



Book Series

Hollywood or History

Series Editors

Scott L. Roberts, *Central Michigan University*; Charles J. Elfer, *Clayton State University*

Teaching and learning through Hollywood, or commercial, film productions is anything but a new approach and has been something of a mainstay in the classroom for nearly a century. Purposeful and effective instruction through film, however, is not problem-free and there are many challenges that accompany classroom applications of Hollywood motion pictures. In response to the problems and possibilities associated with teaching through film, we have developed the Hollywood or History? book series. The series consists of a collection of collaboratively developed practical, and classroom-ready lesson plans that might assist K-12 history/social studies teachers endeavoring to make effective use of film in their classrooms. Using the Hollywood or History? strategy, each lesson plan offers teachers an inquiry-based approach which allows students to analyze motion pictures, television shows, documentaries, and cartoons using multiple sources.

Books in this series:

- Hollywood or History?
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- Hollywood or History?

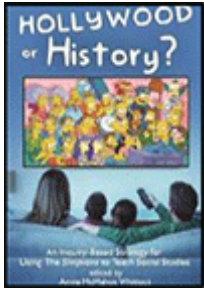
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Hollywood or History?

An Inquiry-Based Strategy for Using The Simpsons to Teach Social Studies

Annie McMahon Whitlock, Grand Valley State University

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The FOX television show *The Simpsons* has been around for over 30 years, with more than 700 episodes. A satirical, animated comedy, *The Simpsons* has millions of fans around the world and its numerous characters are instantly recognizable. Two of the main characters, children Bart and Lisa, are in elementary school and their educational experience is satirized frequently, with episodes taking place at Springfield Elementary and featuring their teachers, classmates, and administration—often with biting criticism of curriculum, privatization, and standardized testing, to name a few. *The Simpsons* also features episodes retelling historical events, where the family experiences different countries and cultures, and participates in the political process. *The Simpsons* is unique in that the show itself is also a historical source, having been on the air since 1989. Issues that were current in the early 1990s at the height of popularity of *The Simpsons* are now considered historical, and there is room in classrooms to critically analyze the show with students about whether the show has adapted well to the 2020s, particularly with the show's use of cultural stereotypes.

This edited book offers a collection of classroom-ready tools based on the *Hollywood or History?* strategy and designed to foster historical inquiry through the careful use of episodes or clips from *The Simpsons*. This book will be organized by the 10 Themes of Social Studies as outlined by the National Council for the Social Studies (NCSS, 2010). Each of these 10 sections of the book feature two or three lesson plans from the massive catalog of *The Simpsons*. There is also an 11th section featuring two lesson plans using episodes of *The Simpsons* that satirize public education more broadly, which can be used by teacher candidates in methods classrooms to examine the realities of the history of public education and current issues that affect the profession.

CONTENTS: Acknowledgments. Introduction: The Longevity and Complexity of *The Simpsons*, *Annie McMahon Whitlock*. **CULTURE.** Immigration: South Asian Stories from the Past and Present, *Ritu Radhakrishnan*. "A Bootable Offense:" Satire or Stereotype? *Annie McMahon Whitlock*. Whacking Away at Holiday Origins, *David A. Johnson*. For Further Viewing, *Annie McMahon Whitlock*. **TIME, CONTINUITY, AND CHANGE.** "History Hath a Silver Tongue:" Protecting Our Ideals, or Refusing to Change? *Martin Castro*. Lewis and Clark's Expedition to the West, *Amy Allen*. For Further Viewing, *Annie McMahon Whitlock*. **PEOPLE, PLACES, AND ENVIRONMENTS.** D'oh! Schools, Race, Segregation ... and Zip Codes? *Timothy Monreal*. "I Don't Eat Anything That Casts a Shadow," *Annie McMahon Whitlock*. For Further Viewing, *Annie McMahon Whitlock*. **INDIVIDUAL DEVELOPMENT AND IDENTITY.** "You Don't Win Friends With Salad," *Annie McMahon Whitlock*. "Ruthless Bader Ginsburgs," *Annie McMahon Whitlock*. For Further Viewing, *Annie McMahon Whitlock*. **INDIVIDUALS, GROUPS, AND INSTITUTIONS.** "The Cause of, and Solution to, All of Life's Problems:" *The Simpsons* and Prohibition, *Jeffrey Koslowski*. The Influence of Teachers' Unions Purple Monkey Dishwasher, *Annie McMahon Whitlock*. For Further Viewing, *Annie McMahon Whitlock*. **POWER, AUTHORITY, AND GOVERNANCE.** *The Simpsons* State of Nature, *Kymerli Wregglesworth*. "Can't Someone Else Do It?" Experience in Governing, *Annie McMahon Whitlock*. For Further Viewing, *Annie McMahon Whitlock*. **PRODUCTION, CONSUMPTION, AND DISTRIBUTION.** Is Competition Always Good? *Timothy Constant*. "No More PB or J for Me!" Microlending on *The Simpsons*, *Annie McMahon Whitlock*. For Further Viewing, *Annie McMahon Whitlock*. **SCIENCE, TECHNOLOGY, AND SOCIETY.** STEM, Human Capital, and the Future of Work, *Erin C. Adams*. "Trusting Every Aspect of Our Lives to a Giant Computer was the Smartest Thing We Ever Did:" Are Smart Technologies Worth the Cost? *Daniel G. Krutka*. "Well, Kids, Aren't You Glad We Don't Believe in Inoculations?" Does New Media Provide More "Real News?" *Daniel G. Krutka*. For Further Viewing, *Annie McMahon Whitlock*. **GLOBAL CONNECTIONS.** "Is Anything in This Bar Made in America?" *Annie McMahon Whitlock*. "It's My First Day!" The Creation of the United Nations, *Annie McMahon Whitlock*. For Further Viewing, *Annie McMahon Whitlock*. **CIVIC IDEALS AND PRACTICES.** Springfield and the History of American Immigration, *Anthony Salciccioli*. "Down With Homework!" *Annie McMahon Whitlock*. For Further Viewing, *Annie McMahon Whitlock*. **COMMENTARY ON PUBLIC EDUCATION.** "Here's Your Scientifically Selected Career," *Tiffany Craigie*. "Why Do We Take So Many Tests?" The Pros and Cons of High Stakes Testing in the United States, *Scott L. Roberts and Kate Van Haren*. For Further Viewing, *Annie McMahon Whitlock*. About the Authors.



Hollywood or History? An Inquiry-Based Strategy for Using Film to Teach World Religions

Thomas E. Malewitz, Spalding University; Adam P. Zoeller, St. Xavier High School

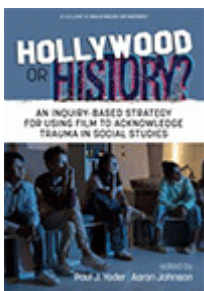
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Teaching and learning through Hollywood, or commercial, film and television productions is anything but a new approach and has been something of a mainstay in the classroom for nearly a century. However, purposeful and effective instruction through film is not problem free and many challenges accompany classroom applications of Hollywood motion pictures. In response to the problems and possibilities associated with teaching through film, we are developing a collection of practical, classroom-ready lesson ideas that might bridge gaps between theory and practice and assist teachers endeavoring to make effective use of film in their classrooms. We believe that film can serve as a powerful tool in the social studies classroom and, where appropriately utilized, foster critical thinking and civic mindedness. The NCSS College, Career, and Civic Life (C3) framework, represents a renewed and formalized emphasis on the perennial social studies goals of deep thinking, reading and writing. Our hope is that this edited book might play a small role in the larger project of supporting practitioners, specifically 6-12 teachers of social studies and world religion content, by offering a collection of classroom-ready tools based on the Hollywood or History? strategy and designed to foster inquiry through the careful use of selected motion pictures and television productions.

Topics of interest include the roots, rituals, symbols, beliefs, and controversial or significant people or events related to:

- The Abrahamic Religions: Judaism, Christianity, Islam
- Eastern Religions/Philosophies: Hinduism, Buddhism
- Indigenous Religions/Spirituality: First Nations, Traditional African Religions

CONTENTS: Preface. Introduction to Hollywood or History? World Religions Edition. **SECTION I: FAITH IN ACTION.** Unity and Community: “Big Hero 6” and Paul of Tarsus’s Vision of the Body of Christ, *Thomas E. Malewitz*. The Death and Resurrection of the Dark Knight, *Adam P. Zoeller*. The Hero’s Journey of Frodo Baggins, *Adam P. Zoeller*. The Nature of the 10 Plagues Against Egypt and the Egyptian Gods, *Thomas E. Malewitz*. **SECTION II: HISTORICAL CONTEXTS.** Catholic Social Teachings and Eunice Kennedy Shriver’s Catholic Faith, *Daniel E. Martin*. Henri Dauman and Telling the Untold Stories, *Stephanie Garrone-Shufran and Rory Tannebaum*. Understanding the Effects of Residential Schools and Initial Steps of Reconciliation, *Thomas E. Malewitz*. In the Face of Martyrdom: Testing the Bedrock of Faith, *Thomas E. Malewitz*. **SECTION III: RELIGIOUS FIGURES.** Guidance on Non-Violence: “Gandhi”, Living for Change Through Faith, *Thomas E. Malewitz*. The Legacy of Authentic Discipleship, *Adam P. Zoeller*. Through the Eyes of Dr. King and Malcolm X: The Intersection of Civil Rights and Religion, *Colleen Fitzpatrick and Ariel Cornett*. “Of Gods and Men”: On Hospitality and Interreligious Dialogue, *Thomas E. Malewitz*. **SECTION IV: RITUALS.** The Relationship Between Music and Traditional African Religion, *Miguel David Hernandez Paz*. Exorcism, Healings, and Mercy: The Role of the Holy Fool and Prophet in “The Island”, *Thomas E. Malewitz*. Exploring the Egyptian Book of the Dead: Weighing of the Heart Ceremony, *Thomas E. Malewitz*. The Camino de Santiago: Pilgrimage as a Devotion of Cultural Awareness and Personal Renewal, *Thomas E. Malewitz*. **SECTION V: WISDOM LITERATURE.** The Truth of Salvation Is Reconciliation, *Adam P. Zoeller*. Escaping the Cycle of Groundhog Day, *Adam P. Zoeller*. Wisdom Literature and the Power of the Poetic Word, *Thomas Malewitz*. About the Contributors.



Hollywood or History? An Inquiry-Based Strategy for Using Film to Acknowledge Trauma in Social Studies

Paul J. Yoder, Eastern Mennonite University; Aaron P. Johnson, University of Nebraska - Lincoln

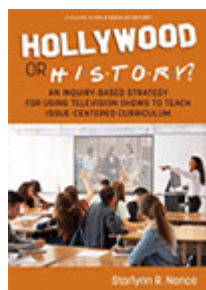
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Traumagenic events—episodes that have caused or are likely to cause trauma—color the experiences of K-12 students and the social studies curriculum they encounter in U.S. schools. At the same time that the global COVID-19 pandemic has heightened educators’ awareness of collective trauma, the racial reckoning of 2020 has drawn important attention to

historical and transgenerational trauma. At a time when social studies educators can simply no longer ignore “difficult” knowledge, instruction that acknowledges trauma in social studies classrooms is essential.

Through employing relational pedagogies and foregrounding voices that are too often silenced, the lessons in *Hollywood or History? An Inquiry-Based Strategy for Using Film to Acknowledge Trauma in Social Studies* engage students in examining the role of traumatic or traumagenic events in social studies curriculum. The 20 *Hollywood or History?* lessons are organized by themes such as political trauma and war and genocide. Each lesson presents film clips, instructional strategies, and primary and secondary sources targeted to the identified K-12 grade levels. As a collection, they provide ready-to-teach resources that are perfect for teachers who are committed to acknowledging trauma in their social studies instruction.

CONTENTS: Introduction to *Hollywood or History? An Inquiry-Based Strategy for Using Film to Acknowledge Trauma in Social Studies*. **SECTION I: POLITICAL TRAUMA.** Voting Rights: Selma to Today, *Alicen Brown and Michael Gurlea*. Us: Viewing Jordan Peele’s Film Through a Lens of Systematic Oppression, *William Toledo and Fares Karam*. 10s Across the Board: Paris Is Burning and LGBTQ Political Trauma, *Lisa K. Pennington and Matthew Cooney*. Exploring The Genocidal Continuum in American History X, *Bradley Kraft*. **SECTION II: NATURAL DISASTERS AND DISEASE.** Daniel Tiger: A Storm in the Neighborhood, *Stephen Day*. Depictions of Spanish Influenza and *Downton Abbey: An Inquiry-Based Lesson on a Global Pandemic*, *Jason Allen*. Dead Ahead: The Exxon Valdez Disaster and the Trauma of Environmental Injustice, *Elaine Alvey*. Building Empathy: Teaching About Refugees With Human Flow, *Meghan Kessler and Donna Fortune*. **SECTION III: WAR AND GENOCIDE.** Rwandan Genocide, *Leona Calkins*. Telling the Story of the Armenian Genocide, *Suzanne Shelburne and David Hicks*. Prisoners of War in the Pacific Theater, *Taylor Hawes*. Between and Beyond Victim and Victimizer, *Daniel Osborn*. **SECTION IV: HISTORICAL TRAUMA.** Examining Roman Gladiator Games to Understand “Painfotainment” in the Societies of Ancient Rome and Modern America, *Sara Evers*. Working to Understand Historical Violence Through Film, *Grant Scribner and Taylor Hamblin*. The Great Gatsby, Income Inequality, Trauma, and a Future Global Depression, *Vaughn Wilson*. Should Jesse Owens Have Boycotted Hitler’s Olympics? *Mary Carney and Evan Long*. **SECTION V: TRANSGENERATIONAL TRAUMA.** Family as an Extension of Place: Finding (and Interrogating) Your Roots, *Ariel Cornett*. What’s the Problem With a Little Elbow Room? *Lindsey Belt and Evan Long*. Mandela’s Political Creativity, *Zach Bower*. Just Mercy: *Hollywood or History?* *Taylor Hawes*. About the Contributors.



Hollywood or History? An Inquiry-Based Strategy for Using Television Shows to Teach Issue-Centered Curriculum

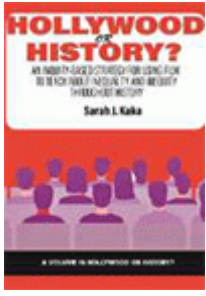
Starlynn R. Nance, University of Central Missouri

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Teaching with film is not a new approach in the social studies classroom. Different publications, such as *Hollywood or History*, have bridged the gap with challenges attached to using historical film and engage students through inquiry, not entertainment. To continue with the *Hollywood or History* strategy, this text uses television shows (sitcoms) to bring issue-centered curriculum to middle and high school classrooms. By exploring issues in specific episodes, students can learn the history behind an issue, relate it to their lives, and develop an informed decision associated with the issue.

The College, Career, and Civic Life (C3) framework is an integral part to the exploration of issue-centered curriculum. In each chapter, the students will work through the four dimensions and develop critical thinking, reading, and writing skills. My hope is that this text can play a small role in walking practicing teachers through the C3 framework while allowing students to learn about issues that affect society and the communities where they live.

CONTENTS: CHAPTER 1: *Hollywood or History? The Introduction*. CHAPTER 2: *Hollywood or History? The Inquiry Curriculum*. CHAPTER 3: *Civil Rights*. CHAPTER 4: *Gender*. CHAPTER 5: *Immigration*. CHAPTER 6: *Racism and Prejudice*. CHAPTER 7: *Sectarianism*. CHAPTER 8: *Sexism*. CHAPTER 9: *Voting*. CHAPTER 10: *Conclusion*.



Hollywood or History? An Inquiry-Based Strategy for Using Film to Teach About Inequality and Inequity Throughout History

Sarah J. Kaka

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The rationale for the present text, *Hollywood or History? An Inquiry-Based Strategy for Using Film to Teach About Inequality and Inequity Throughout History* stems from two main things. First and foremost is the fact that the reviews of the first two volumes in the *Hollywood or History?* series have been overwhelmingly positive, especially as it pertains to the application of the strategy for practitioners. Classroom utility and teacher practice have continued to be the primary objectives in developing the *Hollywood or History?* strategy. The second thing is that this most recent volume in the series takes it in a new direction--rather than focusing on eras in history, it focuses on the themes of inequity and inequality throughout history, and how teachers can utilize the *Hollywood or History?* strategy to tackle some of the more complicated content throughout history that many teachers tend to shy away from.

There is a firm belief that students' connection to film, along with teachers' ability to use film in an effective manner, will help alleviate some of the challenges of teaching challenging topics such as inequity and inequality in terms of gender, race, socioeconomic status, and so much more. The book provides 30 secondary lesson plans (grades 6-12) that address nine different topics centered around inequity and inequality throughout history, many of which connect students to the world we are living in today. The intended audience for the book are teachers who teach social studies at the 6th-12th grade level both in the United States and other countries. An additional audience will be college and university social studies/history methods professors in the United States and worldwide.

CONTENTS: Introduction to *Hollywood or History? An Inquiry-Based Strategy for Using Film to Teach About Inequality and Inequity Throughout History*, Sarah J. Kaka. **SECTION I: GENDER.** Be BRAVE: Exploring Persuasive Messaging About Marriage of Young Women Through Film Clips and Source Analysis, FILM: *Brave* (2012), Nancy B. Sardone and Haylee Vitale. Making Space for Gender Equality, FILM: *Hidden Figures* (2016), Amy McGuffey and Lucas George. Words and Deeds: The Campaign for Suffrage in Both the United States and Great Britain, FILMS: *Iron Jawed Angels* (2004) and *Suffragette* (2015), Suzanne Shelburne and David Hicks. Rosie the Riveter goes to Hollywood, FILM: *Swing Shift* (1984), Andrea S. Libresco. Druze, Gender, and Shifting Norms and Israel, Syria, and Borders, FILM: *The Syrian Bride* (2004), Daniel Osborn. **SECTION II: SLAVERY.** Take a Train Ride with Moses, FILM: *Harriet* (2019), Taylor Hawes. Antebellum Espionage: Black Women Abolitionists, FILM: *Underground Season 2* (2017), Gretchen Rudham and Candice Logan-Washington. Slavery—Beyond Mere Racial Inequality, FILM: *12 Years a Slave* (2013), Emmett V. Wilson. Reclaiming Cinematic Story with *Birth of a Nation* (2016), FILM: *Birth of a Nation* (2016), Jason DeHart and Paul Sausville. **SECTION III: RACE.** How Does the Film *Free State of Jones* Depict the Agency of Historical Actors During the Period of Reconstruction? FILM: *Free State of Jones* (2016), Sara Evers. The Soul of Baseball: Investigating Race Relations Through Baseball, FILM: *Soul of the Game* (1996), Lisa Pennington, David Hicks, Ann Canning, and Suzanne Shelburne. Disney Cartoons With Minstrel Roots, FILM: *Early Disney Cartoons*, Various (1928-1946), Kristal Curry. **SECTION IV: LGBTQ+.** Building Empathy and Inspiration with *The Imitation Game* FILM: *The Imitation Game* (2014), Jason DeHart and Paul Sausville. Understanding the Stonewall Riots Through Intersectionality, FILMS: *Moonlight* (2016) & *Stonewall* (2015), Corey Sell and Sandra Leu Bonanno. Love and Respect in *Torch Song Trilogy*, FILM: *Torch Song Trilogy* (1988), Daniel Osborn. **SECTION V: NATIVE AMERICAN.** The Lasting Legacy of Indian Removal, FILM: *I Will Fight No More Forever* (1975), Elaine Alvey. Hostiles: Revisionist Views About Native Americans and U.S. Government Relations at the Close of the Western Frontier, FILM: *Hostiles* (2018), Janie Hubbard. *Sitting Bull*: Art is Life and Life is Art, FILM: *Woman Walks Ahead* (2017), Candice Logan-Washington and Gretchen Rudham. **SECTION VI: SOCIOECONOMIC.** Exploring Issues of Environmental and Socioeconomic Justice in the Flint Water Crisis, FILM: *Flint* (2017), Elaine Alvey. The Pursuit of Happiness for the U.S. Homeless Sector, FILM: *The Pursuit of Happiness* (2006), Janie Hubbard. "Then I Knew We Had Won Something They Could Never Take Away": Investigating *Salt of the Earth*, FILM: *Salt of the Earth* (1954), Tim Monreal and Jesús Tirado. **SECTION VII: EDUCATION.** "Inspired by a True Story": The Heroification of Educators in Popular Film, FILMS: *Dangerous Minds* (1995)—*Remember the Titans* (2000)—*Stand and Deliver* (1988), Scott L. Roberts and Charles Elfer. In the Shadow of *Brown v. Board*: The Integration of Little Rock High School, FILM: *Crisis at Central High School* (1981) and *The Ernest Green Story* (1993), Sarah J. Kaka. *Hoop Dreams*: Sports, Education and the American Dream, FILM: *Hoop Dreams* (1994), Kent Willmann. **SECTION VIII: CHILD LABOR.** Princesses and Paupers: American Child Labor Revision and Realities in *A Little Princess*, FILM: *A Little Princess* (1995), Anne Aydinian-Perry. Child Labor—Exploitation and Inequality, FILM: *Newsies* (1992), Emmett V. Wilson. *Samantha*: An American Girl Holiday: A Snapshot of the Progressive Era, FILM: *Samantha: An American Girl Holiday* (2004), Monica Noraian. **SECTION IX: INTERSECTIONALITIES.** Equal Pay for Equal Work FILM: *The Associate* (1996), Nancy B. Sardone and Daniel Ginchereau. *Blood Will Out*: The Intersections of Race and Class in *Belle*, FILM: *Belle* (2013), Anne Aydinian-Perry. *Zootopia*: Exploring Themes, Perspectives & Intersectionality of Contemporary American Society, FILM: *Zootopia* (2016),



Hollywood or History? An Inquiry-Based Strategy for Using Film to Teach World History

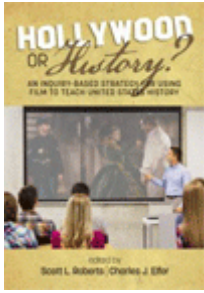
Scott L. Roberts, Central Michigan University; Charles J. Elfer, Clayton State University

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The challenges of teaching history are acute where we consider the world history classroom. Generalized world history courses are a part of many, if not most, K-12 curricular frameworks in the United States. While United States history tends to dominate the scholarship and conversation, there are an equally wide number of middle-level and secondary students and teachers engaged in the study of world history in our public schools. And the challenges are real. In the first place, if we are to mark content coverage as a curricular obstacle in the history classroom, generally, then we must underscore that concern in the world history classroom and for obvious reasons. The curricular terrain to choose from is immense and forever expanding, dealing with the development of numerous civilizations over millennia and across a wide geographic expanse. In addition to curricular concerns, world historical topics are inherently farther away from most students' lives, not just temporally, but often geographically and culturally.

Thus the rationale for the present text, *Hollywood or History? An Inquiry-Based Strategy for Using Film to Teach World History*. The reviews of the first volume *Hollywood or History? An Inquiry-Based Strategy for Using Film to Teach United States History* strategy have been overwhelmingly positive, especially as it pertains to the application of the strategy for practitioner. Classroom utility and teacher practice have remained our primary objectives in developing the *Hollywood or History?* strategy and we are encouraged by the possibilities of Volume II and the capacity of this most recent text to impact teaching and learning in world history. We believe that students' connection to film, along with teachers' ability to use film in an effective manner, will help alleviate some of the challenges of teaching world history. The book provides 30 secondary lesson plans (grades 6-12) that address nine eras in world history.

CONTENTS: Introduction to *Hollywood or History? World History Edition*. **PART I: The Beginnings of Human Society.** Thus Spoke Zarathustra: An Investigation of Hollywood and Early Human Evolution, *Scott L. Roberts and Charles Elfer*. Bringing Ancient Humans Back to Life With Facts and Research/New Discoveries, *Kate Van Haren*. Neanderthals Versus Early Modern Humans: Language, Religion, Medicine, and Technology, *Natalie Keefer*. **PART II: Early Civilizations (4000-1000 B.C.E.).** Development of Civilization/Belief Systems, *Ritu Radhakrishnan and Conner Parker*. Representing Ancient Egypt(ians)/Visual Mediums and Public Perception, *Tim Monreal and Bretton A. Varga*. How Do Ideas About the Trojan War Linger and Affect Us Today? *Genevieve Caffrey and Greg Simmons*. **PART III: Traditions, Religions and Empires (1000 B.C.E.-300 C.E.).** An Introduction to the Teaching of Confucianism and Disney's *Mulan*/Comparing and Contrasting Between *Li* and *Mulan's* Characters From Confucius Teaching, *Beth E. Corrigan and Qian Wang*. "Ideal" Spartan: Material Culture in Film, *Colleen Fitzpatrick and Paul J. Yoder*. Perspectives on the Eruption of Mount Vesuvius in A.D. 79, *Sarah J. Kaka and Christopher T. Dobeck*. Mad Rulers, Wise Men and Brutal Gladiators: Exploring Ancient Rome Through Film and Source Analysis, *Nancy Sardone and Nick Santucci*. **PART IV: Exchange and Encounter (300 C.E.-1000 C.E.).** Christians in Rome/Constantine and the Battle at Milvian Bridge, *Keith Rivero and John P. Myers*. Hypatia, Woman Astronomer: Using Film to Examine the Roles of Christianity, Science, and Philosophy in Late Antiquity, *Nancy Sardone and Nick Santucci*. King Arthur: Heroes and Villains; Fiction and Reality; Legends and Movies, *William Gary Cole and Amberly Cole*. **PART V: Interactions (1000 C.E.-1500 C.E.).** The Crusades—Holy Wars, Monopolies, and Economic Incentives, *Emmett V. Wilson*. Medieval Scotland and the Semi-True Story of William Wallace, *Janie Hubbard*. Cause and Effect, What is a Siege?/Siege of Orleans, *Starlynn Nance*. **PART VI: The Global Age (1450-1770).** Seeing the Mayans/Issues of Representation in Media, *Tim Monreal and Jesús Tirado*. Pilgrim's Progress?: A Critical Juncture in Native American History, *Eric Groce, Damiana G. Pyles, and Mina Min*. The Middle Passage and Depictions of Slavery, *Alex Honold*. Background and Mary I/Elizabethan Religious Settlement Acts, *Starlynn Nance*. **PART VII: Revolutions (1750-1914).** Mirrored Personalities: The Teen Queen and the French Revolution, *Janie Hubbard*. The Lives of Children During the Industrial Revolution, *Sarah J. Kaka*. Knowledge is Power: Utilizing Education for Control in Rabbit-Proof Fence, *Anne Aydinian-Perry*. **PART VIII: Crisis and Achievement (1900-1945).** Industrial Era Warfare/Ethical Dilemmas During Times of War, *Natalie Keefer*. Using Schindler's List to Explore Historiographical Debates, *Mark Percy*. Love Me, But Don't Cry for Me, Argentina: Evita Peron's Political and Social Significance, *Nancy Sardone and Emily Whelan*. The Life of a World War I Soldier, *Jeff Koslowski*. **PART IX: The 20th Century (1945-2001).** First They Killed My Father: Life Under the Khmer Rouge, *Lisa K. Pennington and Aaron Johnson*. Argentina's Dirty War/The Mothers of the Plaza, *Keith Rivero and John P. Myers*. Origins of the 1979 Iranian Revolution, *Jeremiah Clabough*. About the Contributors.



Hollywood or History

An Inquiry-Based Strategy for Using Film to Teach United States History

Scott L. Roberts, Central Michigan University; Charles J. Elfer, Clayton State University

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Teaching and learning through Hollywood, or commercial, film productions is anything but a new approach and has been something of a mainstay in the classroom for nearly a century. Purposeful and effective instruction through film, however, is not problem-free and there are many challenges that accompany classroom applications of Hollywood motion pictures. In response to the problems and possibilities associated with teaching through film, we have collaboratively developed a collection of practical, classroom-ready lesson ideas that might bridge gaps between theory and practice and assist teachers endeavoring to make effective use of film in their classrooms. We believe that film can serve as a powerful tool in the social studies classroom and, where appropriately utilized, foster critical thinking and civic mindedness.

The College, Career, and Civic Life (C3) framework, represents a renewed and formalized emphasis on the perennial social studies goals of deep thinking, reading and writing. We believe that as teachers endeavor to digest and implement the platform in schools and classrooms across the country, the desire for access to structured strategies that lead to more active and rigorous investigation in the social studies classroom will grow increasingly acute. Our hope is that this edited book might play a small role in the larger project of supporting practitioners, specifically K-12 teachers of United States history, by offering a collection of classroom-ready tools based on the Hollywood or History? strategy and designed to foster historical inquiry through the careful use of historically themed motion pictures. The book consists of K-5 and 6-12 lesson plans addressing the following historical eras (Adapted from: UCLA, National Center for History in Schools).

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