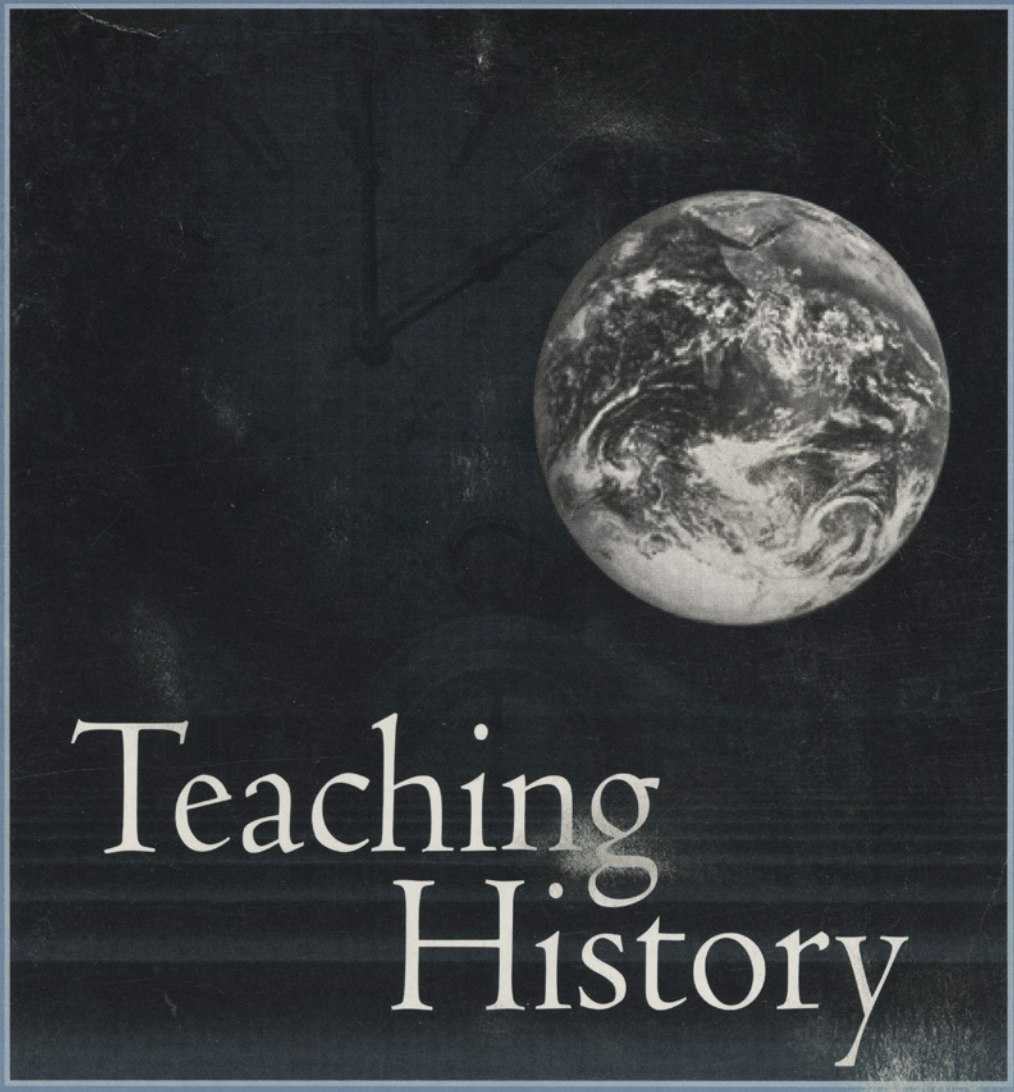

Teaching History

A Journal of Methods

Volume 26 - No. 1 - Spring 2001

TEACHING HISTORY
A JOURNAL OF METHODS
<http://www.emporia.edu/socsci/journal/main.htm>

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Teaching History: A Journal of Methods is published twice yearly in the Spring and Fall. *Teaching History* receives its chief financial support from the Division of Social Sciences and the College of Liberal Arts and Sciences of Emporia State University. It also receives support from the College of the Ozarks. Annual subscriptions in U.S. currency are $10.00 for individuals and $12.00 for libraries and institutions. All business communications, including subscriptions, should be sent to Sam Dicks, Campus Box 4032, ESU, Emporia, KS 66801-5087, fax 620/341-5575, e-mail dickssam@emporia.edu.

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ISSN 0730-1383

TEACHING HISTORY
A JOURNAL OF METHODS
Volume XXVI, Number 1, Spring 2001

CONTENTS

REVIEWS

THE LINKED COURSE: A VIABLE OPTION FOR TEACHING AND LEARNING HISTORY

Maureen Murphy Nutting
North Seattle Community College

All history instructors are familiar with stand-alone classes, where we teach a specific course devoted to a clear-cut subject over the course of a term to a particular group of students. As instructors, we determine the direction of the course, assign readings and other work, and assess the students' learning at the end of the term. These courses usually follow a lecture format, or a seminar format, and depending on the instructor, the course might or might not have discussion groups, group projects, service learning components, and computer instruction built in. Most of these courses are delivered in classrooms; some are delivered on line, via correspondence, television, or video.

More and more history teachers, particularly those in community colleges, are becoming familiar with coordinated studies programs (CSPs). In fact, many community colleges and some universities are now making coordinated studies programs requirements for graduation. Generally speaking, these learning communities focus on a theme or particular topic. For example, on our campus, this past year, one team dealt with "Millennial Madness" (philosophy and history), another with "Beginnings" (composition and history), a third with "The Brain" (psychology and literature), and a fourth with the 1960s (ethics and women's studies). Coordinated studies are team-taught by faculty from discrete disciplines (history, biology, literature, etc.) or from interdisciplinary studies programs (ethnic studies, women's studies, environmental studies, etc.). Students and faculty in these groups meet anywhere from ten to eighteen hours a week, discuss books on the topic (preferably not from a specific discipline), conduct seminars, host experts, watch films, take trips, and engage each other in other learning and community-building activities.

While CSPs work very well for interactive and non-linear learners, and for those who prefer group projects, they cause problems for other students. Some are uncomfortable with coordinated studies' strong emphasis on collaborative learning, team assignments, and in some cases, shared grades. Others do not like the two or three-hour long class sessions, or taking all their classes with the same peer group. Others have major difficulties fitting coordinated studies schedules with the schedules for the other courses they need to meet their graduation requirements.

There is a third teaching model, another viable interdisciplinary model–the linked course. While it gets very little attention, it, in fact, formalizes practices adopted by astute students on campuses all over the country for decades–students who have been signing up for the courses that have something to do with each other. Taking Latin American history with a Spanish language course that focuses on Latin American culture makes a whole lot of sense. So does taking a course in American

government along with a course in American political history or an introduction to ethnic studies with a course in American ethnic and immigration history.

It is also no secret that history faculty have shared this wisdom with their students for generations, and they have maintained longstanding practices of comparing notes with colleagues in other fields on how they approach the same topic, period, or literary work. Some faculty have collaborated to make informal connections between their courses and to identify disciplinary intersections of particular courses for students they advise. Others go further and advertise these connections. And a few design reading, writing, and other learning activities that link their courses formally, and then offer these courses as an alternate means of meeting interdisciplinary course requirements.

In these linked courses, we do not alter our courses significantly. We modify them to give more emphasis to logical connections between the disciplines. Students can take only one of the courses, or take both courses without linking them, or take both courses as a link. In fact, students read the same material, take the same examinations, and do practically all of the same assignments, whether they are taking one of the two courses, or linking the two. But linkers must pay particular attention to the learning activities that link the courses. These activities might range from seminars to field studies to group projects. And linkers must provide clear interdisciplinary connections in their writing assignments and seminars.

In the last several years, I have linked courses in United States history, American women's history, and Pacific Northwest history with courses taught by colleagues in anthropology, literature, economics, sociology, and film studies. Next year, I will link my Latin American history course with a Spanish course in Latin American culture. While the disciplines, teaching and learning styles, and delivery modes have differed for each of these classes–and have clearly reflected the personalities, interests and strengths of participating instructors–each link made connections for the students who took them, and each conveyed at least two clear messages to students. First, historians do not think about a subject, nor do they research it or teach it, the same way as scholars in other disciplines do. Second, historical and anthropological documentation is different from documentation for writing in other disciplines (psychology, political science, language and literature, law, etc.) do. As we say, "MLA is not the only way." Third, the more approaches one takes to a subject, the better one understands its complexities and its connections to other subjects in other places and times.

Recently, I have linked several courses in United States history from 1865 to the present with courses in economics. In the most recent, my colleague, Thomas Cook, who was teaching a class on public economics and government, and I agreed to focus on the presidency. All of the students in his economics class would study the candidates running for office during primary season and focus on their political agendas for structuring government and dealing with foreign and domestic economic policies. By doing this, they would get a sense of how candidates articulated economic

policy and how policy evolved in contemporary practices. For economics, students used a basic textbook, journal, newspaper, and magazine articles, campaign literature, and candidates' websites to gather information. My history students, who used a history textbook and book of primary source materials, were required to select any president who served from 1865 to the present and then become an expert on that president. They were required to use a range of resources, including monographs, biographies, autobiographies, edited writings, articles in refereed journals, encyclopedias, and websites, to develop this expertise. After completing their research, they were to write eight-page papers and prepare one-page briefing papers for their classmates, which they would distribute at the time they made fifteen-minute oral presentations. Their goal was to give classmates a clear idea of the personality and background of their president, the policies he promoted and changes he implemented, the barriers and failures he confronted, and the ways in which he transformed his office and American society, in general.

On the first week of the quarter, the linkers met with both instructors to learn about the link focus, the resources , the resources we had compiled for them, the linked websites we had set up for them, and the requirements for completing the link successfully. Since both instructors maintain extensive websites for courses, we had linked our sites, and then had developed hotlinks to all the major presidential websites and campaign websites. In addition, we had established on-line discussion forums, where students were required to post weekly abstracts from their ongoing research on past presidents and current candidates. We would respond to these individual postings, using our responses to fortify the link. From then until the end of the course, both instructors also conferred regularly with each other on what they were doing in their classes, and would then in class make connections between their course materials.

Midway through the course, the group met to compare notes on what the candidates were saying, what issues they were raising, and whether or not and how these issues were connected to past presidencies. As we listened to our students make more and more connections, we worked to weave these connections together.

By the time we got to the end of the quarter, virtually all of the students had learned a great deal about one president and something about the rest who held that office in the last 130 years. But the linkers had learned to connect present presidential campaign issues with past office holders, to connect history and economics, and to bring a certain vitality and imminence to what we were learning in the classroom. They did all of that, and as one student commented in class, "Everyone seems to be getting pretty protective of his or her president!"

One student evaluator remarked that "the connection between history and economics in American history was amazing." And another noted that "the classes complemented each other .... Discussion of government decision-making in ECO 102 led into historical discussions as well." A third noted that "economics gave you a

foundation of knowledge that made you think about historical policies and events."[1] Students also learned that economists and historians have different approaches to presidential studies, use different constructs and language in presenting their findings, and document differently. They also had seen their instructors actively learning about another discipline and comparing notes about the two. Some weren't satisfied. One student wished the economist had "spoken more about controversial topics," and another suggested that "not much was done."[2]

I learned a new vocabulary (command economics, government efficiencies, etc.) and found my partner first complaining about "reading all this history" and then confessing that he had "actually liked the history books" he had read. We both noted that all of the eligible linkers voted in the Washington presidential primary, and that the results clearly mattered to them.

I have linked the second half of the United States survey twice before with the same economics instructor. The first time, we used Studs Terkel's *Hard Times: An Oral History of the Depression*[3] with *The Downsizing of America*[4] from the *New York Times*, and "The Downsizing of the Aviation Industry in the Western States," an unpublished paper by NASA chief historian, Roger Launius,[5] to focus on economic downturns, labor shifts, migrations, and social changes in the United States during the twentieth century. When a student in that first link told us it was "more interesting to incorporate the ideas and information we learned in modern economics and apply them to real situations in our past" and recommended that we have a seminar in the middle of the quarter "to help us get a sense of what each other is thinking at that time ... and maybe start working on the final project as well," we added a third seminar session the next time we offered the link. He was right–the midway seminar definitely helped. In that second link, we read *Down the Asphalt Path* and other works that investigated

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[1]Tommy Stephenson, e-mail to Maureen Nutting, December 3, 1997. With the exception of three other comments whose authors are identified, student remarks came from anonymous course evaluations made by students in March 1998, March 1999, and March 2000.

[2]Anonymous student evaluations, submitted to North Seattle Community College Social Science Division, March 17, 2000.

[3]Studs Terkel, *Hard Times: An Oral History of the Depression* (New York: Random House), 1986.

[4]*The New York Times, Special Report: The Downsizing of America* (New York: Times Books), 1997.

[5]Roger Launius, "The Downsizing of the Aviation Industry in the West after the Second World War," unpublished paper delivered at the nineteenth annual meeting of the Pacific Coast Branch of the American Historical Association, Portland, OR, August 1997.

how transportation developments affected and were affected by the industrial, social, and cultural change in modern United States history.[6]

Women's history also links easily with other subjects. When Nada Oakley, an English instructor at Seattle Central Community College, and I linked American women's history with American women's literature, we explored American women's lives, status, and issues. In our investigations we used a narrative history, journal articles, census data, items of material culture, journals, biographies, autobiographies, poems, and plays, many written by these women in their own times, to reconstruct and understand their lives and times. As students read Mary Rowlandson's accounts of her captivity in my class and Anne Broadstreet's poetry in their literature class, they learned about Indian-Puritan encounters, migrations, and everyday life in New England. They discussed *The Crucible* as they read journal articles on the Salem witch trials.[7] As they read Harriet Jacobs's *Incidents in the Life of a Slave Girl*, they learned about the slave trade, the institutionalization of American slavery, and its intersection with issues of gender in eighteenth and nineteenth-century America.[8] And as they analyzed *The Yellow Wallpaper,*[9] they learned about women's health and domestic issues in post-Civil War America, as well as more about the life and campaigns of its author, Charlotte Perkins Gilman, and the proposals in her other controversial publication, *Women and Economics*.[10] Women's history resonated with women's voices, reflections, and recommendations–and the intricacies and other complexities of gender issues made even more complex the study of American women's past and their literary legacies. One man who completed this link, and later transferred to the University of Chicago, wrote to tell us that he had successfully challenged Chicago to grant him transfer credit–by oral examination–for both courses. He also told us that the link was "one of the most intellectually stimulating experiences in my undergraduate career."[11]

In a course linking United States history with an introduction to film course, humanities instructor Robert Gluckson and I used *Past Imperfect: History According*

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[6]Clay McShane, *Down the Asphalt Path* (New York: Columbia University Press), 1995.

[7]Arthur Miller, *The Crucible* (New York: Penguin Plays), 1999.

[8]Harriet Jacobs, Jean Yellin Fagin, and Lydia Maria Childs, editors, *Incidents in the Life of a Slave Girl: Written by Herself* (Boston: Harvard University Press), 1987.

[9]Charlotte Perkins Gilman, *The Yellow Wallpaper* (New York: Dover [thrift edition]), 1997.

[10]Charlotte Perkins Gilman, *Women and Economics* (New York: Dover [thrift edition]), 1998.

[11]Jimmy Cho, e-mail message to Maureen Nutting, May 4, 1998.

to the Movies, to bridge our disciplines.[12] Clearly, Charlie Chaplin's "Modern Times" (1936) brought a fresh perspective to our discussion of late nineteenth-century industrialization, as did John Ford's "The Grapes of Wrath" (1940) to the Depression and the plight of Okies and Arkies in the West. And Richard Pearce's "The Long Walk Home" (1989) brought personal dimensions of the intersections of race and gender into our discussions of the civil rights movement. More importantly, these and other films helped us deal with how the media, and particularly film, often manipulate, even reconstruct the historic past, and cloud historical data with fiction, lies, fantasies, and fabrications–and to be wary of substituting entertainment for education.

This particular class gave us the opportunity to forge another link between a history course delivered on campus–with enough computer instruction, exercises, and communication to actually classify it as a hybrid course–and a humanities distance learning course. The linked courses offered unexpected challenges, as distance learning students relied increasingly on the campus-based history instructor for technical support and assistance when they "hit the wall" with their computer-based assignments or peppered the warm body present with questions and concerns more properly directed towards the instructor from afar. The unexpected outcome was that all but one of the eight linkers in the distance learning class (87%) completed their course requirements, while fewer than 40% of the 42 enrolled in the film course, but not the link, completed the course. While many other variables clearly enter into student success, one cannot help but think that anecdotal information from students, suggesting the importance of critical and available instructional support for the linkers, had some merit.

While this link had merit, the inequitable course load outweighed the benefits of continuing the link. In addition, a link connecting a course in Pacific Northwest history and one in literature withered on the vine, as it were, as little communication transpired between the participating faculty.

However, there is one link that a colleague in anthropology and I have offered for the last two years, and will repeat again, with very little change. We connect Pacific Northwest history with an introductory archeology course, and link them through outside activities, including museum tours, an urban archeological project, a coastal gathering hosted by our campus, and a neighborhood inventory of historic buildings in Seattle neighborhoods (done with Historic Seattle Preservation and Trust). While some of the projects vary over the years, the Hoko trip to the Pacific coast, our capstone for the link, does not.

Every May our linkers converge on a sand strip, on the northern coast of Washington's Olympic Peninsula, where the Hoko River empties into the Straits of

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[12]Mark Carnes et al., editors, *Past Imperfect: History According to the Movies* (New York: Henry Holt), 1995.

Juan de Fuca. We camp there for the weekend, and spend our time learning about the land, the sea, and the first people, their lives, concerns, stories, and material culture. On the first day, we tour the area, investigating the evidences of changes over geologic time, visiting a vision quest site, harvesting snails, khytons, and other edibles from tidepools, and sprouts and stems of marionberries and other edibles. These and fresh-caught, hand-trolled salmon, cooked on sticks alongside the fire in the traditional Makah way, become part of our evening meal. We also dig for spruce roots and learn to strip and weave them, and we break smooth quartz stones into stone blades for hand-tied knives sharp enough to fillet the salmon. As night falls, we gather around a fire stoked with the driftwood we have gathered, and hear stories of Coyote, the Whales, Bear, Eagle, and the others. After a night in tents or under the stars, we head to Neah Bay. There we first visit the Makah Museum, with holdings excavated from a nearby village covered by a mudslide over 500 years ago. Our host for the weekend, archeologist Dale Croes, knows these pieces well, for he has been working at the Ozette site from which these artifacts have come for over thirty years. We then visit with Isabelle Ides, the oldest of the Makah, before heading home.

The Hoko River trip brings the archeology and the history, the past and the present, and the diverse members of our group together in a way that transcends the courses we teach and the learning communities we attempt to form on campus. Here community college students and their teachers–joined by other faculty and administrators–take time away from their usually complicated lives to spend time as the first people did, in one of the most beautiful settings imaginable.

Here on the Pacific coast, they make connections with a past previously rendered in words, and make connections with each other and their Makah hosts, in ways not available in a classroom. Here, last year, two weeks after the first whale hunt in generations, the whalers and our students spoke on the beach beyond Isabelle's home, as the young men prepared to launch their canoe across the breakers again. These young people talked about the boat, the hunt, the training, and the significance of the hunt. No reporters were there to interfere in the exchanges about dreams, expectations, and accomplishments, about fears and reservations. And when the young men cleared the breakers, we headed back to the community from which we had come.

The link lingers. Rob Robbins, a Hoko veteran, who will join us in making a presentation to the Society for Anthropology in the Community Colleges, recently wrote that he plans to "synthesize something new out of my original impressions and add subsequent experiences–this class did stay with me."[13] Other Hoko linkers return to talk about their experiences, to join us on subsequent visits, and to take more courses from us. For some, the friendships made at Hoko are the ones that continue after they graduate, transfer, or move on. Deanna Parrott, a student in the first Hoko link, told us

[13]Rob Robbins, e-mail to Maureen Nutting, March 26, 2000.

that the friends she treasured from North Seattle Community College were those she got to know at Hoko.[14]

Not all post-secondary institutions have the possibilities offered by Hoko's proximity and our history/archeology link. But all colleges have faculty with solid grounding in their disciplines, imagination, and the connections and other skills they need to link courses in ways that exceed the sum of their parts and to help students learn more than they hoped to learn from taking individual classes. Links can work very well. They familiarize students with different disciplinary approaches and methodologies, they allow students other options for meeting interdisciplinary studies requirements for graduation, and they meet the learning needs of linear and individual learners. Linked courses fit into regular course schedules as well, and allow students to meet graduation requirements within two years at community colleges and four years in upper-division schools.

Linked courses also work well for faculty. They provide instructors the time they require to present courses in their own disciplines in the way they want to teach them. The links promote collegial exchanges and cooperative efforts among faculty from different areas of concentration, promote better understandings of and respect for other disciplines, and generate productive conversations about teaching and learning across disciplines. They allow faculty to connect websites, to construct imaginative and resourceful Internet research exercises, and to teach and to learn from each other.

In many ways, links recall the good old college days when common sense prevailed, when ongoing conversations were valued, and when respect and civility among colleagues were cultivated. In many other ways, links offer possibilities for creating new matrices of learning, constructing new intersections for classroom and distance learners, for making excellent use of technological innovations, particularly the internet, and for challenging students to exceed their learning expectations. At a time when we are encouraged to foster learning communities, discrete(ly) linked courses that investigate sensible connections and utilize traditional and innovative tools for learning may be the best means for both protecting individual students' interests and rights and promoting dynamic, productive, and interactive learning. Maybe it's time to give links the "good old college try."

APPENDIX
SOME THOUGHTS AND QUESTIONS ABOUT LINKED COURSES

Part One

What are linked courses?

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[14]Maureen Nutting, interview with Deanna Parrott, NSCC student, Seattle, WA, November 20, 1999.

What's the rationale behind them?

Design:
•Determine a general theme
•Address common aspects of the general theme
•Agree on learning resources (books, articles, films, listservs, and homepages that deal with the common theme)
•Design learning activities (lectures, discussions, seminars, synthesis papers, field trips, etc.–some in single classes, some joint activities)
•Formulate mutual learning objectives and outcomes (some joint, some individual)
•Present syllabi and course outlines that explain and support the links
•Establish equitable course loads for linking and non-linking students

Teaching the link:
•Present some common themes
•Make connections between the classes
•Visit back and forth between the classes, sometimes to observe and other times to participate
•Agree to agree and disagree on issues and approaches
•Clarify differences in approach, language, documentation, and opinion

Problems that confront linkers:
•Seeing connections early in the course
•Thinking and working across disciplines
•Doing documentation more than one way
•Striking a balance between the disciplines
•Synthesizing
•Actively participating in seminars

Benefits reaped by linkers:
•They make connections between areas of knowledge and integrate them as they study subjects, events, and issues
•They begin to understand the different approaches that academicians in different disciplines use to study different issues, policies, and programs
•They begin to comprehend why people in different disciplines take different approaches and end up with very different outcomes
•They recognize the importance of interdisciplinary exchanges in areas of critical thinking and problem solving
•In some cases, they develop computer skills, particularly in using listservs, data bases, websites, and discussion forums for finding useful learning materials and disseminating knowledge

Part Two

Linking Worksheet

Your history course–
The other course–
The other instructor (strong in her/his discipline, collegial?)--
What are the natural connections one makes between these courses?

What issues or topics provide good points of intersection?

What common theme or themes can you pursue in these different courses?

What learning objectives can both faculty share?

What outcomes can you set and measure?

What books or articles can you think of that pull these two subjects together?

What other learning resources connect the subjects?

What learning activities will reinforce the connections? (Papers, seminars, debates, discussion, digs, oral histories, mock trials, problem solving activities, listserv postings)

What can you do to assure that your linkers and non-linkers are treated equitably?

FILMS FOR OUR TIME: USING "INVASION OF THE BODY SNATCHERS" TO TEACH RECENT AMERICAN HISTORY

Neil Liss
and
Cameron White
University of Houston

Introduction

What if a teacher could demonstrate that one single motif ties the last fifty years of United States history together in a way that students would find enjoyable, contemplative, provocative, and accessible? Of the various ways to teach postwar America, many focus on the "organic" links among the dropping of the atomic bomb, the Cold War, Vietnam, 1960s cultural politicizations, 1970s recovery, 1980s Reaganism and contemporary multiculturalism, and 1990s globalization movements. This periodization works well, focusing students' minds on the exponential experiences that factor into history. Getting them to see links such as these helps them to see their own futures as exigent.[1] Perhaps they might then take some caution in their paths. But what if we could get students to see links between cause and effect, between past and present, even with respect to the march of time, without the need to move forward through history as the only way to study history? What better way to do this than by using the powerful medium of film?

Because many traditional educators abhor the intrusion of films into the classroom, teachers often use them reluctantly at best. When they do, often neither they nor the students understand the role this medium can play. Instead, they show films as a respite from "real" learning, as a vehicle for time maintenance (or passage), and/or for a gestalt effect: They hope that students will remember the subject simply because they saw a film about it. Thus, film plays little critical cognitive role in the classroom, and teachers who see their roles as progenitors of cognitive development rarely use the medium.

Yet students do respond to film as a teaching tool, even if only because of its rarity and its difference, its presence and its absence. Film possesses a magical power to naturalize events for students in a way that books or lectures cannot; if something is on film, in their minds it happened. Building on this, part of presenting history in film concerns how to use film critically, cognitively, and specifically as a resource devoted to fostering higher-level thinking. Teachers can encourage students to look at film as metaphor, as distortion, and as a resource. Taking students to the raw facts, leading them through a discussion on implications of events, and exposing them to the art of

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[1]Warren Hope, "It's Time to Transform Social Studies Teaching," *The Social Studies*, 87 (July/August 1996), 149-151.

criticism all pave the way for a lesson in film that does not simply become a "free day."[2]

Film can become the crux of learning, but not all of the learning. Just as educators have more than one method to revive students' minds, so too with film. Using it in conjunction with articles, essays, research, role-playing, and writing exercises expands the students' conception of learning (and keeps them from deadly stasis). The key is finding the balance of these discourses, while still making the film the centerpiece of the lesson. Shifting into context, the students begin to see links between thoughts and words, images and perceptions, even perhaps entertainment and news. The last fifty years of American history has seen a revelatory explosion in this last dialectic. While many films involve themes that are important in postwar America, others affirm the idea of history as separate events, no matter how successful those organic links are made and no matter how committed one might be to teaching history as a collection of disbursals. But what if one film brought many of the distinct themes of this era together?

One film, or rather a series of films, achieves this objective. "Invasion of the Body Snatchers" premiered in 1958, was remade under the same title in 1978, and then was redone as "The Body Snatchers" in 1993. Each remake retains the central plot and underlying fear of the "pod people," but establishes its own distinct subtext, providing a nice reflection of its historical era. Because these films duplicate fears but imbue them with differing historical significance, students get both an historical imperative and an art history lesson. In a classroom setting we can offer students the opportunity to find the difference themselves, let them dissect the films, and maybe help make their knowledge more than stale facts. Maybe they can connect for themselves changes in American culture by analyzing a recurring theme. Students might need some prepping, however, to understand exactly what they should look for in the films.

The 1950s

For the 1950s, several books provide a comprehensive and engaging read. While some texts are bereft of the full extent of the "Red Scare," they often do cover the content enough to give students basic background. For better detail, add Eric Goldman's *The Crucial Decade and After: 1945-1960* (1971) or David Halberstam's opus, *The 50s* (1993). The History Channel has made Halberstam's book into a documentary. Asking students to compare these sources primes them for analysis, the very thing they will need when watching the film.

Start with excerpts from Goldman's *The Crucial Decade and After*. Telling the postwar history of America in narrative style, Goldman personalizes the actors and

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[2]Wendy Wilson and Gerald Herman, *American History on the Screen* (Portland, ME: J. Weston Walch), 1994.

their actions. Select the sections of the book that best provide students information for understanding the era. The book links many of the important events from 1945 (V-J Day) to 1960 in a chronology, but filling in gaps might be necessary for better understanding. Goldman takes particular care to depict Joe McCarthy as an atavistic opportunist and his era itself as a moral struggle for the New Deal idealists and the free enterprise conservatives.

Since history teachers know their students' prior knowledge, rate, and capability of comprehension, and their retention and effort, teachers should select the sections most appropriate for their classes. In order to get students to access this information after their reading, ask them higher-level questions about events. The best questions such as "Why?" and "What would you do?" require students to get inside the psychology of the character or the event. These encourage students actually to act as historians by doing something with their learning besides just memorizing. Open-ended questions such as these also allow students to answer without fearing that they must come up with the "right" answer. This freedom to present their ideas or opinions involves them as learners and, implicitly, as historians. Discussing the readings, either in conjunction with these questions or in lieu of them, can also encourage students to use their knowledge and to defend their theories. Because the postwar panic inspired by communism derived from such a broad picture, using these question-and-answer sessions can help to gauge the knowledge base of the students. Including more sections from the texts might be necessary to develop better background knowledge.

A teacher might also judiciously use the Halberstam book and/or the History Channel rendition of *The '50s* to focus on McCarthy. The episode on "Tail Gunner Joe" is tailored specifically to show the brutality of McCarthy's methods. Interviews with analysts in the State Department whose careers he affected or with reporters who watched his rise to prominence give the era a distinctly personal "you are there" touch. Again, asking students to put themselves in each participant's head, including McCarthy's, can make this activity more meaningful. Sample questions might include: (1) Why do you think McCarthy did what he did? (2) Was he right to do what he did? Why or why not? (3) Was he a hero or a villain? Why? A teacher might also have students compare the Goldman book and the Halberstam video: (1) Which do you find more explicit? (2) Which do you find more believable? (3) Which do you find more persuasive? (4) Why? These questions start students to analyzing what is present but unsaid. They ask students to discern answers for themselves instead of repeating what someone has told them. Teachers can even get students to grade each others' analyses as a way of making them more responsible in defending their own views. Peer assessment, using student-negotiated criteria, rubrics, and small-group discussions, are powerful techniques.

Showing the 1950's version of "Invasion of the Body Snatchers" should be the next step. This probably should be done over two to three class periods depending on time. The film could also be made available outside of class as it is readily available

at video stores and libraries. Demonstrating students' ability to pick out the subtext should be central to this lesson. Exposing students to reviews of the film beforehand would encourage them to simply adapt these ideas without having to assemble them. A better strategy would be to ask them to prepare a critical analysis of the film "as a document of the history of the decade." Possible questions for the analysis might include: (1) What themes, from those we have studied recently, do you see in the film? Give examples. (2) What is the message of the film? (3) How does this message relate to the history we have studied? (4) How effective is the film in sending this message? (5) What group in society do the protagonists represent? Explain. (6) Who or what do the "pod people" represent? Explain. (7) Who or what do the "pods" represent? Explain. (8) Is there a difference between the two? Explain. (9) Who or what does the lead character Miles represent? Explain.

The idea is to get students to begin viewing film beyond its basic low-level escapist form. The first version of "Invasion of the Body Snatchers" can be viewed as a commentary on the Red Scare or perhaps even an allegory for the times and possibly even the future. Since teachers know their students best, they should personalize questioning. The only caveat is to not allow students to be too literal with the film. It is important for them to avoid using the overt narrative as the "message" in that it only reinforces their penchant for seeing things as depicted, and not searching for the engine or message behind the depiction. Get them to dig deeper into their interpretive skills to prove their points. After this assignment, a discussion of student ideas with the entire class should occur. Open up the dialogue to let others comment on and debate the merits of various interpretations. It is also vital to remind students that every theory is valid as long as it is accompanied by persuasive reasoning. The 1950s component of this project could easily take a week depending on connections and extensions.

The 1970s

The 1970s are more diffuse to cover, perhaps because the country is still relatively close to and possibly still recovering from this decade. Although, if the recent rage in retro clothes means anything, our facility for deconstructing the decade is growing sharper–first the clothes, then the culture, then the politics, then deconstructing the deconstruction. To start, take on cultural politics instead of governmental intrusion; focus on the 1970s version of "Invasion of the Body Snatchers" as a critique of creeping conformity (also a mainstay of McCarthyism) that the "me-decade" thrust at the American people and its ambient lure of self-help, self-interest, self-improvement, and self-selfism.

A teacher could start with Michael Lewis's account of the mad world of Wall Street, *Liar's Poker* (1989). Using a first-person style, Lewis chronicles the obliviousness of the decade from inside the culture that created a multibillion dollar breakdown in American financial institutions leading to the 1980s savings and loan scandal. *Liar's Poker* jumps into the heart of the decade's acculturation of greed and

reactionism. Produced by the same type of reactionary methods and ideals that made the 1950s a response to New Deal reforms of the 1930s, the 1970s perhaps created a generation so intent on denying their own causations that this generation sublimated the radicalization of the 1960s into a fixation on accumulation.

Michael Lewis gives as good a depiction of these times in *Liar's Poker*. His life as a Wall Street player shows the personalities of the decade evenhandedly; they are neither glamorized nor criticized. This style, like Goldman's, keeps the reading light, swift, and enjoyable, especially for students who have come to regard history as stale, dry, boring, lifeless, and needless. As with the Goldman book, use selections that capture student attention. The section on bond traders and one on Lewis's own socialization into this world are particularly demonstrative, precisely because each refuses to make apologies for the era or its participants. Lewis simply shows what it was like to live and work in that era. This is the kind of reading students need to see how history and learning are part of life itself.

A teacher might also focus student attention on the end of the Vietnam War, the end of the civil rights decade, the beginning of the environmental movement, and the start of globalization. For another text to develop some of this background knowledge, use *Cadillac Desert* by Marc Reisner (1986). This book shows President Jimmy Carter's attempts to reclaim the country's mind set on continuing 1960s neoliberalism. Much more specific than other sources cited so far, *Cadillac Desert* goes after the folly of America's water policy with its lack of planning and its contradictions regarding conservation and water quality. Reisner's chapter on Carter gives a great description of how liberalism got smashed in the person of the Democratic president. This rather lengthy chapter chronicles the idealism Carter had at the outset of his tenure. Readers can watch how the forces of reactionary conservatism bled the pragmatism out of him.

Add Tom Wolfe's *In Our Time* (1980), a witty and weighty attack on 1970s culturalism. The book comes overstuffed for many students, but choose the essay that best fulfills the class's goals. For a social view of the decade, Wolfe makes a terrific source. (In fact, his writings can be found throughout issues of *Rolling Stone* magazine, the leading source of cultural consciousness from the 1970s.) Use Wolfe's words to counterbalance Lewis's financial mind set or Reisner's political criticisms and to show how creeping conformity caused people to go to extremes to fit their own personalities in this era. Choose just those selections that show students the best examples of 1970s thinking and get them to compare the styles and messages of these three writers. Possible questions include: (1) How do the events in one book seem to represent the themes in the other? (2) Which source is more editorialized? Why? (3) How do you determine fact and opinion in reading secondary historical accounts? (4) How are fact and opinion important in historical interpretation?

In order to focus on understanding the people of this era, ask students to "create" a project such as a role play, debate, newscast, simulation, newspaper, or

poster. (Working in groups on this project tends to move students more efficiently to finish the task, with the teacher present as a guiding resource.) Encourage students to include economic, political, and social issues in their projects. Now that they have been exposed to the idea of subtext–from discussions of the 1958 version of the film–remind them to incorporate some message into their projects that shows what they themselves think about the era. This technique will not only give them a creative outlet, but it will also show them that entertainment should provide commentary on the subject it demonstrates. This should prepare them to pick out from the 1978 version what the filmmakers were trying to say about the decade.

Before showing the film, ask students to write a review from their two favorites movies. Have other students assess the reviews, including persuasiveness, writing (grammar, spelling, etc.), and creativity (e.g. How enjoyable did you find this review?). Then, require them to bring in at least three different reviews of these films from any sources. Have them compare these professional reviews with their own and critique themselves with questions such as: (1) What makes the reviews different? (2) Which is most persuasive? Why? (3) Which is the best (their definition)? Why? (4) How would they improve these reviews?

Now you can show students the 1978 version of "Invasion of the Body Snatchers," which can be used in two to three class periods, depending on time constraints or it could be viewed outside of class. Ask students to pick out the trends, issues, and fears they have just read about, but also ask them to compare and contrast this version of the film with the first. Some questions for them to consider: (1) How is the central character depicted? (2) How different are each central character's reactions to the "pod people?" (3) What do the "pod people" represent in each film? (4) How is each film evocative of the era? (5) Which version delivers its message most clearly? How? (6) Why did the second film change? (7) What effect did the changes have on its message? (8) How do these changes show changes in society? Be specific. The 1970s component of this project could easily take two weeks (especially with the group projects and film comparisons), depending on connections and extensions.

The 1990s

In preparing for the last film, titled "The Body Snatchers," prompt students to make lists of important historical events from their lifetimes. Take them to the library to research important dates and events that mark important stages in their life histories. Emphasizing cultural and social events might make the transition to this era more palpable if only because most students have a greater sense of trends than they do politics. But try to focus their minds on the major issues that they feel strongly about that emerged in the 1990s, such as environmentalism, multiculturalism, the soaring economy, or even education-based issues (standardized tests, social promotion, uniforms, violence).

Readings on contemporary society from *The Nation*, *The New Yorker*, *Rolling Stone*, *Spin*, *Wired*, *Mondo*, or even *Time* and *Newsweek* would help place recent events into a quasi-historical context. This process could help students see even their own era as integral to shaping history and the world's ideological make-up. It at least enables students to make connections between the present and the past with issues that are relevant to them. While students engage in this research, hold a discussion with them about how they get their information, how they express their opinions, and how they would compare their era with the other two they have just studied. Possible discussion questions include: (1) What are the similarities? (2) What are the differences? (3) How would you show the differences? (4) What would you focus on to show how things have changed from one era to the next? (5) Have the changes been for the good or the bad? Give examples. (6) How would you show this?

Michael Foucault stressed the inability of one age to survey its own time (what he called its "archive").[3] Call it the philosophical uncertainty principle. It is still necessary, however, to help students understand that they be critical thinking beings to develop into critical and active participants in society. They might be cynical, apathetic, and unmotivated, but they do interact with the forces of culture and society. Use this section of the course to engage students in a discussion about what it means to be a part of the world around them. As a short-term research project, suggest that students begin collecting readings about their culture, the era that they think best depicts who they are, what it means to them. Give them wide latitude to interpret their times as broadly, specifically, and personally as they need. Possible choices for student projects include a journal or portfolio with a collection of five to ten articles, images, readings, music/television/movie reviews, art, or whatever they believe adequately shows in the public sphere what it means to live in this age. Once these are due, create a museum-like display, with students as curators of their era. Invite other classes, parents, teachers, friends, and community members to come and view the students' projects. And invite the guests to respond to particular exhibits with notes, message, or letters. This could even be made into a history fair demonstration.

Afterward, get the students to share the responses they received. Hold a town hall role play among students about each other's work. Generate a general synopsis for what their views are on this era, reminding them that everyone who came to see their work, every classmate, everybody alive, is also part of their "archive" and has an interpretation of their world just as the students do, and create an ongoing list of adjectives, images, or notions. Instead of bringing in outside readings, ask students to choose several images or views from their classmates to write about. Possible questions include: (1) Why are there so many different views? (2) What are some

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[3]Thomas Popkewitz and Marie Brennan, editors, *Foucault's Challenge: Discourse, Knowledge, and Power in Education* (New York: Teachers College Press), 1998.

similarities? (3) Do you agree with some views of one student but disagree with others of their views? (4) Why is that?

Once students are cognizant as to their generation's impact in and on history, show the most recent film version. This film can also be shown over two to three class periods or can be made available outside of class. Again, allow them to write about the film in empirical terms and then in comparison to the others. It is important to continue the writing exercises from earlier and to include questions that get the students to comment on the archives they have created. Also use questions the students might have brought to you about the three films and their meanings. Focus students on comparing the films' version of their lives with their own versions of their lives. Students might be tired of the image or they might be emboldened by the varying texts the film exposes. A final project might be for small groups to create a script for a new version of the film, complete with a subtext they think best exemplifies the tensions and fears of their contemporary society. Another possibility is to ask students to create a general popular culture project on film, including how and how accurately films comment on their era. Encourage students to be skeptical and critical. This can be used as closure or summation that analyzes the way society depicts history and how this depiction is consumed. This section of the unit can also take one to two weeks. Students might understand with a unit such as this–when forced to "play" historians–that history is simply myth, reconstituted from the personal opinions of the author to be accepted as truth by the readers (or viewers in this lesson).

Conclusion

The more the students write, the more they learn, because they are challenged to comprehend the material in a way that allows them to make their own connections and contextualizations. Writing about films helps them to see everything they experience in the world as potential for a critique. Once they make the connection to how their views on something as arbitrary as film are as applicable to their views on the world itself, then perhaps they will take a more critical, less knee-jerk and cynical approach to life.[4] Films allow students to see art as more than a commercial exercise. They will be consumers all their lives; maybe with a little push, they will become circumspect consumers. And perhaps they will become more "tuned in" citizens.

Traditionalists focusing on information and facts as history knowledge might well question such a unit. The purpose of this unit is to give students a chance to analyze history not as a dry and dusty allotment of facts and dates, but as an ongoing analysis and critique of historical eras. Students' appreciation for this might not arrive until later, perhaps much later, and many might personally swear off movies again if they think you have to approach them reverently. But this lesson gives them a chance

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[4]Henry Giroux, *Disturbing Pleasures* (New York: Routledge), 1994.

to see that everything around them is in some way a reaction to, and a dialogue with, the world. They too have that responsibility. Meanwhile, they get to watch a film for meaningful learning.

Film Synopses

"Invasion of the Body Snatchers" (1956)–directed by Don Siegel

Dr. Miles Bennel returns to his small town practice to find several of his patients suffering the paranoid delusion that friends or relatives are imposters. He is skeptical at first, especially when the alleged doppelgangers are able to answer detailed questions about their victim's life. He is eventually persuaded that something odd has happened, and determines to find out what. He discovers that the town has been invaded by alien pods that replicate humans and take possession of their identities. It is up to the doctor to spread the word of the warning, battling the alien invasion at the risk of his own life.

"Invasion of the Body Snatchers" (1978)–directed by Philip Kaufman

This remake moves the setting for the invasion from a small town to San Francisco. The movie starts as Matthew Bennell notices that several of his friends complain that close relatives are in some way different. When questioned later, they themselves seem changed as they deny everything or make excuses. As the invaders increase in number, they become more open about their goals. Bennell, who by now has witnessed an attempted "replacement," realizes that he and his friends must escape and warn the world or suffer the same fate.

"Body Snatchers" (1993)–directed by Abel Ferrara

A family moves for the summer to a military base where soldiers are behaving strangely. Many suggest it is a toxic spill that must be dealt with. Steve Malone doesn't know what to make of this at first. As more and more unusual events occur, evidence mounts that more sinister things are really happening. Pods seem to take over people's bodies as they sleep and emotionless copies are the result. Family strife and attempts to make sense of what truly is happening are the results, with human survival quickly becoming the goal.

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USING SCHOOL REFORM TO TEACH MODERN U.S. HISTORY

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The history of the modern American high school is a complex subject, full of rich potential for a high school history class. It is a subject with an inherent appeal for high school students, and one that allows a teacher to demonstrate the interconnectedness of politics with social institutions and to trace the impact of large social movements within a familiar context. By following the changes in their own school curriculum and mission from the turn of the century to the present, students experience in microcosm many of the shifting socio-political ideologies of the twentieth century. The impact of progressivism, the war years, the Cold War, the civil rights movement, the Reagan era–these periods become more vivid and comprehensible when seen through the lens of school reform and local educational policy. The study of school reform also allows for the use of a wide range of accessible, interdisciplinary, first-hand source material. National educational mandates and reports, Supreme Court rulings regarding school policy, old school yearbooks, and other local archival material are all useful tools for seeing how the school reflects and enacts the changing norms of the society at large.

A Brief History of School Reform: 1900-present

The high school is in many ways an archetypal American institution. From its formal birth at the beginning of the nineteenth century, the school has evolved self-consciously in response to the democratization of the culture. The earliest high schools were merely extensions of European classical academies–small, aristocratic institutions designed to ready the sons of affluent families for college. The mainstays of the early high school curriculum were Greek and Latin; the favored form of pedagogy, rote memorization. By the early nineteenth century, however, the rise of publicly funded (e.g. tax-supported) high schools necessarily changed the mission and intent of that institution. Like the common elementary schools that preceded them, public high schools of the mid-nineteenth century espoused middle-class, capitalist values, attracting an increasingly diverse and ambitious population as the century unfolded. As David Labaree explains, high schools at mid-century became a kind of Everyman's College–a place where lessons in American values and Protestant morality were merged with a wide menu of practical subjects, both academic and commercial. High

schools differed from community to community, with curriculum often proscribed by the interests and needs of the constituencies who attended them.[1]

In the last decade of the nineteenth century, however, the official goals and purposes of the high school shifted again. Led by Charles Wilson Eliot, the president of Harvard, efforts to regularize the secondary curriculum brought a newly elite focus to that institution. Eliot formed his famous Committee of Ten, a group of university and private school educators who were charged with creating recommendations for a uniform secondary curriculum, one that could be offered in every high school in America. In many ways, the Committee of Ten brought the American high school back to its eighteenth-century roots. The new "common curriculum" for high school was composed only of academic subjects and strict sequences of study. At a time when only the tiniest fraction of high school students even considered advanced education, the high school shifted its offerings to reflect the goals and ambitions of America's elite. The vocational, moral, and civic thrust of the secondary school became overshadowed, in the Committee of Ten Report, by a concern for college readiness.

Eliot's elite vision could not sustain itself for long, however. Within the course of two decades (from 1900 to 1920), educational policy-makers once more radically altered the goals and mission of the high school. Where previously the school had catered to an elite, now it catered to the working-class student. Where previously the curriculum was grounded in classics and college-prep subjects, now it opened itself up to a vast array of vocational and "life-skills" offerings. Where educational policy makers in the late nineteenth century had looked upon the new burgeoning school population and concluded that "the best preparation for life is preparation for college,"[2] a new generation of educators concluded the opposite; that the main work of high schools was to break down class barriers, prevent crime, and ameliorate poverty.

This sea-change in the school's mission was necessarily inspired by larger social and political factors. As Lawrence Cremin explains in his seminal work on schooling during this period, rapid urbanization, industrialization, and immigration were already creating a powerful imperative for reform. A vast wave of urban liberalism pervaded popular culture and the press. With American cities in the process of dramatic transition, and a powerful progressive labor movement afoot, the schools became an obvious platform for egalitarian reform.[3]

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[1]An extensive discussion on the changing clientele of the American high school is presented in David Labaree, *The Making of an American High School* (New Haven: Yale University Press, 1988). See especially chapters one and two, 1-35.

[2]The full text of Charles Wilson Eliot's *The Committee of Ten Report* is available in Bernard Mehl, *High School at the Turn of the Century* (Urbana: University of Illinois Press, 1954).

[3]Lawrence Arthur Cremin, *The Transformation of the School* (New York: Knopf, 1961).

Of the three forces impacting American culture at the turn of the century, it was immigration that seemed to have the most powerful influence on the twentieth-century high school. With unprecedented numbers of immigrants arriving from southern and eastern Europe, assimilation and Americanization took center stage in the secondary curriculum. Academic courses were replaced by classes that sought to address the basic physical and emotional needs of young immigrants. At the same time, the number of high school course offerings continued to grow. Vocational classes proliferated, as well as courses in civics and conversational English. Home economics, practical math, and life skills became standard offerings. At the same time, liberal reformers such as Jane Addams pushed for schools to embrace the arts and other spiritually nourishing subjects that might help to mitigate against the dreariness of factory life.[4] Extracurricular sports and modern languages such as Italian and Spanish now entered into the curriculum, again in an attempt to attract and retain the great diversity of students entering the public system. The transformation of educational objectives is most clearly summarized in The *Cardinal Principles of Secondary Education*, an influential policy report published in 1918. American high schools, it stated, should now concern themselves with "health, command of fundamental processes, worthy home membership, vocation, citizenship, worthy use of leisure time, and ethical character."[5]

This transformation of the school found support from very disparate constituencies: By the early years of the twentieth century immigrant and native-born working-class families saw the new high school as a vehicle for upward mobility. Affluent Americans (who rarely utilized the public schools themselves) saw the new schools as an investment in crime prevention. Factory-owners, foremen, and managers hoped the new curriculum would help to develop more compliant and responsible workers. After a century of battling over tax support of public education, the country seemed to briefly find universal justification for that expenditure.

Even as schools were growing more diverse and eclectic, a second strand of progressivism, called Scientific Management, began moving them–ideologically–in the opposite direction. The rise of business and industry and the growing power of corporations in the 1920s had a profound impact on public schooling. Inspired by these corporate models of efficiency and accountability, confounded by chaotic standards, and burdened by overcrowding, high schools began to adopt the familiar hierarchical structures they retain today. A strong central administration (with its superintendents,

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[4]For a discussion of the critical role of the arts in the life of the immigrant, see Jane Addams, *Twenty Years at Hull House: With Autobiographical Notes* (New York: Macmillan, 1911), 371-399.

[5]*Cardinal Principles of Secondary Education: A Report of the Commission on the Reorganization of Secondary Education* (Washington, D.C.: Government Printing Office, 1918), 5.

principals, and assistant principals) replaced the informal governance system of the past. Teachers, like factory workers, saw themselves grow increasingly powerless, as administrative "managers" set standards for performance. Like the garment worker obliged to produce a certain number of pieces per hour, the teacher was now required to follow rigid rules of pedagogy, to use specific terminology in the classroom, and to even stand with feet at particular angles to the class. At the same time, a new "science of education," a hybrid of psychology and sociology, was producing an enormous and growing body of research on student cognition and learning styles. Standardized tests and other forms of objective measurements were introduced to help schools sort and label students, based on their "individual needs." This practice too took power and authority away from the teacher. As factory workers rallied for their rights, so teachers responded to these new constraints in 1916 by forming their own union, the American Federation of Teachers, which actively sought the support of organized labor to advance their cause and their power.

By the 1930s, the vision of efficiency established by the scientific managers began to upstage the vision of the liberal progressives. Fiscal austerity during the Depression years meant the cutting of programs, particularly those in the arts and vocational track. At the same time, the theories of liberal progressive educators seemed to lose their rigor and vision. Now, in the hands of poor teachers, they too often degenerated into an aimless series of "soft" courses. A much-touted high school curriculum at the time, dubbed "Life Adjustment Education," served as a curriculum coup de grace for progressivism. The program, advertised as a "functional" approach for average high school students, was built exclusively on students' interests, on resolving their interpersonal problems, and on developing saleable skills. Courses focusing on these nonacademic topics proliferated in the years after the introduction of Life Adjustment Education, and they ultimately became the butt of national jokes.[6]

By the 1940s, the progressive education movement had also lost touch politically with mainstream America. Leaders of the Progressive Education Association (PEA), a group formed originally to advertise and advance the principles of progressive pedagogy, moved increasingly to the left, embracing a platform of beliefs that many Americans associated with Communism. Fears arising from labor unrest, nationalism in the wake of the Second World War, and finally the rise of the Soviet Union all served to undercut the liberal policies associated with progressive education. The final blow, of course, came with the launching of Sputnik in 1957, an event that quickly led to the vilification of all things progressive and a sudden dramatic

[6]The entire tract of *Life Adjustment for Every Youth: A Report of the U.S. Department of Education* (Washington, D.C.: Government Printing Office, 1947) makes interesting reading. It is sprinkled throughout with many examples of misguided progressivism.

move to conservative educational policies. By 1955, the PEA had been disbanded for lack of membership and its journal became defunct.[7]

By the late 1950s, a flood of federal and state legislation, policy papers, and widely disseminated books supported the newly conservative agenda for the schools. The National Defense Education Act[8] and the Conant Report,[9] both released in 1959, illustrate well the change in national priorities. The first of these, NDEA, was a sweeping piece of federal legislation that funneled massive amounts of federal money into enrichment programs in math, science, and foreign language, subjects targeted by Cold War warriors as most critical in maintaining American competitiveness. The second, a report on the status of high schools in America, written by James Conant of Harvard, called for the reestablishment of a rigorous academic high school, highly tracked and leveled, with great emphasis placed on the gifted and talented. Arthur Bestor's *Educational Wastelands* used Cold War invective to effectively eliminate the last vestiges of liberal school policies.[10] Throughout the 1950s, with a Republican in the White House and a strong economy, progressivism had become a dirty word, associated with the worst sorts of mindless educational pap.

The conservative educational agenda did not last very long. As the political climate changed, so changed the schools. With the Civil Rights Act of 1964, schools again began a transformation in mission and priorities that echoed in uncanny ways the liberal policies of the progressive period. Where a decade earlier, federal legislation had supported programs for the gifted and talented, now the 89th Congress, acting on the vision of the Lyndon Johnson administration, passed the Elementary and Secondary Schools Act, the most far-reaching and expensive piece of federal legislation for schools that had ever been enacted. Virtually all of the 1.8 billion dollars allotted in this bill was intended for use not by the gifted, but the disadvantaged. The bill's most famous legacy, Title I, called for the creation of the Head Start Program, and dozens of other compensatory education programs also emerged from this legislation.

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[7]The rise and fall of the Progressive Education Association is documented well in Cremin's *Transformation of the School*, especially 240-273.

[8]United States Congress House Committee on Appropriations, Review of Activities Under the National Defense Education Act, Hearings before the Subcommittee of the Committee on Appropriations, House of Representatives, 86th Congress, 2nd Session (Washington D.C.: Government Printing Office, 1960).

[9]James Bryant Conant, *The American High School Today: A First Report to Interested Citizens* (New York: McGraw Hill, 1959).

[10]Arthur Bestor, *Educational Wastelands: The Retreat from Learning in Our Public Schools* (Urbana: University of Illinois Press, 1953).

The Elementary and Secondary Schools Act set the tone for school policy in the next ten years. Once again, the high school became a crucible for testing liberal social reforms and a platform for playing out virtually every progressive impulse in society. The civil rights movement inspired a series of other rights movements that exerted their own powerful influence on the schools. Legal action on behalf of students with disabilities and non-English speaking students led to programs in mainstreaming, bilingual education, and English as a Second Language. The students' rights movement, fueled by Supreme Court legislation defending the rights of minors, helped build a counterculture and changed power relations between children and adults. This, in turn, profoundly impacted the ways in which teachers conducted themselves in the classroom. Court mandated desegregation, which culminated in the late 1960s and early 1970s with key decisions regarding school busing, led to further changes in high schools.

By the early 1970s, liberal educational policies began to lose ground again. As with progressive ideas of the 1930s and 1940s, the educational policies of this second liberal era suffered from their own extremism. Alternative schools and schools-without-walls were followed by a period of radical reform that culminated, ultimately, in the deschooling movement led by Ivan Illich, which essentially was a call to dismantle public education altogether.[11] Indeed, by the late 1970s, the leftist rhetoric of this period had finally succeeded in alienating many of the people who first had launched the liberal wave ten years before.

The corrective came in 1983. After years of recession, and inspired by the policies of a popular Republican president, schools were catapulted into yet another period of conservative reform, eerily similar in rhetoric and agenda to the policies that had been discarded twenty years before. With Japan replacing Russia as the new source of competition and enmity, Americans called for a back-to-basics approach designed to raise math and science test scores. Programs for the gifted and talented returned, and states began to design "teacher-proof" curriculum intended to impose regularity and rigor in classrooms. The rhetoric of Terrel Bell's famous report on the state of America schools, *A Nation at Risk*, suggested the sense of imperative felt by many Americans to discard the neo-progressive approach that held sway in many schools. "If an unfriendly foreign power had attempted to impose on America the mediocre educational performance that exists today," wrote Bell, "we might well have viewed it as an act of war."[12] As never before, politicians, radio personalities, and local advocacy groups became involved in efforts to reform and restructure American

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[11]Ivan Illich, *Deschooling Society* (New York: Harper and Row, 1971).

[12]United States Department of Education, *A Nation at Risk: The Imperative for Educational Reform* (Washington, D.C.: Government Printing Office, 1983), 1.

schools. High schools were the primary focus of those efforts, with the raising of graduation requirements, the doing away with elective choice, and the cutting back on programs in the arts. Teacher training techniques, such as the Madeleine Hunter method of the early 1980s, proposed prescriptive rules for pedagogy that claimed to result in higher student test scores.[13] In short, the educational policy of the 1980s–the traditional curricula and calls for bottom-line accountability–stand as a kind of platonic inverse of the extreme laxity of 1970s progressivism and as an eerie repetition of the policies and practices that ousted the original progressive movement fifty years before.

It comes as no surprise that the high school again transformed itself in the 1990s. Under the Clinton administration and the moderate liberalism of the decade, schools again moved in a more progressive direction–tempered this time by the influence of a Republican congress and a new public wariness towards too much educational innovation. Compensatory education programs proliferated, for example, but state testing and school choice (mainstays of conservative reform policies) also gained ground.

Teaching School Reform

Several truisms emerge when one begins to study the history of modern school reform: The first is the political nature of schooling in America; the second is the inevitability of change. The twentieth century has seen dramatic shifts in educational policy and practice, particularly manifest at the secondary level. The challenge in an American history class is to show the ways in which these shifts reflect changing social norms, and political and economic pressures. By revisiting the theme of the high school throughout the course of a modern American history class–looking at the changing priorities of the school in light of different historical events–students can personally identify with the material they study, understanding the impact of national events on local institutions and on themselves.

In this section, I discuss more specifically how material on educational policy can be integrated into the history curriculum. Two examples follow. The first deals with the effect of conservative social policy on schools; the second with liberal reforms in an increasingly liberal era. Lastly, I discuss the ideas of educational liberalism and conservatism themselves, and present strategies for clarifying those labels for students.

Example 1: The 1950s

One of the most dramatic ideological shifts in American schooling occurred in the wake of World War II, when a bankrupt progressive approach gave sudden way

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[13]For a brief summary of the theories of Madeleine Hunter, see Ronald Brandt, "On Teaching and Supervising: A Conversation with Madeleine Hunter," *Educational Leadership*, 42 (February 1985), 61-66.

to a conservative back-to-basics curriculum, emphasizing traditional pedagogy and standardized testing. There is a rich and interesting literature in education to supplement students' readings on the rise of nationalism, the McCarthy era, and the Cold War. Some of the most dramatic and accessible of these conservative manifestos were written by lay people (Mortimer Smith[14] and Albert Lynd[15]) and military leaders (Admiral Hyman Rykover[16]). Excerpts from their work underscore the nation's concerns about international competitiveness and the threat of communist takeover. Arthur Bestor's eloquent condemnation of progressivism offers a clear picture of the intellectual tenor of the day and the anti-communist sentiment emerging on university campuses. Finally, the Conant Report offers a vivid illustration of how an affluent, xenophobic, baby-booming America reconceptualized the idea of the American high school. Conant calls for the creation of large regional schools, packed with programs in math and science, programs for the gifted, ability grouping, and tracking. Students can draw clear connections between these recommendations and the nation's concerns about Soviet-American relations in general, and the launching of Sputnik in particular. How did the Cold War affect the average high school student? Conant's report goes some distance in answering that question.

The new shift to conformity and patriotism can also be dramatically illustrated for students through yearbooks in their own school libraries. Yearbooks from this period are invariably testaments to civic pride and value consensus. Students will be struck by the homogeneity of the student body and by gender and racial stereotypes that abound there. A third source of vivid and useful material for illustrating life in the 1950s era schools is the educational fiction of the day. Short stories like "A Wreathe for Miss Totten" by Hortense Calisher[17] and *Good Morning, Miss Dove* by Frances Gray Patton,[18] though they deal with upper-elementary-aged children, are again testaments to the social realities of the period, as they manifest themselves in public schools.

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[14]Mortimer Smith, *The Diminished Mind: A Study of Planned Mediocrity in Our Public Schools* (Chicago: Regnery, 1954).

[15]Albert Lynd, *Quackery in the Public Schools* (Boston: Little Brown, 1953).

[16]Hyman Rykover, *American Education: A National Failure: The Problem of Our Schools and What We Can Learn from England* (New York: Dutton, 1963).

[17]Hortense Calisher, "A Wreathe for Miss Totten," in *The Absence of Angels: Stories* (Boston: Little Brown, 1951).

[18]Frances Gray Patton, *Good Morning, Miss Dove* (New York: Dodd Mead, 1954).

Example 2: Civil Rights and Schools

While most lessons derived from following the ideological swing of schooling suggest that schools are influenced by larger social movements, there are also examples of that influence working in the opposite direction. School policy can sometimes spearhead national policy. One excellent example of this is the *Brown v. Board of Education* decision of 1954 and subsequent legislation and court rulings regarding school integration. While the modern civil rights movement has its roots in a complex array of policy mandates, legislation, and personal acts of courage, one can build a case that these pivotal school policies were profoundly influential in forwarding the civil rights agenda.

Students can begin by comparing and discussing the change in judicial attitudes between the *Plessy v. Ferguson* ruling of 1896 and the *Brown* decision. The impact of the Civil Rights Act on public schools and the school legislation passed during the Johnson administration show the gradual shift in national priorities. After the death of Martin Luther King and the rise of the Black Power movement, students again can chart changes in federal policy regarding schools. The new urgency to implement real integration is reflected in the Supreme Court ruling on *Swann* v. *Charlotte-Mecklenberg* in which busing and direct gerrymandering are mandated by the court. The Ocean Hill-Brownsville conflict and the Boston school riots, traced through newspaper articles, again illustrate how school policy impacted ordinary citizens.

In addition to court decisions and legislative action, non-fiction accounts of schools during this era, especially inner city schools, drive home a sense of what was at stake in schools for a young person of color. Jonathan Kozol's *Death at an Early Age*[19] and John Herndon's *The Way It 'Sposed to Be*[20] offer devastating first-hand critiques of schools in the wake of the *Brown* decision. Excerpts from Gerald Grant's *The World We Created at Hamilton High*[21] brilliantly document the disintegration and slow renewal of a single public high school throughout the decade of the 1970s. Finally, school yearbooks again become useful primary sources for gauging the social norms of the school. The slow process of school integration is visually apparent in yearbooks. Tracing the frequency of black faces in particular clubs, in positions of school authority, in candid photos, and among faculty, all afford students insight into local attitudes towards integration during this time period.

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[19]Jonathan Kozol, *Death at an Early Age: The Destruction of the Hearts and Minds of Negro Children in the Boston Public Schools* (Boston: Houghton Mifflin, 1967).

[20]James Herndon, *The Way It 'Sposed to Be* (New York: Simon and Schuster, 1968).

[21]See chapters 2 and 3 of Gerald Grant, *The World We Created at Hamilton High* (Cambridge: Harvard University Press, 1988).

Liberal vs. Conservative: What Does That Mean for Schools?

The swings between liberal and conservative policies in schools are marked, of course, by explicit behaviors, programs, and approaches. We associate liberal periods, for example, with such pedagogies as hands-on learning, cooperative learning, individualization, and alternative assessment. Conservative periods are marked by a return to traditional basic skills work, objective testing, and ability grouping. Often, students themselves have intuited these ideological distinctions in the course of their own schooling. By discussing why and how these approaches are ideological–in what ways they are associated with distinct political and social agendas–students gain further insight into the interrelationship of schools and society.

For example, the concept of hands-on learning, which stands at the heart of progressive education and has continued to resurface in each liberal era, has its roots, in part, in an attempt to democratize the culture and to value the contributions of immigrants at the turn of the century. Hands-on learning or "learning by doing" was a rational pedagogical response to a newly diverse student population, many of them non-English speaking, whose incentive to learn could not be piqued by the promise of college admission. Jane Addams's *Twenty Years at Hull House* and early educational policy mandates such as the Cardinal Principles demonstrate this quite explicitly. Students can then draw contextual connections between the reemergence of learning-by-doing in the late 1960s and the political imperatives of the day.

Similarly, tensions associated with the Cold War help to explain the powerful reemergence of such conservative educational policies as ability grouping and standardized testing. The sudden need to isolate the best and the brightest and to groom students for science careers certainly can be explained in large part by political events. Students can find the same motivations underlying the conservative backlash of the 1980s. Why, in the 1980s, does the country need the assurance of an objective test score to measure the success of its schools? What forces might contribute to that impulse towards bottom-line accountability? By reading *A Nation at Risk* in the context of the Reagan era, it is easy to form hypotheses on this subject.

Conclusion

One final and critical understanding that is reinforced by the study of school reform is the failure of most federal policy-makers to consider historical precedents when spearheading change. As students study educational changes over the course of the century, they will see the same ideas repeating themselves over and over again. Beliefs about the nature of "good teaching" and about what is most important to learn come and go with confounding regularity. Policies emerge, are reviled, and then reemerge again–twenty or thirty years later–often with a new title and accompanied by a new series of promises. Noting this, and seeing the subtle and obvious ways in which school policy is tied to societal norms and beliefs, students learn to become wary

consumers of reform promises–whether in their public schools or in the larger context of their communities.

Key Sources and Materials

The following is a brief list of key reports, court cases , and policy statements that trace the changes in high school curriculum and mission over the twentieth century. The sources are all accessible to high school students; many of them are available on the World Wide Web. The sources can be used to punctuate various units in an American history course, e.g. they can be presented as a "theme" that is revisited at many points in the semester to highlight the major ideas and concepts of the course.

An Annotated Source List:

Jane Addams, *Twenty Years at Hull House* (1911): Addams's description of her work at Hull House, and particularly the sections of the book which deal with the arts curriculum offered there, dramatically illustrate the shifting mindset of urban reformers. Addams's writing is a testament to the progressive idea that culture could be "democratized without being debased."

Arthur Bestor, *Educational Wastelands* (1953): Excerpts from this scathing critique of progressivism are valuable for establishing the tenor of the educational establishment during the Cold War period. Bestor's thesis is that the school should return to its initial mission, that of intellectual training in the academic disciplines. Returning to the reasoning of Charles Wilson Eliot at the turn of the century, Bestor puts forward a common curriculum (eschewing tracks and interest-based courses) that all students would be expected to follow. It is a quintessentially conservative doctrine.

The Cardinal Principles of Secondary Education (1918): Arising out of the theories of John Dewey, Francis Parker, Jane Addams, and other educational progressives, the Cardinal Principles Report represents a copernican change in public thinking about education. Probably the most far-reaching liberal reform agenda ever implemented in the public schools, this document inspired most of the structures and policies associated with progressive schooling: electives, vocational courses and tracks, experiential pedagogies, individualized instruction, the establishing of guidance departments and other support personnel. The opening sentence of the report summarizes the school's change of mission: "Secondary education," it begins, "should be determined by the needs of the society to be served, the character of the individuals to be educated, and the knowledge of educational theory and practice."

James Coleman, *The Coleman Report* (1966):[22] James Coleman's *Equality of Educational Opportunity* (the original name of this infamous report) sought to study the effects of federal aid on American schools. Coleman's hypothesis was that the more money a school received, the better its students would score on tests and other standardized measures. Coleman's findings, however, proved to be quite different: that the quality of a school's physical facilities had little or no relationship to the achievement levels of a typical student. What did seem to have greatest effect was the social class of the student's peers. Coleman concluded:

> One implication stands out above all: That schools bring little influence to bear on a child's achievement that is independent of his background and general social context; and that this very lack of an independent social effect means that the inequalities imposed on children by their home, neighborhood, and peer environment are carried along to become the inequalities with which they confront adult life at the end of school.[23]

Coleman's findings became fodder for a great range of disparate policies: desegregation, busing, deschooling, and ultimately–later, during the Nixon administration, cutting of federal support from public schools.

The Committee of Ten Report (1892): Authored by Charles Wilson Eliot, the president of Harvard, this seminal document laid out the first comprehensive, common curriculum for public secondary schools in the United States. The report became a national model for schools and established certain familiar course sequences (Algebra I, Algebra II, Geometry, Calculus) and time blocks that are still used in high schools. The report is interesting from a socio-political perspective in that it lays out the framework of and argument for a conservative educational agenda that is repeated at various points in the twentieth century. Eliot's belief that "the best preparation for life is preparation for college" reflects both then and now the views of many of America's power elite.

James Conant, *The Conant Report* (1959): Putting conservative ideals of the period into a systematic framework for school reform, this influential report was largely responsible for the creation of large, bureaucratic, regional high schools. Conant believed that students (particularly gifted students) would be served better by regionalizing small high schools, pooling resources, and developing giant institutions

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[22]James Coleman, *Equality of Educational Opportunity* (Washington, D.C.: Government Printing Office, 1966).

[23]James Coleman, "Equal School or Equal Students?" *Public Interest*, 4 (Summer 1966), 73.

capable of offering more extensive curricula and enrichment opportunities for the brightest students. The report reflects the affluence of post-war America, the country's response to the baby boom, and the shift in educational priorities as a direct result of Sputnik and the Cold War.

George Counts, *Dare the Schools Build a New Social Order?* (1932):[24] Counts, a brilliant social critic and reformer, signals the beginning of the end of progressive education. Counts's radical politics are reflected here in his call for teachers to consciously and unabashedly impose liberationist values on their students. The essay is interesting from both an educational and a political perspective, as a companion to readings on American socialism and the rise of the labor movement.

Legislation and court cases promoting civil rights in the schools:

Brown v. Board of Education (1954) became the legal basis for other civil rights legislation. But it was not until the Civil Rights Act of 1964 that the pace of change began to quicken. A series of important Supreme Court rulings in the ensuing decade directly addressed the rights of many formerly disenfranchised constituencies. Students might want to look at the following legislation and court cases to trace the changing attitudes of Court and country regarding power and privilege in the schools.

1968: The Supreme Court ruled that local school boards must develop "workable" desegregation plans.

1971: In *Swann v. Charlotte-Mecklenburg* Board of Education the Supreme Court mandated busing and gerrymandering of school district lines to ensure integration of schools.

1972: Public Law 94-142 dramatically increased the rights of handicapped children to have equal access to all public school curricula and activities–academic, vocational, and extracurricular–in the "least restrictive environment" possible. This law initiated the mainstreaming movement for children with disabilities.

1974: In *Law v. Nichols* the Supreme Court ruled that a school system's failure to provide language instruction for children whose primary language is not English denied those children equal opportunity, and was a violation of the 1964 Civil Rights Act. This ruling established the precedent for bilingual education.

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[24]George Counts, *Dare the Schools Build a New Social Order?* (New York: The John Day Company, 1932).

In *Gault* (1967) and *Winship* (1970) the Supreme Court laid groundwork for the "Students Rights" movement of the 1970s. The *Gault* ruling established a new standard that juvenile-court proceedings "must measure up to the essentials of due process and fair treatment" afforded adults. *Winship* insisted that juvenile courts prove guilt "beyond a reasonable doubt." These decisions, in tandem with the ACLU's report on "Academic Freedom in the Secondary School," changed power relations between children and adults in public schools. Teachers were now required to justify and defend academic decisions that had never been open to question before. Adult authority was dramatically compromised.

A Nation at Risk (1983), Secretary Terrel Bell's well-known call for tougher standards and higher test scores, is a testament to 1980s attitudes and beliefs. Bell's report launched a powerful "back to basics" movement, and began an era of educational conservatism that reflected the politics of the Reagan era. Students will find much similarity in the rhetoric of this report with the language of Bestor's *Educational Wastelands*. It is also interesting for students to compare their present schools to the model invoked in Bell's report. Much persists.

Goals 2000 (1994),[25] President Bill Clinton's report on education attempts to realign school policy with his own moderate political agenda. The language is more humanistic, but the policies are characteristically "middle of the road." Clinton called for school choice and accountability; but he also advocated compensatory education programs and other reforms associated with liberal politics. Students, by this point, may be able to predict the Clinton agenda for schools, based solely on their understanding of his administration and the social imperatives of the 1990s.

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[25]*Goals 2000: Educate America Act* (Washington, D.C.: Government Printing Office, 1994).

REVIEWS

Art and Life in Africa. **CD-Rom Program with *Teacher's Guide.* Iowa City, Iowa: University of Iowa, 1999. Macintosh & Windows (95/98NT compatible). CD-Rom $50.00 (20% discount for 10 or more); *Teacher's Guide* $10.00; S&H $5.00 for up to 4 copies; $10.00 for more. Order from Obermann Center for Advanced Studies, University of Iowa, 134 Oakdale Hall, Iowa City, IA 52242-5000.**

The *Art and Life in Africa* CD-Rom is an interactive program designed to involve teachers and students in the rich culture and history of ethnic Africans. The use of art as the medium for this engagement is a winning formula because art is as valuable a resource as are the written documents of the past for understanding different social, religious, economic, educational, and cultural systems. For much of human history, people have used art to represent their systems of beliefs, and to record important events in the lives of individuals and their communities. By studying the art of a particular culture, one is able to understand a great deal about why people do the things they do.

However, with regard to African art, many American students, probably because of popular media depictions of African cultures view African art as strange, abstract, and exotic, and invariably they fail to discern the meaning and ideas that African art communicates. The purpose of the *Art and Life in Africa* CD-Rom program is to de-exoticize African art, to increase appreciation of the power and beauty of African art, and to foster better understanding of Africa and its ethnic peoples.

This innovative CD-Rom is arranged in multimedia modules. One module contains eleven thematic chapters (e.g., "Abundance," "Governance," "Education/Initiation," and "Healing") written by specialists in the field of African cultural studies. These chapters depict the various life contexts in which art objects function in African societies. Another module contains thirty-seven essays by leading scholars drawing from their fieldwork in various aspects of African art history. The thematic chapters and field research essays provide the textual component of the CD, but are beautifully illustrated with high-quality field and museum photographs. Some of the essays contain video and music clips. In fact, the CD-Rom contains 10,000 images of 600 objects, 750 field photographs, 107 ethnographies, 27 ethnographic maps, and 1400 bibliographic entries. Country Database, People Database, Bibliography Database, Image Catalog, and Media Catalog are additional modules

A *Teacher's Guide* is also available to augment the content of the CD-Rom; it contains several sample lesson plans and glossaries. For K-12 teachers with internet access, a web site is available (http:www.uiowa.edu/~africart/) with a Teacher's Forum, within which an electronic version of the *Teacher's Guide* is available with additional lesson plans for classroom instruction. Furthermore, teachers are able to submit their own lesson plans, participate in a password-controlled discussion, and visit a chat room for scheduled discussions with African art historians.

A particular strength of the CD-Rom is that it is user-friendly. Not only can teachers and students with limited computer confidence navigate through the chapters, databases, and essays, but they can also use the search, bookmark, and slide tools of the program with relative ease. To search for specific information, the user simply accesses a catalog or a database with a mouse. For instance, to read one of the Field Research Essays, the user clicks on "Field Research Essays" from the "Resources" menu, and the Field Research Essay Index appears with a list of names and essay titles from which the user can make a selection.

Perhaps the main merit of the CD-Rom is its versatility in recontextualizing African art. For instance, when students view an African mask, it is often out of its original context. The CD-Rom allows the user to see the contexts (e.g., initiation or coronation ceremony) within which certain masks are used. Not only does a text describe in words the function/meaning of a particular object, but also the user can click on a camera icon to see a photograph of the object in a localized African setting. To see how a specific object is used in a particular context, the user simply clicks on a filmstrip icon for a video and/or audio clip. The multimedia feature of the CD-Rom, which allows the user to see art objects in use contextually, and to hear associated sounds, allows for a range of possible teaching structures that would not be achieved easily with a standard textbook on African art or even with a video tape. For instance, for upper-level art students, the slide show tool can be used to create a presentation on the variety (political, religious, etc.) of African masks, and the masks in turn can be studied in terms of application of design, focusing on concepts such as repetition, emphasis, and symmetry.

But while the scope of *Art and Life in Africa* is very broad, it is not comprehensive. The thematic chapters, field essays, and images are excellent representations of the aesthetic traditions of Sub-Saharan Africa, but the CD-Rom provides very little information on northeast Africa and no mention of Egyptian antiquity. Also, this interactive CD-Rom with its impressive library of texts, images, and audio clips requires quite a bit of system resources on either a Macintosh or Windows 95/98 platform. The designers recommend 32 MB RAM for Windows and 24 MB for a Macintosh. But aside from the question of proper equipment, *Art and Life in Africa* is a well-produced, informative, and versatile product that is very appropriate for undergraduate students, but also useful for graduate African art history courses. I strongly recommend it.

Highline Community College Cheedy Jaja

David J. Sturdy. *Louis XIV*. New York: St. Martin's Press, 1998. Pp. xxii, 202. Cloth, $55.00; ISBN 0-312-21427-8. Paper, $19.95; ISBN 0-312-21428-6.

This consideration of Louis XIV is representative of a veritable cottage industry in compact volumes serving the growing market of harried students wanting to jump start a research project and teachers preparing lectures who need quick access to the background and current historiography on major topics. David J. Sturdy succeeds admirably on both counts. His thematic arrangement of the material, highlighting of interesting points of debate, useful maps and genealogical tables, chronology of significant events, and bibliographical essays on each subject constitute a handy reference work. His uncluttered prose and tight organization contribute to the work's convenience. Sturdy examines Louis XIV in relation to the history of French kingship, the government, his subjects, the religious, cultural, and intellectual life of France, and the European scene. He bases his treatment primarily upon secondary studies, with particular attention to recent works in French and English. Quotations from Louis's *Mémoires* and the writings of Colbert, Fénelon, Saint-Simon, and other contemporary observers back up his interpretations and convey some sense of the period's *mentalité*.

Sturdy's goal is to place Louis XIV in the context of his time. He presents the monarch as less an innovator or modernizer than a reflection of seventeenth-century ideas and practices and, like any other mortal, subject to the accidents of circumstance. This book, then, rejects representations of Louis as "a model of the absolute monarch, a progenitor of the Revolution, a founder of the modern centralized state, an agent of class-war, a broker of the rise of capitalism, the mastermind who determined French foreign policy over the next two centuries" and other such "guises." Sturdy contends that Louis envisioned himself *restoring* power and prestige to both France and its monarchy that had been eroded by the Wars of Religion. Louis's reforms represented a revolution in its seventeenth-century denotation of rotation back to traditional forms. Far from being "'new men' sent from Paris to impose royal will," for example, the office of intendant originated in the fifteenth century. Even the cultivation of the Sun-King imagery drew upon symbolism deployed by medieval kings.

In his conclusion, Sturdy situates his study within current debates on whether the term "absolutism" should be banished from the historical vocabulary as misleading and on what contemporaries really meant by "absolute monarchy." Here he finds a disparity between philosophy and practice of rule. Louis appears to have been successful in pursuit of absolutist ambitions only in one area: persecution of the Huguenots. Judging by recent scholarship on the impact of Louis's policies, the king's commitment to state building did demand great sacrifices from his subjects, but they in turn received the benefit of recovered social stability. Improving the material condition of his people simply lay beyond the king's powers, in spite of the energetic efforts of his finance minister, Colbert. Sturdy argues that Louis's involvement in sites

of culture and learning, the academics, was as patron, not censor. The only drawback to this navigation between the reign's propagandists and detractors, stress on Louis's similarities to contemporary leaders in his war aims, and effort to temper the Sun King's larger-than-life image, is that the drama of the reign and the king's personality become flattened.

University of North Texas Marilyn Morris

Roderick Floud. *The People and the British Economy, 1830-1914.* Oxford and New York: Oxford University Press, 1997. Pp. 218. Paper, $14.95; ISBN 0-19-289210-X.

Rex Pope. *The British Economy Since 1914: A Study in Decline?* London & New York: Longman, 1998. Pp. x, 140. Paper, $11.95; ISBN 0-582-30194-7.

These two economic histories by Roderick Floud and Rex Pope share a number of qualities and are nicely compatible chronologically. Each book is intended for general readers and students. Each is clearly written by an obviously thoughtful and well-informed scholar. Each is crammed with factual information. Each takes a very positive view of British economic development and rejects some common criticisms of it. For instance, Floud ends and Pope begins by denying the frequently drawn image of Britain as an economic "weary Titan" stumbling out of the nineteenth and into the twentieth century.

Pope had more defending to do, of course, and presents evidence effectively to support his arguments that the pictures of British decline are quite exaggerated because they are based on unrealistic comparisons. The dominance of Britain in the nineteenth century was really aberrant and could not have been maintained. The United States is so much larger and intrinsically richer than Britain, especially as the empire was lost, that comparisons to it are hardly meaningful. When measured against more comparable European economies, Britain's did very well during most of the twentieth century, with the 1970s as a notable exception. Pope leans toward free market conservative theory and often suggests that government and labor were barriers to even greater success. He argues well, though there is little reason to think that those leaning to other theories will be convinced. A small collection of relevant documents is appended to the text, but Pope's descriptions are amazingly complete for such a short work and there seems little virtue to having these two dozen snippets. They might be useful when the book is used as a text, affording students a sense of the original materials from which economic history is written.

Floud devotes much of his work to explaining the success of the Victorian economy and how that development influenced the lives of the British people. Any teacher will be pleased with the comprehensive survey in this book. Demography,

types of enterprise, social class, financial patterns, lifestyle, and many other factors are explored. Floud has an eye for the unusual interest-catching example. He discusses the impact of interchangeable parts on the work place, as an example of a significant economic change that is often overlooked. A discussion of new national industries leads to brewing and per capita consumption of beer (31 gallons per person in 1910). Floud lives up to the reference to "the people" in his title, and consistently relates economic details and facts to the lives of Britons. The result is that he turns economic history from a narrow focus to real social history.

When considered as possible textbooks, these two books lose their similarity. Students are likely to read Floud. He virtually never bogs down into dry economic facts and figures without enlivening the story with examples from everyday life. This also makes his book valuable for providing a sense of what life in the nineteenth century was like. Unfortunately, Pope only comes close to this sort of breadth in his next-to-last chapter when he discusses the possibility of cultural influences on the performance of the economy. As he says, "Earlier chapters have dealt with the economic evidence and how to interpret it." Indeed, "evidence" is the right word–meticulously but not very interestingly presented. Though *The British Economy Since 1914* has its virtues, it is hard to imagine a student willingly using this book as more than a reference work.

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Martin Kitchen. *The British Empire and Commonwealth: A Short History*. New York: St. Martin's Press, 1996. Pp. 197. Cloth, $45.00; ISBN 0-312-16393-2. Paper, $18.95; ISBN 0-312-16394-0.
W.D. Rubinstein. *Britain's Century: A Political and Social History 1815-1905*. Oxford University Press, 1998. Pp. xv, 352. Cloth, $80.00; ISBN 0-340-57533-6. Paper, $19.95; ISBN 0-340-57534-4.

The number of textbooks dealing with British history can intimidate even the seasoned teacher and scholar. So imagine my dilemma when I inherited the British history courses from a retired colleague after not having taught the subject for some twelve years. Because my research field is modern British history, although I also teach undergraduate courses in modern Europe, I quickly discovered that the texts I used when I last taught the field, and even those of my colleague, no longer were satisfactory in the light of recent research and changes in the field. So my formal review of these two texts (by chance offered to me for review by the book review editor) coincided with a wider search for text adoptions in England since 1689, a 3000-level course at my university. So I have some immediate experience in assessing how these two books measure up to their competition.

In making decisions for textbook adoptions, several practical, pedagogical, and intellectual factors come into play, not least of which is the mundane matter of cost to students, particularly if one assigns multiple textbooks. Since historians tend to be tidy and precise folk, there is the matter of overlapping historical periods, especially if one decides to use texts that are not from the same publisher or series. Does one want one volume from 1830 to the present or two volumes, one from 1815-1905, with another running from 1870-1992, for example? What is the balance between political, social, and cultural history? What are the advantages of a thematic versus a chronological approach to British history? Just what sort of historical knowledge should the students receive from the course? Since most textbooks can be boring, should they be abandoned completely in favor of novels, specific monographs, or collections of essays? If not, what sort of balance should exist between the latter and the former? Is there a difference between English and British history? Should the treatment of topics be genuinely British, though the different histories of England, Scotland, and Wales are fully recognized, or should the idea of the history of the nation-state, or something vaguely defined as British, be abandoned as something anachronistic? Should a separate volume be devoted to the history of the British Empire and Commonwealth or does that fall into the category of "So What?" And finally, in the glow of the European Union, to what extent was the insular British stage, and Britain as a whole, involved in the affairs of Europe, diplomatically, militarily, economically, and culturally? Can the history of Britain then be understood in terms of convergence or divergence with Europe, or of roughly parallel tracks reflecting and sustaining longstanding differences? Whither Tony Blair and the "New Britain"? What approaches to choose and texts to adopt ultimately comes down to how the individual instructor answers these questions.

Clearly, no single text dealing with British history can survive the gauntlet of the above questions unbloodied. W.D. Rubinstein's *Britain's Century: A Political and Social History 1815-1905*, part of the Arnold History of Britain series, deals with Britain as the world's hegemonic power: "workshop of the world," "clearinghouse of the world," and "homeland of the mind." And despite a few problems, "Britain's class system, and the near-impossibility of three quarters of the population escaping from poverty, the exploitation of the working classes, and the failure to grant women equal political rights. ... the century of British hegemony was a good one ... we will be fortunate indeed if we can recreate in modern form over the decades to come." Rubinstein has organized his book in an unusual fashion. The first two-thirds of the text consists of a rather traditional general political history of Britain from 1815 to 1905 divided by prime ministerial government. The author believes that this approach will benefit more first-year history students who do not have a clue as to who Cobden and Bright were or who were the Liberal Unionists or against whom did Britain fight in the Crimean War. Rejecting the "clap-trap of post-modernism," Rubinstein embraces what he calls "old-fashioned" history: "... I have tried to write a textbook about nineteenth-century British history which explains, in a clear and hopefully interesting manner, the

basic facts of the subject, in an assimilable way." Rejecting Michel Foucault's idea that there are simply no facts outside of interpretation, Rubinstein argues that until one knows the basic facts–the grammar of history–any further discussion and debate about history remains impossible. He also rejects political histories that demand of the student subtle nuances of British politics that are basically inserted to display the erudition of the authors, not benefit students. There is something refreshing about this approach–that students actually learn something about how the British Cabinet system works, for instance. Rubinstein–rather significantly born and educated in the United States where college teachers confront similar problems–seems to be implying that if something drastic is not done, history will become the only discipline in which the more courses students take, the stupider they become. The rest of the text deals with social history, where he frankly admits the literature has so expanded that no text can be comprehensive. His final–and very useful for students–chapters cover British population growth, 1750-1914, social class in Britain, 1815-1905, religion and the churches in British society, 1815-1905, and gender and identities. Those interested in a much more complex social history should consult Edward Royle, *Modern Britain: A Social History 1750-1997* (1997) which also deals with Scotland and Wales. While I do not agree with him entirely, Rubinstein has written an honest, somewhat reactionary, but useful, textbook for students taking nineteenth-century British history courses. And he would definitely identify with the new Historical Society in the United States.

Martin Kitchen has written a very brief, straightforward, basically political, narrative of the history of the British Empire and Commonwealth that demonstrates competence and synthesis, if not rhetorical flair. If I had to come up with a one-word description of this book it would be "informative." He does not make any mention of the new fields of post-colonial studies or subaltern studies. While I recognize there exists an ideological struggle between traditional empire historians and their more literary colleagues, still Kitchen could have at least mentioned the fields. And both non-European and European women within the empire are also neglected. And what about the West Indian and African immigration to Britain in the 1950s? I noticed that the original copyright for this book came from the Centre for Distance Education, Simon Fraser University, and the text does have the feel of being written as a companion guide to a separate course. Instructors of courses in modern British history would find this brief volume of use only if their main text did not really cover the empire and commonwealth at all, and they desired an informative, competent guide that would take one from the First to the Second Empire, from Curzon to Decolonization, from Cecil Rhodes to Commonwealth, without pausing to catch your breath. The changing terrain of British history courses will demand new texts to meet new needs and new interpretations, or even old, neglected interpretations and needs.

Cameron University Richard A. Voeltz

A.W. Purdue. *The Second World War.* New York: St. Martin's Press, 1999. Pp. xix, 203. Cloth, $55.00; ISBN 0-312-22213-0. Paper, $19.95; ISBN 0-312-22214-9.

Written by the Senior Lecturer in History at Great Britain's Open University, this is an excellent short interpretative history covering the period from the Paris Peace Conference to the end of the Second World War. Rightly called a "teacher's book" by the author, it provides an introduction to some of the major debates among historians of the war as well as a succinct and insightful account of the significant events.

Purdue's basic thesis is that it is a mistake to view the conflict as a war between ideologies (the noble and democratic Allies v. the evil and fascistic Axis); it was rather, coupled with World War I, a second Thirty Years War "comprehensible within a history of traditional power politics and international rivalries." In a similar manner, the end of the Cold War and the collapse of the USSR, rather than being "the end of history," as Francis Fukuyama has claimed, was really the end of a Europe artificially divided by ideology, and the reversion of the continent to political boundaries which resembled those of 1919 more than those of 1945. In short, nationalism, far more than the ideologies of fascism, communism, or democracy, has driven political change in the great wars of this century and now, free of Russian Super Power restraints, is reasserting itself across Eurasia.

While persuasively arguing his general thesis, Purdue makes provocative assertions on the conduct of the war and raises questions that have often been ignored or glossed over in earlier histories of the conflict: Was Hitler aiming for world domination in 1939 or simply traditional German foreign policy aims? Should Britain have accepted Hitler's peace offer in the summer of 1940 rather than continue an exhausting war that reduced her to a junior partner and led to the end of her position as a great power? In regard to this question, Purdue claims that Neville Chamberlain might well have understood Britain's limitations far better than Winston Churchill. Was the liquidation of the Jews a part of Hitler's plans dating back to *Mein Kampf* or a "solution" to the Jewish problem developed as late as 1942 when deportation and resettlement were no longer possible?

Purdue's observations on strategic decisions, events behind the lines, and wartime diplomacy are equally stimulating: The Yalta Conference became "Churchill's Munich" when he and Roosevelt repudiated the Polish government in exile for which Britain had gone to war in favor of the communist-controlled Lublin Committee. "The decisive decision of World War II was the Japanese decision to attack the USA and the British Empire instead of the USSR." Had Japan attacked Russia (a course she had seriously considered) rather than the U.S. at the same time as Hitler launched Barbarossa, the Soviet Union probably would not have survived, and American entry into the war would not have been guaranteed. Hitler's "New Order" in western Europe in 1940-41 was far more popular than post-1945 accounts have acknowledged, and the

Resistance is generally overrated, having little effect on the war's outcome. German mechanization of elite Panzer units, so evident in the early *Blitzkrieg* period, did not spread to other parts of the army nor keep pace with the vastly increased mobility of the Allied armies in the latter stages of the war, leaving the Germans with an inferior "horse-drawn body behind a motorized head." The French, who receive a number of Purdue's barbs, were not unhappy with the early Vichy government, probably had more collaborators than members of the Resistance, were more willing to fight the allies than the Germans during the North African invasion, and for the most part did not welcome the Normandy landings. Finally, Purdue believes that the Soviet Union was an enemy of the Western Allies as dangerous and villainous as Nazi Germany, noting Russian interest in a second Nazi-Soviet Pact as late as the summer of 1943, and Stalin's brutality in the Katyn Forest massacre and in permitting the destruction of Warsaw and the death of 250,000 Poles.

Despite a slight British bias, evidenced in preferring Montgomery's strategy over Eisenhower's and in blaming Roosevelt chiefly for Russia's wartime gains, this fine little book will provoke lively discussions among students of the war, ranging from those who have at least a good "Western Civilization" understanding of the conflict to those who teach it. Necessarily short on biographical and anecdotal detail, it deserves close consideration for adoption as collateral reading in undergraduate courses or as a primary text at the graduate level. The footnotes are sparse but adequate, and a predominantly British bibliography is balanced between traditional and revisionist accounts of the great issues.

Transylvania University Paul E. Fuller

Peter Lowe, ed. *The Vietnam War.* New York: St. Martin's Press, 1998. Pp. xii, 253. Cloth, $59.95; ISBN 0-312-21693-9.

This volume of essays by European, Asian, and American scholars, relying mostly on secondary sources, is an uneven introduction to the level that different nations were involved in the Vietnam War. The consensus that emerges from this global perspective is that the Vietnamese fought the war to preserve their nationalist revolution, while other participants viewed it in light of their larger cold war strategies. These essays all champion Vietnamese nationalism, but criticize foreign and particularly American intervention. Readers looking for a conservative point of view on the war will be disappointed.

The book contains an editor's introduction and nine essays. The first one, on the war's early years, suggests that the United States followed the French into Vietnam through a combination of diplomatic blunders, missed opportunities, and military optimism. Excellent essays on the Vietnamese come next. Nguyen Vu Tung argues

that after the Geneva Convention, northern policy evolved in stages: rebuilding the North, supporting the southern revolution against Diem, and bringing military and diplomatic pressure against the Americans. In his study of the South, Ngo Vinh Long examines the key role that southern insurgents played in capitalizing on the political and military failures of the Saigon government. Two essays on the United States follow and demonstrate that American decisions in Vietnam were affected by developments in the cold war and, after 1965, by the growing antiwar movement.

Essays on the international scope of the war, which comprise the second-half of the book, begin with the Soviet Union and China. Fearful of a war with the United States, both countries avoided combat and limited their role to supplying military and financial aid to North Vietnam. Their support emerged from their experiences in Korea and their cold war desire to support a communist ally; it assumed added propaganda significance for each nation after the Sino-Soviet split. Australia joined with the Americans and sent troops to Southeast Asia in order to block Communist expansion, make use of its military, and prove themselves a staunch western ally. A final essay on European nations focuses mostly on Great Britain.

The essays on Vietnam and the United States provide students with an excellent analysis of why the war took the course that it did. The essays on the other countries, however, add little to a student's understanding of the war beyond defining the magnitude of communist support of the North. Indeed, as important as it might be, the book does not make it clear why an international perspective on the Vietnam War is even relevant. China, the Soviet Union, and other European nations stayed out of the conflict, apparently viewing it as a sideshow to more pressing matters, and Australia's 50,000 soldiers had little effect on the war's outcome. Instead of the international focus, essays on the French or, especially, the Vietnamese who supported a separate state in the South would have been more valuable. Also, because each essay covers its separate topic through 1975, the book, taken as a whole, seems incompatible with a semester-long chronological study of the Vietnam War. It might be better suited to a course on modern diplomatic history for showing how big nations twist small conflicts to their own purposes.

Century College Mark H. Davis

Robert Brent Toplin, ed. *Oliver Stone's U.S.A.: Film, History, and Controversy*. Lawrence: University Press of Kansas, 2000. Pp. 304. Cloth $34.95; ISBN 0-7006-1035-9.

Oliver Stone, more consistently than any other director, has presented moviegoers, film critics, and historians–amateur and professional–with radical and challenging perspectives on pivotal events and themes in post-World War II American

history. Avowedly not a "cinematic historian," a point Stone makes several times in this edited volume of essays about his work, he is intent on setting the record straight about the role of history in his films. As an historical dramatist, the films, he writes, are "fiction ... based on a combination of research, intuition, and my private conscience." This essay collection about the work of one of America's most talented, controversial, and public filmmakers reveals a longstanding tension between Stone and his critics, but in doing so allows important questions to be raised about his movies and their relationship to controversial events in recent American history.

In Robert A. Rosenstone's introductory essay, "Oliver Stone as Historian," the author suggests that the director's films prompt important questions: "What sort of historical world does film construct?" "How does it construct that world?" and "What does that historical construct mean to us?" Excellent questions to be sure, ones that will prompt good discussion in upper-division and graduate courses, but neither Rosenstone nor most of the other professional historians ever get to the heart of the first two questions, and only Jack E. Davis, Le Ly Hayslip, and George McGovern even begin to get at the third question. Instead, many of the critics miss a great deal of what Stone's movies accomplish. As editor Toplin points out in his introduction, Stone's films have a political and social punch that allows the public to continue talking about important events in American history and, as was the case with *JFK*, agitate for openness in government and society.

Several of the authors single out Stone's use of conspiracy as a major theme in his movies, implying that his understanding of history is naive or even dangerous. Stone's defense of his films and view of history is strong, articulate, informed, and, at times, inspiring. Toplin should be commended for giving Stone one-third of the book to respond to his critics. But it is Jack Davis's and Le Ly Hayslip's essays that address the most important contribution Stone makes to American history: the inclusion of marginalized and silenced minorities and events, what Davis calls "history from the bottom up." As part of a wider concern in new left historicism to include "contemporary issues, sensitive ones that moviemakers–and historians–had traditionally swept under the rug of silence," Davis suggests Stone's films play an important role in setting the record straight. Like historians Howard Zinn, whom Stone quotes, Stephen J. Whitfield, and Ronald Takaki, Stone can be understood as filling in the gaps in the American story. In calling Stone on the carpet for the simplification of complex events and ideas and for omitting important details and/or connections, conservative historians neglect the fact that they do these things as well. Davis asks: "Has anyone read a survey history textbook lately?"

One of the volume's major oversights is the omission of an essay on *Talk Radio*. In a book on controversy and history, how can this film be overlooked? In several of the essays, the writers indicate, both directly and indirectly, that they are worried about how the audience at large responds to Stone's movies. What understanding or, more appropriately, what misunderstanding about America's past,

will most viewers of *JFK*, *Nixon*, or *Wall Street* walk away with? It seems to me that a large part of *Talk Radio* is less about First Amendment rights and conspiracy theories (what most of Stone's critics spend their time arguing about) than about what (mis)understanding people have of important historical events like the Holocaust. When Eric Bogosian's shock jock character in the film asks/shouts at his listeners "What's wrong with you people!?" he is, in effect, asking the question that underlies most critics' fears about the effect of Stone's film on moviegoers: "What's wrong with your understanding of history?" So, is the emphasis on Stone's ideology misplaced? Should we, instead, be writing less about the dubious relationship between film(maker) and audience and more about historical understanding? This is a point Stone seems to pose: Is the difference between history and art all that great? Isn't history, like art, really about meaning? If so, then film, like poetry and song, can enable history to come closer to the world as it is lived rather than scientific rationalist claims to objectivity. What Henri Bergson once said about painting, Jim Morrison once said about film: It is "the closest approximation in art form that we have to the actual flow of consciousness." *Oliver Stone's U.S.A.* opens the door for an important discussion on the interrelationships between myth, fact, and truth.

Oliver Stone's U.S.A. is a fine collection of essays that could enhance many different types of courses, but since the essays rely upon extensive knowledge of a single director, his films, and their relation to the study and presentation of American history, this book is best suited for an upper-division and/or graduate film and American history class or a class in post-World War II American history. It could also be a great tool for a popular culture and American history course as well. The level of sophistication in the essays is accessible and variable, making it easy for an instructor and/or class to pick and choose which ideas they will grapple with. Toplin includes a selected bibliography including both printed and audiovisual material that will be of help to any reader interested in further study.

Floyd College Tom Pynn

Larry Madaras & James M. SoRelle, eds. *Taking Sides: Clashing Views on Controversial Issues in American History.* Vol. II: *Reconstruction to the Present.* Guilford, CT: Dushkin/McGraw Hill, 2000. Eighth edition. Pp. xviii, 410. Paper, $19.95; ISBN 0-07-303162-3.

Whenever a text reaches its eighth edition, one must assume that the editors are doing something right. Such is the case with *Taking Sides*. The editors have tried to strike that ever-elusive balance between social, diplomatic, and political history. They have accomplished this goal as well as anyone else.

Supplemental texts such as *Taking Sides* are a varied lot. All try to add to the basic knowledge provided by textbooks and lectures, but not all succeed. Many students see them as just another reading assignment, mostly dull and boring, to go along with what they might judge to be an equally boring textbook. But presented properly, such supplements can enhance a classroom discussion and, if anything at all, provide the students with some real historical issues to debate.

Following a brief introduction, each chapter in *Taking Sides* addresses a controversial historical issue. Each side is represented in an article previously published. What sets *Taking Sides* apart is that the editors do not merely introduce the chapter; they also add a postscript to each, summarizing the opposing points and drawing conclusions while tying the debate to the bigger picture. Very few supplemental readers bother to do this.

Taking Sides provides some nice, juicy controversies for students to chew on. Unfortunately, not all of the selections are good ones. Those on industrialization, Reconstruction, and the nature of robber barons are tired, old, and almost obligatory debates. Many of these questions have been answered in recent scholarship, and they never elicit much student interest. I have a particular bone to pick with the Reconstruction chapter. Too many supplements address whether Andrew Johnson should have been impeached. Since many textbooks now offer deeper coverage of this issue, why not ask the more seminal question about Reconstruction, namely, whether or not it failed? This debate allows the instructor to make the connections to the civil rights movement and the Second Reconstruction of the 1960s.

The strength of the book lays in the later chapters. Issues such as the true nature of the 1950s, whether history will forgive Richard Nixon, and whether the 1980s were greedy years are more suited to eliciting student involvement than splitting historical hairs over just how corrupt Boss Tweed might have been. One last criticism is necessary. I am not one who believes that newer scholarship is necessarily better scholarship, but *Taking Sides* is too heavily comprised of older essays. Almost half the articles in the volume were written between 1955 and 1978. I was also struck by the book's minimal coverage on women; only one chapter addresses the subject at all. Why not include at least several others–such as how the 1960s counterculture movement discriminated against women in leadership positions, or maybe the role of women in the progressive movement and prohibition?

To be sure, *Taking Sides* remains a solid supplemental reader for a survey course, and one that I could recommend quite easily, with a few reservations. Eight editions later, it still works well.

The University of Louisiana at Monroe Gordon E. Harvey

H.T. Dickinson, ed. *Britain and the American Revolution*. London & New York: Longman, 1998. Pp. xii, 284. Paper, $29.40; ISBN 0-582-31839-4.

The summer of 2000 saw yet another movie reduce the American Revolution to a clichéd battle between virtuous Patriots and wicked Englishmen. As a Briton who teaches early American history, I have always approached the subject of the Revolution dressed in combat gear of my own. I carefully elaborate on the complexities of the imperial crisis and war, while my students listen politely, even sympathetically. They then tell me in their exams how "we" beat the evil Brits who were oppressing "our" freedoms. Sigh. It was with anticipation, then, that I opened this volume.

As the title implies, this collection of nine essays examines the American Revolution from the other side of the Atlantic. The contributions fall into three main subject areas: British attitudes (meaning, for the most part, the attitudes of the British government) toward American affairs during the imperial crisis; the institutional causes of Britain's conduct and loss of the war; and the impact of the American Revolution on Britain. Most of the authors are British historians based in British universities, among them such giants of eighteenth-century political history as Frank O'Gorman and John Cannon.

The collection contains much that is not new, particularly for Americanists. Its strength, however, lies in its overall point of view. By systematically discussing the imperial crisis and war from a British perspective, the authors provide a more coherent discussion of the personalities and circumstances that shaped British policy than is usually the case when the subject is examined through the lens of American history. A good example is John Derry's essay, "Government Policy and the American Crisis," which strikes many familiar themes in its discussion of the befuddlement and miscommunication that afflicted the Anglo-American relationship after 1763. It does so, however, in a systematic fashion, making the British government's perspective, and consequently its actions, comprehensible for students. Cannon's essay on the impact of the American Revolution makes a good case for it having affected Britain very little at all, and is helpful for explaining to classes why the Revolution does not loom large in the British popular consciousness.

Several essays do offer refreshing new insights. The most provocative, and the most useful for early Americanists, is James Bradley's, on the reactions of the British people to the American crisis, in which he suggests that the British public was divided over the American question, and that there might have been a greater level of public sympathy for the colonial cause than is usually assumed. While speculative, Bradley's piece will challenge students' monolithic conceptions of British attitudes toward the war. O'Gorman's discussion of Parliamentary opposition to the government's American policy hews to a traditional assumption of public support for imperial strategy, but in doing so he demonstrates the untenable position in which the colonies' supporters in Parliament found themselves trapped between their desire to heal the

breach in the empire and the powerful opinions on both sides of the Atlantic. Stephen Conway challenges conventional wisdom about Britain's loss, taking a position that resonates with similar discussions of Vietnam: He charges that it was a failure of political will, not strategy or resources, that compelled an end to the conflict.

This slim volume contains much that could be culled for lectures in courses on Britain, the American Revolution, and the Atlantic World, as well as the U.S. survey. Its theme also makes it appealing for assignment to upper-division students, but here Americanists, especially, need to proceed carefully. The essays operate within a separate historiographical universe, in which high politics remains the principal focus of inquiry. It might not cohere well in a course emphasizing the newer American historiography that grounds the Revolution in culture and social history. Secondly, at nearly $30, this otherwise modest paperback is no cheap buy.

Georgia Southern University Annette Laing

David Leviatin, ed. *How the Other Half Lives*, by Jacob A. Riis. Boston & New York: Bedford Books of St. Martin's Press, 1996. Pp. xiii, 274. Paper, $10.95; ISBN 0-312-11700-0.

In one fell swoop, Jacob Riis's *How the Other Half Lives* introduces readers to almost all of the critical themes they will need to confront to understand the Progressive Era. Riis's evocative and disturbing language and his stark photographs grab the reader's attention and demand interrogation. With little prodding, students ask: What was city life really like in the late nineteenth century? How did immigrants react to the conditions they faced? How could Riis be "racist" and also a reformer? Did city, state, and federal governments do too much or too little? Were men and women treated differently? What about children? Do we treat new immigrants or the impoverished "better" today? Why or why not? Because of this sort of reaction, many textbooks contain excerpts from Riis's text. Now, due to the superb editing of David Leviatin and his inclusion of newly available reprints of Riis's photographs, instructors might want to assign the entire book. This edition, accompanied by Leviatin's comprehensive introduction, questions for consideration, and short bibliography, clearly meets the stated goals of the Bedford Series in History and Culture to offer readers "first hand experience of the challenge–and fun of discovering, recreating, and interpreting the past."

For instructors who want their students to both "learn" and "do" history, David Leviatin offers a well-conceived road map. In engaging prose, he first profiles the various editions of *How the Other Half Lives* and then quickly draws the reader into the history of photojournalism by reconstructing Riis's excitement upon discovering "the flash ... the weapon he needed in his 'battle with the slum.'" From there Leviatin offers

a concise interpretation of the Progressive Era along the lines of Robert Wiebe's "search for order" and concludes with a cogent analysis of "Riis's View of Poverty." Leviatin is especially effective in his positioning of Riis. While not dismissing Riis's racial and class biases, he places him clearly among those social reformers who blamed environmental conditions rather than genetics for urban property. Within these sections, Leviatin also examines issues of class, consumerism, sensationalism, and Riis's legacy. Leviatin never loses the reader to abstract theory, yet thoroughly equips students to undertake their own critical analysis of the document.

This text does pose at least two challenges for classroom use. First, the "breadth versus depth" dilemma is ever-present. While it might fit within the parameters of topics courses, teachers will find it more difficult to give it its due in a typical survey course. The other obstacle, I expect, will be more problematic. Due to the production style, Riis's photographs lose some of their visual power. Though the new reprints make a wonderful addition, the largest photographs measure only a few inches (4x5). Students might wonder what all the fuss is about. Facial expressions, dark corners, and tattered clothes fade into the distance. Instructors might solve this in part by foregrounding Leviatin's incisive comparison of Riis's "illustrated lectures" with his book. Or they might augment the text with slides and the 1971 oversized publication. But since Riis's most powerful contribution was his use of the "well-orchestrated visual," this remains a serious shortcoming. Nevertheless, *How the Other Half Lives* offers a lively, rigorous introduction to both the content and methods of "doing" progressive era history.

Bridgewater State College Margaret A. Lowe

Nancy Woloch. *Muller v. Oregon: A Brief History with Documents.* Boston & New York: Bedford Books of St. Martin's Press, 1996. Pp. xiii, 206. Paper, $13.50; ISBN 0-312-08586-9.

Nancy Woloch's *Muller v. Oregon* is another gem in the Bedford Series in History and Culture. Like its sister volumes, Woloch's work is well crafted for effective classroom use. Her focus is the important 1908 Supreme Court case involving protective labor laws brought by the owner of an Oregon laundry. He held that the 1903 law limiting women employed in factories or laundries to ten hours a day "violated his right to freedom of contract under the due process clause of the Fourteenth Amendment."

At the outset the author raises a number of interesting questions for instructors and students to consider as they embark on an investigation of this important case. (As one who employs the Bedford Series often, I wish more of the volumes included such an extensive supply of thoughtful questions.) Woloch's queries stimulate analytical

thinking and provide an adequate preview for class discussion. For example, she challenges readers to consider whether the Supreme Court's decision in *Muller* reflects "human considerations or sexist assumptions" and also asks students to ponder whether the "reformers who prepared Oregon's defense have been betrayed over time by developments they could not anticipate and shifts in attitudes they could not foresee."

Muller v. Oregon provides interesting fodder for classroom discussion because, as Woloch asserts, the case "leads a double life in constitutional history–as both a step forward on the road to modern labor standards and a step backward away from sexual equality." A particularly valuable aspect of the volume is the author's success at bringing the issues surrounding the case up to date and making it meaningful for today's students. An example of this is Woloch's discussion of contemporary critics' views of the Brandeis Brief (one of the documents that outlined Oregon's case). In addition, she chronicles subsequent legislation regarding wages, hours, and discrimination through the early 1990s, specifically the push for minimum wage laws, the New Deal's labor legislation, and the Equal Pay Act of 1963. Through the preliminary discussion that contextualizes the documents comprising the heart of the study, Woloch helps the reader understand that "public policies have tangled origins, complex histories, and unforeseen consequences"–one might add long term consequences to her list.

The book's second section contains the documents collection. Its breadth provides a fine accompaniment to Woloch's preliminary discussion. Each source is preceded by brief but informative remarks that place it in context. In addition to the excerpted documents directly related to *Muller v. Oregon*, Woloch provides such interesting and useful pieces as *Ritchie v. People* (1895), Florence Kelley's "The Right to Leisure" (1905), Caroline J. Gleason's "A Living Wage in Oregon" (1913), as well as Kelley's "Twenty Questions About the ERA" (1922). The book's final section consists of a helpful appendix containing a chronology of important wages and hours cases between 1895 and 1941 as well as an annotated "Suggested Reading" chapter.

Undergraduates enrolled in lower-level survey courses will find *Muller v. Oregon* challenging to read because, even though Woloch provides a thorough introduction to the case and each ancillary document, the work assumes a solid working knowledge of progressivism and its legacies. Thus, most instructors might deem the book appropriate for junior and senior-level courses that focus on constitutional law, labor, or progressivism. *Muller v. Oregon: A Brief History with Documents* is a solid, engaging, and useful volume that will challenge students to think analytically about labor, wages, and progressivism.

King College Jeffrey S. Cole

Akira Iriye, ed. *Pearl Harbor and the Coming of the Pacific War: A Brief History with Documents and Essays.* Pp. vii, 258. Boston & New York: Bedford/St. Martin's, 1999. Cloth, $39.95; ISBN 0-312-21818-4.

Most of the volumes in the Bedford Series in History and Culture are fine supplemental reading assignments. *Pearl Harbor and the Coming of the Pacific War* is no exception. Edited by Akira Iriye, perhaps the leading scholar in the field of U.S.-East Asian relations, this book affords undergraduates the opportunity to begin investigating for themselves the outbreak of the Pacific War.

Part One contains a superb introductory essay followed by a section of documents. In the essay, Iriye summarizes the complicated events leading up to the attack on Pearl Harbor. He stresses that to understand the crisis between the United States and Japan, the reader must bear in mind that it developed within a broader international context. War raged in Europe, and Japan and China had been fighting for years. Not only the United States, China, and Japan, but also many other nations were key players in East Asia. Iriye emphasizes that students must understand how two wars, the one in Europe and the one in the Pacific, merged to become a single world conflict.

The primary sources are drawn from the negotiations between the United States and Japan that were held in November 1941, and they help illuminate the immediate background to the outbreak of the Pacific War. They include transcripts from Japanese imperial conferences, diplomatic correspondence, drafts of possible compromises, and the declaration of war that Japan never actually transmitted to the U.S. government. Throughout, Iriye invites readers to "do history," to analyze the documents and draw conclusions on important questions such as why Washington and Tokyo failed to reach a compromise.

Part Two features works authored by prominent scholars in which they probe outstanding questions in the history of the coming of the Pacific War. In a brief overview, Iriye deftly surveys China, the Soviet Union, Great Britain, the British Commonwealth, the Dutch East Indies, the Philippines, French Indochina, and Germany. The essays, which happily include the perspectives of colonial people, explore issues such as "The Petroleum Question" (authored by Minoru Nomura), "Pearl Harbor as an Intelligence Failure" (David Kahn), and "The Chinese-Japanese War" (Katsumi Usui). The conclusions drawn by different historians sometimes clash with each other. Iriye urges readers to critique the pieces in light of the documents already read, and to consider how the questions that historians ask suggest different interpretations of the same archival material.

In all, this is a very solid, useful work for undergraduate courses in U.S. diplomatic history, international history, and the Second World War. The book also contains helpful maps, a chronology of the events leading up to the Pacific War, and a bibliography.

One caveat: series editors Natalie Zemon Davis and Ernest R. May declare in the Foreword that the books in this series are "short enough ... to be a reasonable one-week assignment in a college course." That might be true for undergraduates at the elite schools at which Davis and May teach, but for most of us toiling in the groves of academe, this volume likely will require a longer assignment period.

California State University, Chico Jeffery C. Livingston

Williamson Murray and Allan R. Millett. *A War to Be Won: Fighting the Second World War.* Cambridge, MA: Belknap Press, 2000. Pp. xiii, 656. Cloth, $35.00; ISBN 0-674-00163-X.

Given the tremendous passion and interest it engenders, the Second World War ranks as perhaps the most written about topic of the past fifty years. Especially popular in World War Two scholarship are the ubiquitous and comprehensive one-volume histories of the war that usually begin with the German invasion of Poland, end with the surrender of Japan, and cover everything in between. While some of these tomes are quite good, others are of middling quality and written in a style that makes them useful only to popular audiences and as general introductions to the subject. The distinguished military historians Williamson Murray and Allan Millett have thus managed to trod new ground with their recently published history of World War II, *A War to Be Won*, because their book is highly readable yet rigorous and scholarly in its tone and style. It is rare when a book can reach both popular and academic readers, but the authors of *A War to Be Won* have accomplished this difficult feat.

Murray and Millett are both university academics and highly respected military historians. It is refreshing to read their depiction of the war and the manner in which they describe events with a detached, analytical, and evenhanded style. Throughout the book, the authors endeavor to give the reader the "big picture." Further, they are able to connect many disparate and far-flung events to wider questions of political policy and scholarly interpretations. For example, when discussing the war in Europe, the authors weave into their narrative much of the research that has been done about the ideology of the German Army. The book moves along nicely and is organized by various themes that help make a wide-ranging and far-flung subject more understandable. Personality is also an interesting element of the book, and the authors provide incisive character studies of many of the war's leading figures.

The book would be of great use to both students and teachers of history. Teachers will appreciate the book's readability and the conclusions it provides. They will also have an opportunity to gain some familiarity with the tenor of the scholarly work that has been done on the Second World War. The book would be even more useful to students. The authors avoid being too analytic in their descriptions of the

various campaigns and battles and they save the reader from being mired in an endless litany of obscure places and combat formations. As such, students would be able to read the book and not become confused in a morass of military jargon. Should they get confused, the authors provide a primer of sorts in the appendices that defines and describes basic military terminology and discusses how armies and governments go about the business of fighting a war. This section in itself would be a valuable resource for students. Further, the chapters in the book act as self-contained units that would afford the opportunity for students to learn about various aspects of the war without having to read several hundred pages.

Despite the fact that the history of the Second World War has been written many times, Professors Murray and Millett have provided an important contribution to the field of military history. *A War to be Won* is a balanced, even-handed and thoroughly professional study of the Second World War, and it would be of value to teachers and students equally.

Teachers College, Columbia University Michael Marino

***Remembering the Forgotten War: The Korean War in American History.* 60-Minute Video and *Study Guide.* Produced by the National Archives & Records Administration, the Dept. of Communication of Central Missouri State University, and the Center for the Study of the Korean War, Independence, MO. Purchase: Emblem and Supply Catalog of the Veterans of Foreign Wars, 406 W. 34th Street, Kansas City, MO 64111. 816-756-3390. $10. Borrow: Free for maximum of 6 weeks; pay return postage. Contact Tim Rives, National Archives–Central Plains Region, 2312 E. Bannister Road, Kansas City, MO 64131. 816-926-7272. {HYPERLINK** mailto:trives@smtp.nara.gov **}**

Remembering the Forgotten War: The Korean War in American History is an instructional video designed to supplement the study of the Korean War. Using historical photos and casual conversation, this is an easy-to-follow introduction to the events surrounding America's and the United Nations' involvement in one of our nation's most forgotten wars.

The Korean War (1950-53) began with America's genuine distrust of the Soviet Union. With the ending of World War II, the United States entered the Cold War, believing that the Soviet Union wanted to conquer the world. Led by Senator Joseph McCarthy, our national leaders moved to rid the United States of communist sympathizers. Sensing America's nervousness, Soviet dictator Joseph Stalin led Soviet North Korean forces into U.S. South Korean zones of occupation as a means of testing the United States's willingness to fight communism. Before long, UN-authorized American troops were on the border dividing North and South Korea. Without a

formal declaration of war by Congress, President Harry Truman led American forces into a conflict that became bitter, brutal, and demoralizing. Eventually, the fight between North and South Korea, with North Korea aided by Chinese Communists, was centered at the Korean border–the 38th parallel. Finally, on July 27, 1953, an armistice was signed but not without considerable loss and feelings of American weariness and indifference.

This instructional video is a casual conversation between a high school student and his social studies teacher. Discovering Korean War memorabilia in his family's attic, the student brings the items to the attention of his teacher. The ensuing remarks lead to a series of vignettes where student and teacher discuss the events that sparked the Korean War. From black and white photos and simple conversation, we learn firsthand how a complicated and seemingly forgotten war made such a significant impact on the way Americans felt and lived during the 1950s. High school students and teachers will appreciate the casual format. True, the conversation looks somewhat staged and amateurish, but students will appreciate its straightforwardness and its attention to historical detail and complexity.

Rounding out this smart video, a veteran of the Korean War joins in the discussion between teacher and student. In his own words, the veteran tells about his wartime adventures, relating in vivid terms his own experiences in the bitter trench warfare. Finally, on several occasions, you hear the voice of a young twenty-two-year-old Marine lieutenant who lost his life during the conflict. His letters and diary entries are read aloud and engage viewers in the ever-haunting reminder of just how cruel war can be to those who serve.

High school teachers will applaud this video for its well-defined segments and its supplementary notes and discussion topics. Brief commentaries are provided for each segment, followed by a series of thought-provoking questions. Moreover, high school students will find the staged student-teacher conversations accessible, informative, and entertaining.

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