Students present their group projects and engage the class in discussion. Students critique and give feedback to one another using an assessment form that every student in the “audience” completes. These feedback forms are then given back to the group member to review.

## **FOLLOW THROUGH**

Repeat the general questions from the beginning of the unit (see number 5 under “RAP”). See how students’ answers have grown or changed.

In addition, pose the following questions:

- What can the Civil Rights movement teach us about the present?
- What were the common struggles/needs of the different cultural groups within the Civil Rights Movement?
- Is the Civil Rights movement over?
- Have the challenges addressed by the Civil Rights movement been overcome?



- displays a thorough and insightful understanding of connections between the Civil Rights movement
- and the current sociopolitical “progress” of respective communities;
- pays great attention to detail and presents information intelligently and creatively; and
- exhibits leadership in the group project.

3. Student will have a solid understanding if he/she:

- has a clear understanding of the cause and effect of past social movements;
- exhibits ability to reflect on connections between past and present sociopolitical and economic
- conditions within the communities;
- is less concerned with details but shows organization and clear presentation of ideas; and
- does not lead but contributes and participates in the group with enthusiasm.

3. Student will have a basic understanding if he/she:

- identifies and explains the cultural movements within the Civil Rights movement;
- is not detail oriented or organized in research or ideas; and
- contributes to the group with assistance and guidance.

1. Student will have little or inaccurate understanding if he/she:

- can only list basic term related to the Civil Rights movement and makes little personal or present connection to material;
- has no organizational or research skills;
- has difficulty following instructions and staying on task; and
- does not contribute to the group.