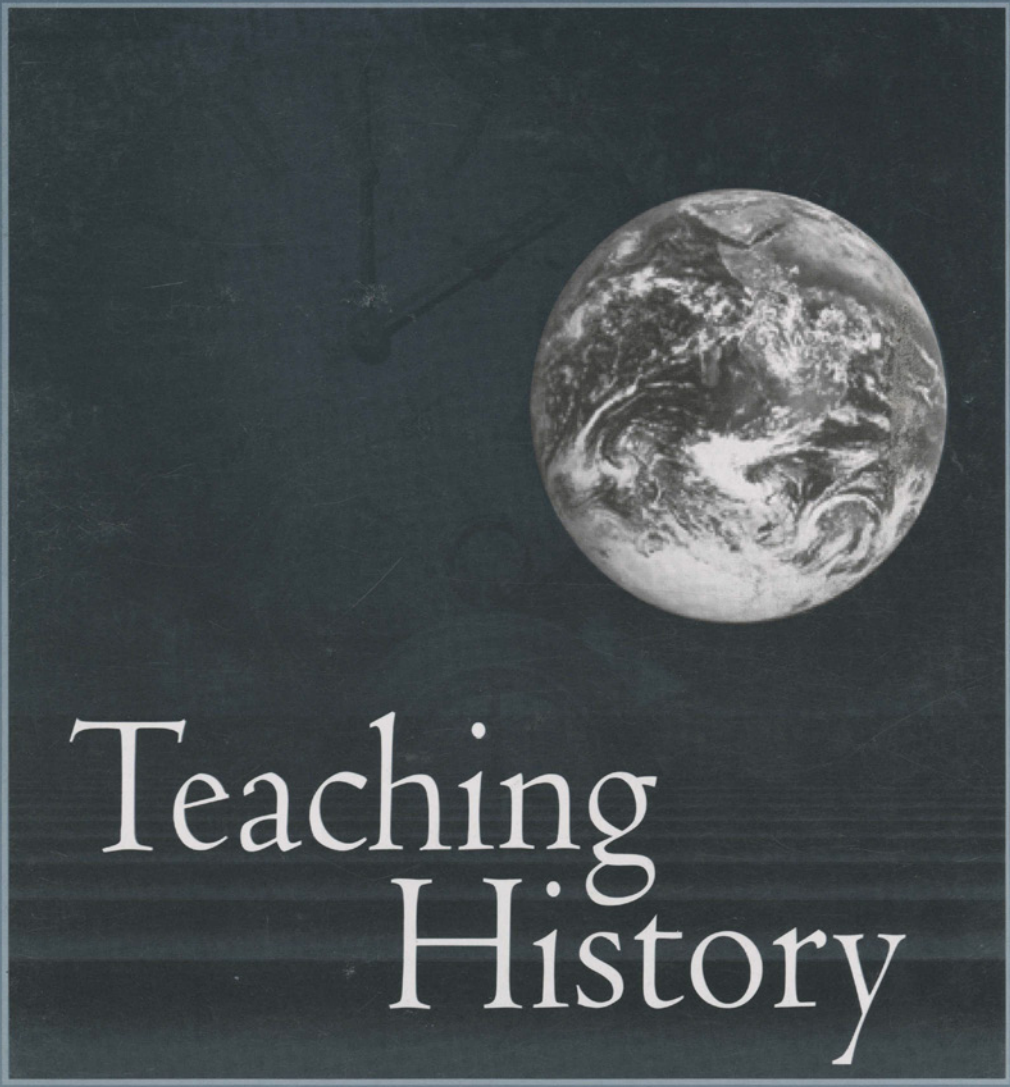

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Introduction by Gayle V. Fischer

Engaging students in the study of history is a challenge for all of us who teach history survey courses to non-majors. As a relatively recent Ph.D. and college professor, I am still honing my teaching style and discovering what works for me in the classroom and what does not. After one particularly brutal quarter in which I assaulted my students with exam after exam, I realized that I hated exams. I hated writing them, I hated grading them, I hated teaching to them, I hated being asked, "Will this be on the exam?" At the same time, I wanted my students to do the reading, come to class, learn something, and enjoy history. I devoured pedagogical literature, searched the Internet for teaching suggestions, and scanned back issues of *The History Teacher*, *The OAH Magazine of History*, and *Teaching History* in my quest for a solution to the problem of getting students to do the work without exams.

I finally found a germ of an idea on an H-Net list, although at the time I did not realize it. The site and discussion topic are lost to me now. When I initially read the posting I had not been greatly impressed with the author's contribution, so I promptly forgot it--or so I thought. The rather boastful writer painted a picture of a class in which the students enjoyed history so much that they did not want to leave when the period ended. Students dressing in costume, students eagerly researching, students doing the reading, students vying with one another to contribute to the class--such was the utopia described by some successful professor. It all sounded too good to be true. Gorging on pedagogy had left me muddled and it was not until several days later that I realized that the class portrayed on the Internet was the class that I wanted. Having rather primitive computer skills and outdated computer hardware, I was never able to retrace the steps that led me to that posting, but I remembered two points: the enthusiasm of the instructor and an assignment that called for the students to write their own historic plays. I already had enthusiasm; now all I needed to do was to have my students write their own plays and the class would come alive.

Such was my state of mind when I sat down to write my first "play assignment." Having majored in theater as an undergraduate and having worked in the professional theater before returning to graduate school, I assumed coming up with an assignment that merged history and theater would be easy for me. After several false starts, I recalled that a colleague and friend at Baruch College, the Business School of the City University of New York, Susan Spector (who is also my mother-in-law), was actively involved in promoting "theater across the curriculum," using theater as a teaching tool

in other disciplines. Within minutes of recounting to her my ideas, she had a suggestion: Rather than having students write their own plays, start with a play as the basis for historical research. She sent me a copy of a historical research assignment she gave her advanced acting classes. With some modifications I turned Spector's acting exercise into a historical research project. I have used some variation of this project for the last five years.

Introduction by Susan Spector

In the early 1970s I was a student in Uta Hagen's acting class at HB Studio in New York City. Hagen, a renowned teacher and leading actress, was still glowing from her international triumph playing Martha in Edward Albee's *Who's Afraid of Virginia Woolf*. In her class, one of my favorite assignments was called "The Historical Exercise." As part of developing a theatrical characterization, Hagen outlined an engaging program of background research into the character's imagined life and time. For example, to prepare for an assigned scene playing Olga, the oldest sister in Anton Chekhov's *Three Sisters*, I threw myself imaginatively into late nineteenth-century Russia.[1] I read biographies of Chekhov, found pictures of life in a provincial Russian town, and visited museums looking for dramatically appropriate images and artifacts of that era. On the basis of this research, I did a short rehearsal exercise for the class in preparation for performing the scripted scene. As the goal of this exercise, Miss Hagen asked us to create a specific activity from what we could imagine as the character's daily routines, within the historical circumstances of the play. In *Three Sisters*, Olga is a secondary school teacher; for my exercise I used a set of student essays to correct and grade while sitting at a desk with turn-of-the-century writing tools. Placing myself into Olga's imagined life, I drew on my own long desire to be a teacher. For the classroom exercise, playing Olga in action "outside the scene itself," I corrected student essays after a long day of teaching. My scene partner and I then began to rehearse the *Three Sisters* scene itself: In it, the other character, Olga's bourgeois sister-in-law, seems to have all the best lines and the majority of the dialogue. Olga actually says very little. Nevertheless, because I was so actively connected to the practical and emotional life of the scene through my historical research, the character came to life. Miss Hagen was satisfied, and I learned how to imagine at least one aspect of late nineteenth-century Russia from the inside.[2]

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[1]*Three Sisters* is Chekhov's tragicomedy, which begins one year after the death of Olga, Masha, and Irina's father, the General who had been the leading citizen in the provincial Russian town. More cultivated than the other townspeople and the soldiers in their father's regiment, the three women long to return to Moscow. This dream is gradually eroded in the course of the play.

[2]Uta Hagen's *Respect for Acting* was published in 1973 with a detailed description of this exercise. When I started teaching in 1982 I assigned Hagen's book and used the "Historical Exercise" in my own theater classes at Baruch College. Uta Hagen with Haskel Frankel, "History," in *Respect for Acting*

Historical Research in the Theater Classroom by Susan Spector

Over the last seventeen years at Baruch, I have seen many "Historical Exercises." They ground students in the time, place, and state of mind of characters they will portray in scenes from historical plays as different as Moliere's *Tartuffe* or Arthur Miller's *The Crucible*. In one exercise an actress preparing to play Anouilh's Antigone ritually washed herself after burying her brothers. In another unscripted moment from *Tartuffe* imagined by an actress, Marianne read an impassioned letter from her lover Valere and then wrote a reply. An Abigail preparing her scene for *The Crucible* shaped a voodoo doll to hex John Proctor's wife. The "exercise" takes the character outside the specific action of the play and invents two to three minutes of the character's life using clothing and a physical set-up appropriate to an historical time and place. In all these instances, the students' subsequent work on the plays was enriched by these exercises. More important, the students connected historical research with their acting assignments. They saw that the tools and practices of research and theater were related activities, not separable into "work" and "play." The assignments bridged the imagined gulfs between "performing art" and "academic study."

In *Respect for Acting* Hagen encourages us to "Discover the customs and habits and manners of the time and place, the social and political influences on the people, the architecture and households, the furnishings and clothing of the time."[3] I challenge my own students to go beyond simple encyclopedia research: "**DON'T JUST READ BOOKS**!" I encourage listening to different kinds of music of the period and looking at paintings from the era. The museums of New York City provide a rich treasury of historical artifacts. (Local historical societies, college archives, antique dealers, and interior decorators are also possible resources in any college community.) I encourage students to look through library art collections and art history books for images from their relevant historical period. To get a glimpse of what it was like to live in that distant time, they might visit historical houses or churches built in styles reflecting their period. As a distinct task, students research the production history of their play through theater reviews and archives (where available). At this point in the students' work, I add other components to Hagen's "Historical Exercise." I ask the students' to assemble their research as a workbook to record and to organize their findings.

Using the workbook, students prepare a 48-hour diary of their characters' lives for the days just preceding their scripted scene. They describe daily routines of eating, working, and sleeping. They interpolate any occurrences the author has woven into the scene. Ideally the diary should reflect how the historical research affected the

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(New York: Macmillan, 1973), 134-138.

[3]Hagen, *Respect for Acting*, 136.

choices made about imagined place, chosen objects, and ongoing activities used to establish the rhythms and flavors of "normal life" in the scene.

After the research and imaginative preparation, and after doing their "historical exercise," students rehearse and present their scenes. Not all of them are equally successful, but some are transcendent and memorable. One semester climaxed with five minutes of dialogue from *Much Ado About Nothing* prepared by two acting students. Earlier in this particular acting class, I had seen students perform scenes from *The Matchmaker*, *Tartuffe*, *Antigone*, *Long Day's Journey into Night*, *Hamlet*, and *Richard* III. The *Much Ado* actors draped two rows of ordinary chairs with black velvet. At the back of the stage they covered a pipe-work clothes rack with rich-looking painted fabric. An altar with candlesticks holding tapers was created from a packing crate draped with another cloth. The bare classroom stage had been transformed into a small family chapel. Downstage, near the audience, another altar, smaller than its upstage counterpart, held small, lighted candles. As the scene from *Much Ado* began, Beatrice, dressed in a long orange dress, knelt at the downstage altar. While she prayed, Benedict entered, wearing a flowing shirt and cape, trousers tucked into black boots, sword hanging from his waist, and two inexperienced students were transformed into Renaissance characters whose "natural" way of speaking happened to be the elegant words of Shakespeare.

In my theater classes, this assignment always has three major components: an imaginative exercise to recreate the time, place, and circumstances of a script, a workbook recording and organizing research, and a scene presentation with a partner. The workbook includes a fictional diary a character might have written in the 48 hours before the scene took place. Some students, when faced with this assignment, include pictures of every scrap of research they did, without regard to whether the research is relevant to the exercise and scene. Whole articles are sometimes copied and added to handsomely bound scrapbooks. Impressive as such responses can be, sheer bulk does not make the workbook an effective learning experience. Instead, the 48-hour diary of the character better demonstrates if students have incorporated their work on the historical period into the "life" of their character.

In the process of doing their research, students made imaginative leaps into what it might have been like to live in another time and place. They also learned about doing research in libraries, museums, and historical sites. Venturing out to research their scene's historical period had empowered students to use unsuspected treasure troves of information, now accessible in any project they might undertake in another class. Learning the pleasure of studying history through artifacts, architecture, music, and paintings, as well as books, had, I hope, given them tools for life-long learning.

The intention of the exercise is not to transform Baruch College students, overwhelmingly business majors, into professional actors. Rather the course is formulated as a liberal arts class. Studying acting in this way can lead students to read plays actively and to see theatrical productions of plays as educated viewers. From

their own reports over the years, these students become enthusiastic audiences for theater and supporters of the arts in their communities.

Theater in the History Classroom by Gayle V. Fischer

With Spector's assignment in hand, I adapted the "Historical Exercise" to emphasize historical research and interpretation.[4] When I first revised the assignment, I had the entire class read the same play. As the project evolved and began to include class presentations, however, students wrote in their evaluations that the presentations bored them after the first few because they had done similar research. I now assign a different play to each group and have each group summarize their play for the class before they present their research.

I use this project in the non-majors sections of the United States survey which have anywhere from 25-35 students, although I have also used this exercise with 150-300 students. The diary/play project counts for twenty-five percent of the final grade, class participation and attendance are an additional twenty-five percent, and the remaining fifty percent of the grade is based on short papers. I seldom lecture. My students read a variety of texts, write short papers on the readings, and discuss these in class. Given my small class size, this method works for me and allows me to better incorporate the final project into the class material. For example, when the class analyzes a primary document, students learn a skill they will use in their project research. Or when the class studies opposing interpretations of an historical event, students recognize the variety of forces that shape viewpoints, giving them greater insight into their characters. When I taught large lecture classes, I condensed the project into four weeks and chose plays that dealt with the unit being studied (e.g. *Andersonville* or *Uncle Tom's Cabin* for the Civil War).

The only criteria that is constant in my choice of plays is that the action occur during the historical period the class is covering and that it be relevant to American history.[5] I have used plays that not only take place in a particular historical period, but were written in that period as well, for example, a nineteenth-century dramatic

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[4]For the latest version of the historical exercise used in my United States survey classes, please visit my website which contains a link to the project: www.salem.mass.edu/~gfischer/

[5]I tried this assignment in a world history survey and chose plays from a variety of countries. All of the plays were one acts. "The Guillotine," by Matias Montes Huidobro in *Selected Latin American One-Act Plays*, edited and translated by Francesca Colecchia and Julio Matas (Pittsburgh, PA: University of Pittsburgh Press, 1973); "Living Koheiji," by Sensaburo Suzuki in *The Passion by S. Mushakoji* and *Three Other Japanese Plays*; "Longing for Worldly Pleasures," by Ssu Fan in *Traditional Chinese Plays*, vol. 2, translated, described, and annotated by A.C. Scott (Madison: University of Wisconsin Press, 1967-1975); "The Bishop's Candlesticks," by Victor Hugo in *Classics Adapted for Acting and Reading* (Boston: Plays, Inc., 1970); "Thirst," by Myles na Gopaleen [Flann O'Brien] in *Stories and Plays* (New York: Viking Press, 1976).

adaptation of *Uncle Tom's Cabin*. One of my initial reservations about this project was that I would have students focusing on a single time period or event. As I re-examined pedagogical literature and spoke to colleagues, I saw this assignment for what it really was, a "mini-research paper." If I had assigned a more orthodox term paper or research paper, students would still focus on a narrow topic. But research papers are seen as teaching students a variety of skills, not simply information. As you will see, this assignment also teaches a number of skills relevant to the study of history.

The play becomes the starting point for students' historical research, but the play also opens students to the new ideas about history and theater.[6] Many students were intrigued by the use of plays and expressed interest in seeing them performed. For some it was the first time that they had ever read a play, and most expressed their enjoyment at using plays in this "unconventional" way. An unintended result of this exercise fit perfectly into Spector's efforts in "theater across the curriculum"--my students opened their minds to theatrical productions as more than a source of entertainment.

I divide the class into groups of 4-5 students; in larger classes students are assigned to groups in discussion sections.[7] Each group reads a play and I set aside class time in which the groups can discuss the play. If necessary, to ensure that everyone reads the play, I require that each member of the group turn in a summary. Students choose a character from the play as the focus of their diary/research essay. Group work is problematic, perhaps even more so at Salem State College, which is primarily a commuter school. Students often drive an hour one way to get to the college. In addition, most of them work a minimum of twenty hours per week. These conditions make it difficult for group members to meet outside the class. I do what I can to facilitate group contact--at times turning over the last ten or fifteen minutes of class for group meetings. However, only one grade in this assignment is a "group grade"--the presentation. The diaries, the research summaries, and the character sketches all receive an individual grade. Therefore, meeting as a group is not as burdensome as it can be with other types of group projects.

The first writing assignment that students do is a character sketch. Because plays often give little but the most cursory of information about characters, I ask my students to "read between the lines." Because historians must also "read between the lines" when they read primary sources, this exercise forced students to look beneath the surface. To aid them as they try to figure out who their character is, I give the class

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[6]At the end of each semester, students turn in anonymous critiques of the historical play exercise. The student quotes used in this paper are taken from these anonymous critiques.

[7]My teaching assistants often expressed skepticism at the beginning of the assignment, but after they have seen the presentations and read the essays they often remark that they would use the exercise when they have their own classes.

the following questions: How does he or she change or not change over the course of the play? How does the character interact with others? What clues does the playwright give you about your character? What does the character look like? What do you infer about your character's personality? The character sketch assures me that the students understand their character and will be better able to write a historical diary from their character's perspective. Students become aware of the concept of interpretation because each character will have a unique view of the world in which they live.

After I am confident that the class understands their play and their characters, I set aside a class period to begin the research. The era in which the character lives and the place where the action occurs are what the students have to research. I follow Spector's example and have students listen to Hagen's advice to actors to immerse themselves in the culture of another time, listen to its music, read its magazines and newspapers, study its politicians, and eat its food. Lest they think that only actors immerse themselves in the past, I remind them that "the activities whose history [the historian] is studying are not spectacles to be watched, but experiences to be lived through."[8] The groups are not expected to research all of the elements of the past; part of the assignment is testing their ability to determine which historical elements are important. This is what historians do. The groups discuss the play some more and decide what they need to know to understand the time and place of their play; or, as one student remarked, "In doing this project, I had to figure out what kind of information I needed and how I was going to use it."

In addition to opening students' eyes to the resources around them, I schedule a minimum of two library tours structured specifically for this assignment. The tours serve a number of purposes: familiarizing students with the library and its resources and acquainting them with at least one librarian they can approach to ask questions. Additional research suggestions include looking at the bibliographies in textbook as well as primary sources in the body of the book. I let them know about journals such as the *Journal of American History* and the *American Historical Review*. I suggest art history books and old cookbooks. I advise caution when using the Internet. I encourage watching films about the period they are researching, with the caveat that movies do not replace historical research. I discuss the differences between primary sources and secondary sources and let them know that the strongest essays and presentations will rely more on primary than on secondary sources. I do not require a minimum number of sources. I let the students determine when they have enough research material, just as historians have to decide.

The members of the groups share the research component of this project. About half way between the distribution of the assignment and the due date, I have the students turn in a short paper with bibliography summarizing their research to date.

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[8]Robin Collingwood, *The Idea of History* (Oxford: Clarendon Press, 1946), 36.

On the day that the research summary is due, students bring enough copies of the paper to share with their group. The groups meet for all or part of the class and share research information, trials, and successes. They are also asked to write a paper as a group that answers the following:

Many of the customs that were an accepted part of the way of life in this period might be rejected or viewed as peculiar by today's standards. It is only when we investigate or explore the reasons behind the customs that we gain insight and understanding. What unusual or interesting customs or values did you find in your research? What insight do these customs/values give you on the society you are researching? What insight do these customs/values give you on your character? Do you agree with the playwright's interpretation of the period? Why or why not?

Although students have been encouraged to meet as groups as soon as they divide up the research, for most of the groups this class is the first time that they have shared information and met again as a group. It is usually at this point that students start to panic a little and arrange meeting times and begin planning their presentations.

Overwhelmingly students enjoy this project but when they complain it is usually about the research and the groups. Their complaints usually mention conflicting schedules, their aversion to group work, and the amount of research required. Most students, however, liked the groups and research. One student noted that the researching with a group was "very helpful and less time-consuming." Others commented that listening to their classmates opened their eyes to different interpretations of history. In my large lecture classes (150-300 students) students found an added benefit to group work as it provided them with "a chance to meet some of my classmates." I also noticed that some groups began sitting together in the lecture portion of the class and even arranged study groups with one another.

As the semester draws to a close, the groups have done as much research as possible. Individually, they prepare one or two days worth of diary entries for their characters. Although the diary entry is "fictitious," the aim of the diaries is to be as historically accurate as possible in assertions and descriptions of appropriate events, documents, or other elements in the characters' lives. The format of this assignment is more creative than that of a formal research paper. However, I remind the class that they may be as creative in their explorations as possible, but they must, as historians, remain rooted in fact. The grade for the diary is based on the content AND the creativity.[9] For most students, creativity is the hardest part of the assignment, in part, because they often confuse it with fiction.

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[9]I tell the students that by content I mean their mastery of factual/philosophical information. And by creativity, I mean their ability to interpret, to bring out the meaning of, to make sense of the research and to render it so that the character "lives."

I spend a fair amount of time making this aspect of the assignment clear to the class. I tell them that their diaries must give me, the instructor, a sense of the character and the specific period when they lived. When reading, I should be transported back in time, but not to the "generic" past. Essentially the class is being asked to write a "research paper" from a dramatic character's perspective.

Because I see this assignment as a variation on a research paper, I insist on the various conventions of the research paper, such as a stipulated length, a title, and a bibliography. At times I have asked for footnotes or parenthetical references; neither is ideal for this style of paper. I require quotation marks around quoted material. Points are deducted from papers that do not use the proper bibliographic style and do not acknowledge sources of information.[10] I added an alternative to the diary entry--a "Mini-Research Paper"--for those students who insist that they are "not creative." To date no one has taken me up on the offer.

Spector loaned me some of her students' workbooks, and I showed these to my classes. My students liked examining the workbooks and asked if they, too, could do something similar. This particular class designed "scrapbooks" of their research and showed these to their classmates. The scrapbooks and presentations proved to be successful enough for me to make them a formal part of the assignment.

Each group presents its research. The number of groups and the time constraints determine the length of presentations.[11] Because the class reads different plays, each group begins with a brief summary of their play. The rules for the presentations are minimal: The groups must present what they learned from their historical research and the presentations must be planned in advance and be well-executed. Students have written skits in which the characters interact, produced videos, created history "games," or performed "newscasts" to present their research. A group that read *Inherit the Wind* created two classroom lectures; one concentrated on evolution, the other focused on creationism. After the lectures, the students opened the floor for discussion. Students bring their talents from a variety of majors into the classroom, and nowhere is this more evident than in their presentations. One group had a television/film major who convinced the others to write a documentary of the 1940s. The result was a sophisticated film that impressed the entire class. Another group, made up almost entirely of education majors, read a play that dealt with slavery. This group combined their interest in educational theory with the play's theme. Their project consisted of interviewing elementary students about their ideas of slavery. The result was videotaped interviews and a series of drawings depicting slavery from the eyes of

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[10]I use Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, Sixth Edition (Chicago: University of Chicago Press, 1996), for bibliography style.

[11]I have eliminated final exams and now do the presentations during the final exam period, which is two hours.

seven and eight-year olds. I have numerous examples of art majors, music majors, even business majors, adding their perspective to historical research.

Of course, I must also deal with mundane matters such as grading. Each presentation is graded on creativity and the historical information presented. Each student receives an individual grade for the diary essay. However, the presentation receives a group grade. Remembering all too well my own group experiences as an undergraduate, I take group work seriously. I joke with students and tell them that I am one of those students who always did the work in the group and now I am grown up and ready to get even with those that did not do anything. Although the group earns a group grade, I make exceptions when an individual in the group fails to do her/his part. At the end of the assignment, I have groups write a "Group Assessment" to explain how everyone contributed to the project--research and presentation--everyone in the group must sign the assessment. I use the assessment to raise or lower individual grades--depending on contribution or lack of it.

The day of the presentations is one of excitement. Students come to class wanting to present first. They pay attention to their classmates. They come dressed in costume. They come to class and have fun and learn history and show off what they have learned. It is one of my favorite days of the semester.

Can I really describe my own classroom as one in which the students were so "turned on" to history that they did not want to leave when the period ended? Students dressing in costume, students eagerly researching, students doing the reading, students vying with one another to contribute to the class--such as that described by some anonymous professor on the Internet? I might not have reached utopia, but this historical exercise comes close.

Some Suggested Plays for this Activity

This is a short list of some of the plays that I have used with varying degrees of success. Spector mentions a number of plays in her sections above that would be appropriate for world or European history courses.

Thomas Babe, *Rebel Women* (New York: Dramatists Play Service, 1977). The action of this play takes place in Georgia during the Civil War. Several Southern women are alone at home when Yankee soldiers approach with the intention of stealing provisions. The play centers around their interactions. Although *Rebel Women* takes place during the Civil War, the issues and style of the play speak more to the 1970s. Using this play requires a good bit of discussion with students before you send them off to do research.

Jerome Lee and Robert E. Lee, *Inherit the Wind* (New York: Bantam Books, 1955). *Inherit the Wind* is a retelling of the Scopes monkey trial. This is another play that is popular with students, as they seem to enjoy researching the trial and the issue of teaching evolution. They also like to point out the exaggerations in the play versus what "really happened."

Saul Levitt, *Andersonville* (New York: Dramatists Play Service, 1960). Students really like this play and researching Andersonville, the infamous Southern Civil War prison. The play is set up as the trial of Henry Wirz, the commandant of Andersonville and the only man executed for war crimes after the Civil War. There are a number of published diaries written by survivors of Andersonville and students relish recounting these horror tales of prison life.

Carson McCullers, *The Member of the Wedding: A Play* (New York: New Directions, 1951). This play takes place in the South at the end of World War II. Although students complain about the lack of "action" in the play, it encourages them to research the home front, racial issues, and the war.

Arthur Miller, *The Crucible* (New York: Penguin Books, 1976). Many students are already familiar with *The Crucible* from high school and sometimes it takes persuading to convince them that the play is college material and a wonderful source for starting historical research. The Salem witch trials have fostered a number of books of primary and secondary sources, making this one of the easier plays to research.

Aldyth Morris, *Captain James Cook* (Honolulu: University of Hawaii Press, 1995). This play looks at Cook's travels to Hawaii and the impact that they had on him and his wife. This is a good play for getting students to understand exploration. When I use this play at least one group always focuses on the hardships of traveling across the ocean in a ship.

John Murrell, *Waiting for the Parade* (Vancouver: Talonbooks, 1990). *Waiting for the Parade* takes place in Calgary, Canada, during World War II. It focuses on five women who work for the war effort. This play works well in a world history class and offers students an opportunity to research Canada. Without too much difficulty, an instructor could change the location to the United States.

Jeffrey H. Richards, *Early American Drama* (New York: Penguin Books, 1997). This collection contains a number of plays that work extremely well in the first half of the United States survey. What makes this collection especially useful for this exercise is that it includes introductions explaining the historical context of the play and bibliographies. The plays are written near the time of the action of the play: *The Indian Princess* re-tells the Pocahontas story; *Andre* takes place during the American Revolution and focuses on traitors, particularly John Andre; *Uncle Tom's Cabin* is an adaptation of Harriet Beecher Stowe's classic; *The Drunkard* introduces students to the temperance movement; *Fashion* is a satirical look at high society in the mid-nineteenth century; *The Octoroon* is about a young woman in the mid-nineteenth century who discovers that she is not white but in fact an "octoroon."

George Bernard Shaw, *The Devil's Disciple* (Studio City, CA.: Players Press, Inc., 1991). The notes describe this play as a "British play about Puritans but set . . . in Colonial America"--really the years of the Revolution. Shaw caricatures many of the stereotypes associated with Puritans and Puritanism such as social and religious rigidity, and, of course, witches. Although this play has yielded some wonderful

research from students, I must add the caveat that Shaw is sometimes difficult for students "to get" if they are unfamiliar with his style of irony and satire. If you use this play, you might want to spend some time discussing it in class before sending the students off to do research.

Resource Suggestions

We have mentioned resources we used for historical research. Not every college is located in a town or city with the bounty we have available to us. If getting students to see history around them is important to you, then before choosing a play examine the resources available at your college library and town and choose a play that will utilize those resources. Most towns have historical societies--contact them. Most libraries have microfilm collections--what does your library own? If you want to teach Internet skills, then search for sites that will give students a start on their research. Just as you will be asking students to use their imaginations in this project, you must first use yours to explore the research opportunities available to your students.

One of the most important aspects of this project is that it encourages instructors to get to know their college's librarians. My experience has been that librarians go beyond their job descriptions and become active members of the project and the class. I usually plan 2-5 sessions at the library. Students will complain about this believing that they already possess adequate library skills--they do not. The library tours introduce students to microfilm collections, special collections (if the library has them), interlibrary loan, Internet research skills, print primary sources, and a librarian they can approach without fear. Most of us teach at colleges with small and often inadequate libraries, which makes the relationship you establish with librarians of the utmost importance for they know their own collection much better than you do.

PUTTING THE WORLD INTO WORLD HISTORY TEXTBOOKS

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In 1978, my division chair asked me to create a new history course for the honors program being established at the Portsmouth Campus of Tidewater Community College in Virginia, specifically to create an alternative to the surveys of United States History and Western Civilization that would be truly global in scope. The description for this new course, then and now, remains the same, "World Civilization surveys Asian, African, Latin American, and European Civilizations from the ancient period to the present." Thus was born the History of World Civilization, a two-semester course now taught at all twenty-three community colleges in Virginia and currently registered for honors and non-honors credit by Tidewater Community College students to fulfill a graduation requirement of six hours of an international course.

My course description did not take long to generate. The real difficulties after twenty-three years of teaching World Civilization remain to select what regions and/or civilizations to teach with sufficient time to provide adequate depth of content and what textbook to use. Recognizing that it is virtually impossible to give equal treatment to all regions of the world, the six hours of World Civilization I teach focus on India, China, Japan, and the Islamic World in the first semester and Europe, Africa, and Global Interactions in the nineteenth and twentieth centuries in the second semester. I have designed additional units on Pre-Columbian civilizations (fall semester) and Latin American history (spring semester) for those students taking the course for Honors credit. Each unit immerses students in the civilization under study. Global interactions are continuously identified to the nineteenth century, with global history the focus of separate units for the nineteenth and twentieth centuries.

Selecting a world history textbook has not been an easy task. In 1978, there were two principal world history textbooks in use: William McNeill's *History of the Human Community* and L.S. Stavrianos's *Global History*. I selected neither. Although I minored in African and Chinese history during my M.A. program, I thought both the McNeill and Stavrianos texts lacked adequate details for the civilizations I wanted to discuss. I fell back on my Eurocentric academic training and selected *Western Civilization: An Urban Perspective* by Willis. I liked the details, the charts, pictures, and content organization, and I accepted Willis as a good reference on Europe. However, I prepared extensive materials on the non-European regions I planned to cover. Since my first textbook selection for World Civilization, I have changed textbooks several times using Willis's *World Civilizations: An Urban Perspective*, Upshur's (now Bulliet) *World History*, and since 1990, the second, third, fourth, and fifth editions of Craig's *Heritage of World Civilization*. I still add materials I deem essential and not included in the world history textbook I use.

Since 1978, world history textbooks have increased in number, expanded their coverage of non-Western regions, and provided a longer list of ancillary options.[1] I am no longer as Eurocentric an historian as I once was. My expertise in Asian, Islamic, African, Mesoamerican, and Latin American civilizations has improved because of doctoral work, readings, travel, research, and fellowships in these non-Western regions. I am not willing to write my own world history textbook, but I have worked with several publishers reviewing world history textbooks and writing the instructor's guides and test banks.

Over the last decade the publishing business in the United States has witnessed a significant number of mergers. As a result, some textbooks are no longer available for review. The remaining publishers did not always retain copies of earlier editions of world history textbooks they published or of the world history textbooks for companies they acquired. Nevertheless, I believe that sufficient information is available for me to do a critique over twenty-five years of whether or not publishers in the United States have put the WORLD into world history textbooks.

With the exception of McNeill and Stavrianos, the first world history textbooks published in the United States included the basic elements of Western Civilization texts with some added chapters on non-Western areas. Because world history was a new field with few educators versed in both Western and non-Western areas, the publishers catered to the Eurocentric history graduate. By the 1990s increased expertise in non-Western areas among college faculty was evidenced in a demand by historians for more chapters on Asia, Africa, and Latin America. Kathleen Greenfield, writing for the *World History Bulletin* in 1993, stated that world history textbooks:
(1) balanced the quantity of material covering each region;
(2) sequenced the regions covered;
(3) included the discussion of comparative analysis and global and cross-regional developments;
(4) created a framework of periods and eras from a global point of view; and
(5) selected comparable subject matter and a consistent focus of analysis.
Greenfield compared the eighth edition of Ralph's *World Civilizations* (1991), the third edition of McKay's *A History of World Societies* (1992), the fourth edition of McNeill's *History of the Human Community* (1993), Upshur's *World History* (1991), and Stearns's *World Civilizations: The Global Experience* (1992). Ralph's textbook included the entire text of Lerner-Meacham-Burns's *Western Civilization* plus chapters on Asia, Africa, and the Americas. While ancient Greece was given sixty-five pages, Shang and Chou dynasty China got only eighteen pages. Rome was covered in seventy pages and Han China got seven pages. Upshur's *World History* was organized along

[1]Ancillary materials include websites, study guides, transparencies, an atlas, test bank, instructor's manual, videotapes, and skill guides.

a global chronology and in time sequence went back and forth between Europe and non-Western regions. Non-Western areas got more equal coverage, e.g., ancient Greece was covered in thirty pages and Shang and Chou China was given thirty-three pages. Stearns's 1992 text, *World Civilizations: The Global Experience,* divided world history into six historical time periods with all regions discussed in each of the six sections. Analytical essays, documents, conclusions, and cross-cultural and comparative perspectives fostered a more global history of the world. Civilizations rather than kingdoms and empires were each chapter's focus, detailing the characteristics and legacies of each. More balanced coverage was noted with ancient Greece presented in twenty-three pages to Shang and Chou China's eighteen pages while Rome earned twenty-one pages to Han China's fifteen pages. In spite of the imbalance in coverage for Africa, the Americas, and Asia, Greenfield concluded that each textbook was well written and engaging, contained helpful illustrations and primary resources, and had high standards of scholarship.[2]

William McNeil remains one of the leading and most durable authors of world history textbooks. It was not possible to obtain copies of all the editions McNeill authored. A review of Chart 1 compares McNeill's first (1963) and fifth (1997) editions of *History of the Human Community* and reveals a remarkable consistency in coverage over thirty-four years.[3] McNeill's text was never conceived as a Western Civilization textbook with a few chapters of non-Western regions and labeled world history. *History of the Human Community* was and remains a textbook discussing cultural contacts and the diffusion of technology, religion, agriculture, energy, transportation, communication, migration, and disease throughout the world. The chapters on European history are significantly less in length when compared to other world history textbooks. Over a thirty-four year period the sections on prehistory, the ancient Mediterranean world, India, Islam, and Japan have been reduced in order to expand the narrative on global cultural evaluation and analysis. McNeil rarely focused on a particular European country as the chart indicates, but treated the entire continent

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[2]Kathleen Greenfield, "Recent World History Texts: Evolving Paradigms," *World History Bulletin,* Spring/Summer 1993.

[3]Mesopotamia includes the civilizations along the Tigris and Euphrates Rivers. The Near East includes the other civilizations of the Middle East including Israel, Phoenicia, Assyria, and Persia. Sections such as India, China, Japan, Islam, Africa, etc. include their early history and continue through to the end of the twentieth century. Rome covers the period to the fall of the Western Empire in 476 C.E. The Byzantine Empire covers the years 476-1453 C.E. The Ottoman Empire begins in the sixteenth century and continues to 1922. Mesoamerica refers to the pre-Columbian civilizations to the time of the Spanish conquest. The section on the twentieth century covers Europe with global interactions because of the two world wars and the ideologies of Communism, Nazism, Fascism, and Socialism. Global history reflects thematic coverage that clearly affected Europe and non-Western regions.

of Europe as a civilization to be compared with China, India, the Islamic world, and the Americas.

When I taught as an adjunct at Spelman College in Atlanta, the History Department used Leften Stavrianos's *Global History* as the textbook in world history. At Spelman we used supplementary textbooks on China, Africa, Islam, India, and Europe to supply additional information we needed that was not covered in *Global History*. Stavrianos, like McNeill, writes a good global history in a challenging, engaging, and readable style. Interaction between Western and non-Western civilizations is consistently emphasized from the ancient eras to the present. Its global perspective strongly resembled McNeill's textbook, which is why I have included the information on Stavrainos's seventh edition in Chart 1. (Prentice-Hall was unable to locate copies of the first six editions of *Global History*.)

Houghton-Mifflin kept copies of its previous textbook editions, making it possible to compare the five editions of John McKay's *A History of World Societies* in Chart 2. Each successive edition of McKay's textbooks becomes less Eurocentric and more non-Western. By the fourth and fifth editions, material on the Near East, Ancient Greece, Rome, and Europe had been significantly reduced. This is also true for the United Kingdom, France, Germany and Austria. Material on Southeast Asia, Oceania, and the Byzantine Empire was added. Coverage of Islam, the Ottoman Empire, and Latin America increased. While the final chapters offer a global perspective and remain consistent in length for all the editions, the chapters on twentieth-century wars have been sharply reduced, illustrating a more thematic/cultural approach. References to cross-cultural and global developments before the Industrial Revolution, lacking in earlier editions, are stronger by the fifth edition. I found the McKay chapters detailed and I liked the special sections "Listening to the Past," which focused on cross-cultural interactions. McKay's fifth edition makes good use of and includes many color photographs and has many charts and timelines to summarize important information.

I have required *Heritage of World Civilization* by Craig since 1990. The first three editions were published by Macmillan, which was purchased by Prentice-Hall. I do not regard this textbook as perfect but continued its use because of effective support from Prentice-Hall representatives, the text's inclusion of primary sources, selected readings, and good maps and charts, which eliminated the additional expense for students to purchase supplementary publications. Prentice-Hall being one of the first publishers to establish a website for its textbooks became an added incentive for me to continue using Craig. A review of the second edition (Chart 3) of Craig in the *World History Bulletin* indicated that there were few changes from the first edition. In the second edition, North America was added, with three pages given to Canada. More social history was presented for women and families plus additional coverage for Africa, Mesoamerica, and Latin America. Color pictures, outlines, data chronologies, and the inclusion of documents became useful selling points, but the content was

considered too Eurocentric and detailed.[4] A comparison of the fourth and fifth editions (Chart 3) reveals more coverage of the Near East, particularly Israel, China, Islam, and Japan. New coverage was given to Persia and Korea, while the segments on Europe from the Middle Ages to the Industrial Revolution, Southeast Asia, and Latin America were reduced. The thread of global interaction among cultures throughout history remains a weak feature. While students complain that the text is too detailed, this makes the text a good reference and a useful tool for online courses. One of Craig's strong points is his consistency in coverage for each region of the world from prehistory to the present. Entire chapters are devoted to Africa, Japan, and Mesoamerica, which are regions underrepresented in some world history textbooks. However, I would like to see more emphasis placed on cultural contributions and gender roles for women in all the civilizations discussed.

Philip Adler's *World Civilizations* (Chart 4), first published by West Publishing Company, is now published by ITP Thomson Wadsworth. There have been some changes from the first to the second edition. For the second edition Adler has combined several chapters, creating a text with four fewer chapters--specifically he joined together chapters four and five on the Near East and the Hebrews, chapters fifteen and eighteen on the Fall of Rome and the Early Middle Ages, chapters thirty-four and thirty-five on the French Revolution and Napoleon, and chapters sixty-one and sixty-two on the twentieth century after World War II. In addition, he condensed chapters on the Industrial Revolution and the Philosophes, the Interwar Period of 1919-1939, and the Soviet Union. Southeast Asia has three more pages of coverage and the information about the Cold War has been revised. Specific topics within chapters have been rearranged or integrated into the text rather than separated into a special box. Overall I would rate the majority of the changes as cosmetic. Some other changes could be made: Information on Africa, the Americas, Japan, and Islam should be more detailed. The second edition's strongest selling point is its increased number of ancillary materials and a website.

Chart 5 lists current world history textbooks by publisher. The dates of publication and the number of editions per textbook illustrate an increased market demand as more American colleges and universities are requiring world history instead of Western Civilization. Publishers have responded. (Prentice-Hall clearly leads with five world history textbooks.) However, it should be noted that, while publishers revise an edition every three or four years, this does not mean that texts have changed significantly. College bookstores, many run by companies interested in generating profits, purchase used textbooks for resale, realizing a bigger profit margin from the sale of used textbooks than new textbooks. By the end of the third year in the shelf life

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[4]Gary Kuhn, "Book Review: Heritage of World Civilization," *World History Bulletin*, Spring/Summer 1991.

of a new or revised textbook, the publisher has been closed out of profit making by the companies owning college bookstores. Therefore, publishers issue new editions more frequently to make money. The second edition of a text usually makes content corrections to errors missed in the first edition. Later editions have more cosmetic changes, with the publishers offering more ancillary materials to entice continued adoptions.

Ten currently used world history textbooks are compared in Chart 6. All the world history textbooks discussed in this article represent sound scholarship and are well written. The commentary presented for each textbook is obviously subjective and is based on my needs and perceptions from twenty-three of teaching world history. It is clearly evident that all the current editions of world history textbooks increased their coverage on China, India, Islam, Japan, Africa, and the Americas, while sections on the ancient Mediterranean world and Europe have been significantly reduced. All the textbooks provide more coverage of global history as an integral part of the text. What distinguishes the ten textbooks in Chart 6 from McNeill and Stavrianos is the global, thematic, and conceptual approach being combined with considerably more detail about each civilization. Naturally, the books are longer. The data in Chart 6 provide the reader with a page count by region, continent, and/or country. This enables teachers to consider the amount of coverage for each region, albeit in a superficial way.

Jerry Bentley has honed his skills as both an historian and educator over the past twenty years. His commitment to world history is clear in Bentley's collaboration with Herbert Zeigler in *Traditions and Encounters*. Bentley has spent years talking with educators at the high school and two- and four-year levels to ascertain their interests and needs. The content in *Traditions and Encounters* is very readable, the illustrations and maps more colorful and easily understood. I liked Bentley and Zeigler's extended coverage of Mesoamerica, Latin America, and Oceania. A singular weakness is the textbook's failure to discuss the Byzantine/Orthodox culture of Eastern Europe. Europe is not a monolithic Catholic and/or Protestant culture. The discussions on Europe need to show clearly at least three distinct regions with different languages, religions, and governance systems. A recent review in the *World History Bulletin* praised Bentley and Zeigler's coverage of the modern period being less European-centered than other textbooks. The book's strengths are its narrative on geographic and cultural regions that interact, and its flaws are the failure to deal more effectively with complex topics of trade, politics, and culture.[5]

Richard Bulliet's *The Earth and Its Peoples: A Global History* has one major downside for me: its use of black and white photographs. Color photography enhances our understanding of a civilization's cultural contributions and entices students to learn about the world's diverse populations. I also disliked the gray and orange maps and

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[5]Jacky Swansinger, "Book Review: Traditions and Encounters," *World History Bulletin*, Spring 2001.

charts. They were uninspiring. As a student I would not pay much attention to them. Better color choices are needed, but color increases the cost of publication. What I did like about the Bulliet text were the special sections at the end of a series of chapters, which focused on "Environment and Technology" and "Voices and Visions" among civilizations. The text gave considerable thought to the primary sources included in each chapter. I look forward to seeing how a second edition (to be issued late in 2001) compares with the first. I hope there is better use of color in photographs, maps, and charts.

Anthony Esler's *The Human Venture* would be one of my last choices for a world history textbook. The book's price might be less expensive, but I found the format unattractive, and while this might seem superficial, this is not a textbook that would stimulate my students. The photographs are in black and white, and a smaller type set is used. Chapter coverage seemed far too short on all the civilizations covered. I need more information from the text itself to be able to reduce the amount of material I must prepare to supplement the textbook. Using Esler would force me to increase the number of outside sources.

Lanny Fields's textbook, *The Global Past*, had some of the same problems that I found with the Bulliet textbook. The pictures, charts, and maps are in shades of reds, blacks, and grays. Photographs are an important tool of instruction in my course. Anything less than full color is inadequate for me. I found the bibliographies at the end of each chapter too limited, and I judged the information on the founding of Islam and sections on Sub-Saharan Africa too short. I did like the separate chapter on Nubia and Ethiopia, the use and choice of primary sources, and the identification of an issue promoting global history at the end of chapters.

Peter Stearns's *World Civilization* devotes the first four chapters to a global foundation for all world civilizations. His chapters provide detailed coverage, although I would like to see more information on the early history of Axum and Ethiopia and the ancient kingdoms of Ghana, Mali, and Songhai. I commend Stearns for the stronger coverage of Mesoamerica and Japan. I like his inclusion of diagrams for cities and imperial residences and the use of documents that reflect the interaction between civilizations. Concluding sections raised critical issues with discussion. I would recommend the use of color pictures and better utilization of charts. Listing web addresses at the end of each chapter was a great bonus as was the inclusion of a glossary of terms.

Brummett's *Civilization Past and Present* effectively includes primary documents in the discussion. The list of websites is an excellent addition to the bibliography. I would recommend more coverage on Kush and Ethiopia. The rest of the African coverage is good. I also suggest more information on the early history of Mesoamerica and Japan. There should be more extensive inclusion of non-Western interactions in all time periods. The global interactions between civilizations were the expected ones after 1500. There is a need to do the same for the earlier periods of

history. This text makes excellent use of color maps and photographs, which is clearly one of its strengths.

Philip Ralph's *World Civilizations* is a more Europe-focused textbook than other world history publications. I did not find the type set an attractive feature, and I am concerned that it would deter student interest. The chapters on Mesoamerica and Africa each needed more information about early history. The authors need to include more photographs, diagrams, and charts and to identify more periods of cultural interaction between the world's civilizations from ancient periods to the present.

Howard Spodek's *World History*, reissued in a second edition, divides the world's history into eight chronological units and follows a format much like Stravrianos, McNeill, and Stearns. While there was a good balance between the regions of the world, the approach emphasized European accomplishments over non-Western achievements. I was disappointed with the limited history on Mesoamerica, Africa, and Japan. Africa's rich cultural past was underplayed and, with Japan being a major power in the nineteenth and twentieth centuries, Japan's early history needs to be presented in more detail. Spodek's second edition has good color photographs, charts, and maps. I liked the separate chapters on religion. However, charts and timelines that summarize information should not substitute but complement a textbook's narrative content.

The third edition of the Duiker and Spielvogel textbook, *World History*, was visually impressive. Each page had a nice balance of print and pictures, charts, and/or diagrams. The text includes primary source documents. Achievements of the civilization are identified in special categories. Africa's early history of Axum and Ethiopia should be longer but the cultural contributions were well presented and documented. Special sections focused on women's contributions. I liked the reflection sections "Global in Nature" and "First Civilization and Empire." This text has a glossary and each chapter has a listing of websites. Its thoughtful organization and supplementary materials decidedly complement the text's visual attractiveness.

The Candice Goucher textbook, *In the Balance*, has small typeset and black and white photographs. A great deal of information is offered up on each page. The chapters are divided among four sections: Emergence, Order, Transformation, and Balance. Special sections focus on daily living. Each chapter is theme-based with narrative provided for all civilizations contemporary to the topic covered, which provides for an effective comparison of civilizations on written languages, art forms, and governance systems but might be confusing and overwhelming to students. I judged the Goucher textbook more appropriate for students entering the course with a good background in world history.

I have not included for review world history textbooks in concise or brief editions. Because world history is a college transfer course, a concise or abbreviated edition is unacceptable in my college-level classes. However, I do want to take this opportunity to inform the readers about a new textbook that is being published within

the next year by W.W. Norton. *Worlds Together, Worlds Apart* presents a novel approach to world history. This twelve-chapter textbook covers the last seven hundred years, starting with 1300 C.E. (A.D.)! At first I was put off by this notion, but after reading the manuscript I thought otherwise. *Worlds Together, Worlds Apart* begins with the study of Islam, China, India, and Christianity and includes summary information for each civilization prior to 1300. At the end of each chapter a section is inserted that discusses the elements of global interaction for the particular time period or century. I was impressed by the balanced treatment given to all four civilizations. In some chapters European history is significantly downplayed to show that other civilizations were the more commanding ones. When appropriate, other national histories are introduced, such as Persia, Japan, Southeast Asia, and the United States. The cultural achievements of each region get good coverage. A distinct advantage of this textbook is the more manageable amount of content. It becomes each instructor's decision to determine how much additional history before 1300 is necessary and whether or not this book will work for you. Watch for this one!

Chart 7 provides another breakdown by time period and region for the textbooks under review. I omitted McNeill, Stavrianos, and Goucher because their content organization does not fit this schematic. Japan has zero coverage in the first time period because Japan's recorded history begins in the sixth century C.E. Islamic history begins in 622 C.E., which is why there is zero coverage for this region in the first period. The African history noted in the period pre-500 C.E. does not include Ancient Egypt but begins with the Kingdom of Kush. Mesoamerican history includes information on all pre-Columbian civilizations to the Maya. In the second time period, 500-1500 C.E., the coverage on Europe includes the limited information covered on Eastern Europe and the Byzantine Empire. The Mesoamerican/Latin American category from 500-1500 C.E. begins with the Maya and includes the colonial era of the Americas. Europe from 1500 includes from one to three chapters in the page count that are global in nature but with a European perspective.

What do I look for in a textbook? I examine the textbook's readability. Does it include primary sources in the text? Is there a glossary? What resources are listed in the bibliography? Is the type set attractive and easily readable? Does the book include a good selection of color photographs? What kinds and how many charts, maps, diagrams, and timelines are included? How is the information organized? Is there a proper balance between European history and India, China, Japan, Africa, and the Americas? What kinds and what is the quality of the ancillary materials? Are global themes identified and presented for all time periods?

I would recommend that textbook authors and publishers consider some additional content concerns. European history is not exclusively a Roman Catholic and/or Protestant chronology with a British bias. European history should be presented within several frameworks, just as Asia is presented with India, China, Japan, and Islam sequences. Europe, to me, is really five regions, and each one should be

presented and discussed: (1) Greek/Byzantine/Eastern Orthodox, (2) Germanic/Dutch/Scandinavian/Protestant, (3) British Protestant, (4) Russian/Slavic/Orthodox, and (5) Italian/French/Spanish/Roman Catholic. It is inappropriate to present just the English/British interpretation of European history and that is what predominates. World history textbooks published in the United States should discuss at greater length the history of Spain and Spain's impact on Mesoamerica and the emergence of Latin America. The United States is becoming a bilingual nation with Spanish more widely spoken and with Hispanics forming the largest minority group in the nation. Therefore, we need to be familiar with Spanish views on the history of Europe and the Americas, just as textbooks publishers are increasingly sensitive to including more information on the history and culture of Africa and the Atlantic slave trade for students of African-American descent.

Is the WORLD being put into world history textbooks in the United States? The answer is yes! Which textbook is the best one? The reader must make that choice. This review chronicles the evolution of world history textbooks in the past quarter century. History educators are responsible for determining the nature of future world history textbook revisions by sharing their ideas and experiences with publishers and authors. Over twenty-five years teachers of world history have been given a variety of textbook choices offering different content emphases, a better balance between Western and non-Western regions, and an increasing array of ancillary materials. From my experience no textbook has satisfied all of my content needs. Select the textbook that works best with your areas of expertise and classroom and student needs. If the book does not exist, contact the publishers. There is always room for improvement, a different approach, and another world history textbook option.

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CHART 1
William McNeill: *History of the Human Community*

Historic Period	1st ed. (1963): # of pages	5th ed. (1997): # of pages	7th ed. (2001): # of pages (Stavrianos)
Prehistory	26	20	43
Mesopotamia	35	14	4
Ancient Egypt	26	6	3
Near East	60	50	4
India	71	35	24
China	74	72	46
Japan	14	10	11
Southeast Asia	0	0	0
Ancient Greece	69	52	20
Rome	0	0	13
Byzantine Empire	0	0	10
Islam	82	45	12
Ottoman Empire	0	0	24
Africa	2	7	20
Mesoamerica	11	8	11
Latin America	0	0	7
U.S./Canada	0	0	0
Europe to 1900	231	216	133
United Kingdom	0	0	0
France	0	0	0
Spain	0	0	0
Russia/USSR	7	5	22
Austria German	0	0	0
Eastern Europe	0	0	0
Oceania	0	0	17
20th Century	30	85	41
Global History	0	0	105

CHART 2
John McKay et al: *A History of World Societies*

Historic Period	1st ed. 1984: # of pages	2nd ed. 1988: # of pages	3rd ed. 1992: # of pages	4th ed. 1996: # of pages	5th ed. 2000: # of pages
Prehistory	8	8	12	11	7
Mesopotamia	12	11	12	10	11
Ancient Egypt	8	6	9	8	9
Near East	25	23	24	16	14
India	59	58	55	62	54
China	88	70	71	49	91
Japan	25	17	17	23	26
Southeast Asia	0	0	0	4	7
Ancient Greece	71	56	50	56	36
Rome	78	58	54	42	56
Byzantine Empire	0	0	0	7	8
Islam	14	39	43	55	51
Ottoman Empire	5	6	8	10	13
Africa	50	46	52	67	48
Mesoamerica	27	15	18	35	22
Latin America	15	15	15	13	24
U.S./Canada	37	28	27	27	25
Europe to 1900	542	387	436	438	327
United Kingdom	16	10	6	15	11
France	55	37	35	35	33
Spain	0	0	2	2	2
Russia/USSR	24	26	16	17	26
Austria/Germany	38	27	34	31	19
Eastern Europe	0	0	0	0	0
Oceania	0	0	7	10	28
20th Century	193	143	129	92	21
Global History	59	49	51	55	55

CHART 3
Albert Craig et al.: *Heritage of World Civilization*

Historical Period	2nd edition (1990): # of pages	4th edition (1997): # of pages	5th edition (2000): # of pages
Prehistory	3	3	2
Mesopotamia	5	4	8
Ancient Egypt	5	3	3
Near East	2	8	21
India	49	47	45
China	94	93	105
Japan	75	61	66
Southeast Asia	3	10	7
Ancient Greece	60	43	46
Rome	56	36	35
Byzantine Empire	0	0	0
Islam	74	54	73
Ottoman Empire	0	8	0
Africa	57	70	69
Mesoamerica	3	26	41
Latin America	47	56	36
U.S./Canada	32	27	17
Europe to 1900	195	279	229
United Kingdom	14	7	9
France	38	22	22
Spain	0	0	0
Russia/Soviet Union	24	3	8
Austria/Germany	25	5	13
Eastern Europe	0	0	0
Oceania	0	0	0
20th Century	108	77	84
Global History	0	0	0

CHART 4
Philip Adler: *World Civilizations*

Historical Period	1st edition (1996): # of pages	2nd edition (2000): # of pages
Prehistory	10	10
Mesopotamia	10	10
Ancient Egypt	12	10
Near East	20	12
India	27	26
China	37	46
Japan	30	22
Southeast Asia	8	11
Ancient Greece	39	37
Rome	53	27
Byzantine Empire	0	3
Islam	62	31
Ottoman Empire	2	5
Africa	42	36
Mesoamerica	12	10
Latin America	28	22
U.S./Canada	10	11
Europe to 1900	96	70
United Kingdom	13	7
France	25	18
Spain	1	1
Russia/Soviet Union	37	35
Austria/Germany	5	5
Eastern Europe	4	2
Oceania	0	0
20th Century	159	109
Global History	55	52

CHART 5
World History Textbooks, United States

PUBLISHER	AUTHOR	TITLE	EDITIONS
Addison Wesley Longman	Brummet et al.	*Civilization Past and Present*	2000 (9th ed.)
Allyn and Bacon	Stearns et al.	*World Civilization*	2001 (3rd ed.)
Bedford/St. Martins	Fields et al.	*The Global Past*	1998 (1st ed.)
Harcourt Brace	None	No Texts	
Harper Collins	No longer	Previously, *World Civilizations: A Global Experience*	
Houghton Mifflin	Bulliet et al.	*The Earth and Its Peoples, A Global History*	1997 (1st ed.)
	McKay et al.	*History of World Societies*	2000 (5th ed.)
ITP Thomson Wadsworth/West	Adler, Philip	*World Civilizations*	2000 (2nd ed.)
	Duiker/Spielvogel	*World History*	2001 (3rd ed.)
McGraw-Hill	Bentley et al.	*Traditions & Encounters*	2000 (1st ed.)
	Goucher et al.	*In the Balance, Themes in Global History*	1998 (1st ed.)
Prentice-Hall	Craig et al.	*Heritage of World Civilizations*	2000 (5th ed.)
	Esler, Anthony	*The Human Venture*	2000 (4th ed.)
	McNeill, William	*History of the Human Community*	1997 (5th ed.)
	Spodek, Howard	*World History*	2001 (2nd ed.)
	Stavrianos, Leften	*Global History*	1999 (7th ed.)
W.W. Norton	Ralph et al.	*World Civilizations*	1997 (9th ed.)

CHART 6: Comparison of 2000 Editions

Historical Period	Bentley	Bulliet	Esler	Fields	Goucher	Brummet	Duiker	Ralph	Spodek	Stearns
Prehistory	23	27	18	58	78	18	6	24	44	20
Mesopotamia	13	39	14	30	16	7	6	24	21	7
Ancient Egypt	13	10	with Mesopot.	with Mesopot.	15	10	8	24	30	3
Near East	14	with Mesopot.	10	with Mesopot.	11	12	14	22	45	0
India	62	45	38	22	25	42	73	86	62	40
China	129	129	71	96	79	73	112	142	83	136
Japan	15	17	4	34	13	18	60	67	37	40
Southeast Asia	6	9	3	5	18	11	32	0	3	16
Ancient Greece	26	31	19	40	19	34	34	74	24	26
Rome	30	16	18	21	18	34	60	38	37	20
Byzantine Empire	25	5	0	26	0	0	8	13	0	0
Islam	48	51	34	48	22	77	51	46	57	82
Ottoman Empire	8	19	0	6	9	7	8	7	12	16
Africa	48	67	55	64	52	73	49	87	28	48
Mesoamerica	44	104	40	47	51	36	24	21	21	52
Latin America	54	0	11	0	0	12	12	64	40	82
U.S./Canada	0	19	8	22	33	12	5	5	5	0
Europe to 1900	80	132	82	103	99	311	234	532	70	150
United Kingdom	0	8	0	0	0	7	0	24	20	0
France	0	14	0	6	11	32	0	78	22	0
Spain	0	0	0	0	0	0	0	0	5	0
Russia/USSR	29	9	0	40	8	53	0	23	21	59
Austria/Germany	0	10	0	23	7	14	0	23	2	0
Eastern Europe	0	0	0	0	0	4	0	0	0	20
Oceania	8	10	0	4	17	0	2	5	3	0
20th Century	139	0	65	0	44	86	116	141	0	73
Global History	178	140	183	321	106	0	10	12	85	107

CHART 7: Regional Distribution

Period	Adler	Bentley	Bulliet	Craig	Duiker	Esler	Fields	McKay	Brummet	Ralph	Spodek	Stearns
Ancient pre500 CE												
Europe	64	62	61	86	66	37	60	74	68	136	100	46
China	10	44	8	43	56	28	31	35	20	57	45	38
Japan	0	0	0	0	0	0	0	0	0	10	5	0
India	10	39	25	18	31	30	25	27	30	40	55	37
Islam	0	0	0	0	0	0	0	0	0	0	17	0
Africa	2	0	15	26	4	18	18	0	0	20	23	0
Mesoamerica	2	16	3	7	2	20	7	5	0	0	26	10
Middle Ages 500-1500												
Europe	44	66	66	86	80	21	88	82	74	143	16	70
China	8	32	49	26	28	29	47	17	20	22	10	64
Japan	9	3	3	28	14	0	9	7	6	11	0	11
India	12	18	9	11	19	0	12	7	30	9	2	8
Islam	20	22	47	42	24	15	20	34	26	23	40	41
Africa	8	20	9	30	26	11	21	26	28	0	10	22
Mesoamerica/Latin	10	16	27	37	22	8	36	21	22	40	0	40
Modern Era 1500-												
Europe	291	218	208	286	321	188	258	476	433	691	178	205
China	22	30	40	49	55	28	33	27	28	62	24	67
Japan	14	12	16	26	37	9	27	25	12	47	30	38
India	2	8	26	6	20	10	10	20	8	39	19	6
Islam	16	34	20	40	23	20	8	37	58	30	36	42
Africa	26	30	30	12	21	36	28	49	45	71	26	42
Latin America	26	30	61	34	3	21	8	9	24	73	34	82

SINGING AMERICAN HISTORY

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"I hear America singing," Walt Whitman declared. A century and a half later we can still hear the music, whether we make it ourselves or, as is increasingly the case, we listen to others. If I judge my students correctly, many--especially the younger, traditional ones--believe that they possess certain inalienable rights: to life, to liberty, and to a stereo system.

Certainly our world is filled with music. There is no reason to exclude it from the classroom. Indeed, there are many reasons to include it:

(1) Music can be an effective way of catching (and stimulating) student interest.

(2) Music is a way to change the pace of a class. We shouldn't always do the same thing. Like showing a video, holding a classroom debate, or organizing a small group project, playing music is a way to shift pedagogical gears. Sometimes I take three or four minutes to play a single song, using it to illustrate a larger point; at other times I play a series of selections, weaving music through an entire class period.

(3) Music captures the emotions--the joy, frustration, and anger--of the past with a power that goes beyond that of the written word. For example, no matter what I say about violence against African Americans, nothing affects my students as profoundly as Billie Holiday's searing indictment of lynching, "Strange Fruit," which describes the outrage of a "black body hangin' from a poplar tree."[1] (Angry protest songs are not an invention of the 1960s or of the rap generation.)

(4) Most importantly, music is an integral part of American history. From the nineteenth century to the present, whether sung by slaves in Southern cotton fields or played on the pianos that were ubiquitous in Victorian parlors or blaring from stereos today, music has been part of the fabric of America.

But how should a teacher begin to incorporate music into American history classes? In an almost infinite number of ways. Public and university libraries are often rich in recordings for classroom use. Personal collections might contain more possibilities than one realizes. "Songs of the Civil War" (Columbia) includes versions of much of the music performed on Ken Burns's "Civil War" documentary and is an excellent, widely available source. This collection includes "Follow the Drinking Gourd," a song of the Underground Railroad. How was a slave to find the way north to freedom? The song gives directions--among them to walk toward the drinking gourd (the Big Dipper). "Songs of the Civil War" contains many

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[1]For more information about the song, see David Margolick, *Strange Fruit: Billie Holiday, Cafe Society, and an Early Cry for Civil Rights* (Philadelphia: Running Press, 2000).

tunes--"Vacant Chair," "Was My Brother in the Battle," and, of course, "Taps" (first performed in 1862)--that remind listeners of the war's carnage.

Almost 200,000 black soldiers fought in the Union army. The most famous black unit, the 54th Massachusetts, was featured in the film "Glory." "Songs of the Civil War" includes "Give Us a Flag," composed by an anonymous soldier in the 54th. Analyzing its references--to General John C. Fremont, to Lincoln, to Jefferson Davis--is a way to introduce the attitudes of each man about black regiments. ("Old Jeff says he'll hang us if we dare to meet him armed.") There are other Civil War songs included on the album that students are likely to know, though perhaps not in connection with the war, such as "Battle Hymn of the Republic," "When Johnny Comes Marching Home," and "Dixie."

The most powerful song is "No More Auction Block for Me." While it is included on "Songs of the Civil War," I prefer another version, by the folk singer Odetta, when I use the song in class. As Odetta sings it, "No More Auction Block" celebrates emancipation, while simultaneously expressing profound sorrow. She sings: "No more auction block for me/ No more, no more/ No more auction block for me/ Many thousand gone." Whatever joy there is in the anticipation of freedom is muted by the memory of the generations who, over 200 years, toiled in bondage. It is worth noting that Bob Dylan adapted the tune for "Blowin' in the Wind," the archetypal protest song of the 1960s, from "No More Auction Block."[2]

One of the many benefits of using music is that it can be a way of showing, implicitly or explicitly, the contributions of African Americans to American culture. I might play the original version of a song by a black performer, followed by the often more famous cover version by a white musician. "Crossroad Blues," by the great 1930s bluesman Robert Johnson, was re-recorded by the rock group Cream as "Crossroads" in the 1960s. Some versions are equally notable for their similarities as for their differences. Even untrained ears can hear the musical likeness between Joe Turner's original 1954 version of "Shake, Rattle, and Roll" and the cover by Bill Haley, released later in the same year. But while Haley and his Comets appropriated Turner's notes, they bowdlerized his lyrics. Turner's version begins in the bedroom, Haley's in the kitchen. "You wear low dresses/The sun comes shinin' through," sings Turner, lines that the cover changes to "You wear those dresses/Your hair done up so nice." It is worth remembering that "rock 'n' roll" is a

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[2]Helpful for the instructor and class are copies of Dylan's lyrics. Bob Dylan, *Lyrics, 1962-1985* (New York: Alfred A. Knopf, 1985) is thus indispensable.

blues euphemism for sexual intercourse.[3] Thus, songs such as "Good Rockin' Tonight" can have overlooked meanings.

Sam Phillips, the owner of Sun Records in Memphis, famously remarked that he could make millions if he could find "a white man with the Negro sound and the Negro feel." Phillips did not get the money, but he found the man when he became, in 1954, the first to record Elvis Presley. Many of my students have heard Elvis singing "Hound Dog" (1956). Few know of Willie Mae "Big Mama" Thornton's quite different original version, recorded three years earlier. White cover versions were often much more successful than the black originals in the 1950s. But to play "Shake, Rattle, and Roll" and "Hound Dog" is to present a more complicated truth. While the two versions of "Shake" sound much the same, Presley so completely transformed "Hound Dog" that his recording virtually constitutes a new song. Further complicating things: While "Hound Dog" was first sung by a southern black woman, it was written by Jerry Leiber and Mike Stoller, two young northern white men. Early rock provides examples of whites appropriating black music for profit, but it was also a place of racial and cultural convergence.[4]

Music is a thread throughout W. E. B. Du Bois's *Souls of Black Folk* (1903), a book I use in some of my upper-level classes. Each chapter has two epigraphs--verses by white (often British) poets and the music of a Negro spiritual. Du Bois argues implicitly that black culture, especially its music, should be taken seriously, as is the literature of high white culture. It is no accident that the musical epigraph to the first chapter is "Nobody Knows the Trouble I've Seen." Most white Americans in 1903 did not know the history of Reconstruction or the realities of life in the Jim Crow South. They did not know what it was like to be an invisible man, concealed by Du Bois's metaphorical veil. Nobody knows, Du Bois implies, so I will tell you. *Souls of Black Folk* concludes with a chapter entitled "Of the Sorrow Songs." Music proves the strength of black culture, even in the face of slavery, says Du Bois, recalling an old African song passed down in his family for 200 years. Blacks "have woven themselves with the very warp and woof" of America, through

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[3]Jon Pareles and Patricia Romanowski, eds., *The Rolling Stone Encyclopedia of Rock & Roll* (New York: Rolling Stone Press/Summit Press, 1983), 474.

[4]Charlie Gillett discusses "Shake, Rattle, and Roll" in *The Sound of the City: The Rise of Rock 'n' Roll* (New York: Dell, 1970). See also, B. Lee Cooper, *Images of American Society in Popular Music: A Guide to Reflective Teaching* (Chicago: Nelson-Hall, 1982), especially chapter nine, "The Black Roots of Popular Music." Cooper's "popular music" is mostly rock music from the 1950s on. Both popular music and African-American contributions to it go back much further. I have learned much from Ken Emerson's *Doo-Dah: Stephen Foster and the Rise of American Popular Culture* (New York: Da Capo Press, 1997). Foster, the first American to make his living as a songwriter, was using and reshaping black music a century before Elvis Presley.

their toil and, yes, their music--"the most beautiful expression of human experience born this side of the seas."[5]

I have found music especially helpful in reinforcing points I first make in traditional ways, through readings, lecture, and discussion. The 1920s provide an example. Every now and then artists--I'm thinking here of musicians--have pressed the cultural envelope, presenting their listeners with something radically new. Beethoven did it with the "Eroica," Stravinsky did it with the "Rite of Spring," the Beatles did it many times in the 1960s. And Louis Armstrong did it in the Twenties during the Jazz Age. So I play Armstrong and Duke Ellington and others of the era. For those who do not have extensive jazz collections, Ken Burns is again a help. Although many purists were critical of his "Jazz" series on PBS, the five-CD set, "Ken Burns Jazz: The Story of America's Music," provides many selections from the Twenties, useful for the classroom, including James P. Johnson's "Charleston." George Gershwin's "Rhapsody in Blue" (available in many recordings) isn't really jazz, but I play it, too, and make a point about the melding of black and white musical genres.

But the Twenties was not just the Age of Jazz. It also saw the birth of commercial country music. The Grand Ole Opry first broadcast in 1925. Millions of Americans might have moved to the cities, but many continued to think of their rural homes. If Armstrong took his listeners where they had never been, country music kept its listeners more or less safely in the present, or in an imagined past.

Many texts present Henry Ford as a symbol of the 1920s, as America was torn between its urban, industrial future and its small-town, traditional past. A teacher can give students a clear intellectual understanding of these cultural conflicts. It is not difficult to outline some of the clashes--religious fundamentalism versus Darwinian science, drys versus wets, nativists versus immigrants, and so on. Yet for many students the conflicts remain abstract concepts. Music gets the point across. Follow Armstrong's "Potato Head Blues" (found in the Burns "Jazz" box set) with almost anything by Jimmie Rodgers or the Carter Family--two of the first acts inducted into the Country Music Hall of Fame--and students can immediately hear cultural differences. (Some like this raw music. Others might groan or laugh. Properly channeled, such reactions can lead to a discussion of the power of music and other cultural expressions to divide, as well as unite, us. Why do some people react so violently to music they don't like? It's a question worth exploring.) I sometimes play a song by the Carter Family, "Hold Fast to the Right," in which a mother counsels her son as he is about to leave home, presumably for a job in the big city. "Hold fast to the right," she urges him over and over, remember the things I taught you. She ends by giving him a Bible. What a contrast, musically and

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[5]W.E.B. Du Bois, *Souls of Black Folk* (New York: Bantam Books, 1989), 178, 180, 187.

thematically, with Bessie Smith, who revels in her "sin" (her word) and drinks bootleg gin, and who ends one song ("Gimme a Pigfoot") by calling for a reefer.

There is a wealth of music from the Great Depression. Most public and university libraries have anthologies of Depression-era songs such as "Brother Can You Spare a Dime?" Instead of simply mentioning the controversy over the refusal of the Daughters of the American Revolution to allow Marian Anderson to sing in Washington, D.C., in 1939, one can show a video of her performance at the Lincoln Memorial, arranged by Eleanor Roosevelt.[6] The songs of Oklahoma balladeer Woody Guthrie are especially good for the period. "Pretty Boy Floyd" and "Jolly Banker" are lively and provocative. The first makes a hero of a bank robber, and the second makes a villain of a respectable banker.[7]

Most of my students know Irving Berlin's "God Bless America" and Guthrie's "This Land is Your Land," and they think of them in much the same terms: as straightforward patriotic songs. This is to say that they give the songs almost no thought at all. By the late 1930's, Berlin, long America's leading songwriter, was looking for a tune to boost the nation's flagging spirits. The result was "God Bless America," introduced by Kate Smith on Armistice Day in 1938. It was an instant sensation. But not all listeners were pleased. Guthrie found Berlin's song insufferably smug. In 1940 he composed his caustic response, "God Blessed America for Me." (Five years later he would change the title to "This Land Is Your Land.") I play both songs and distribute a copy of Guthrie's original handwritten lyrics (found in Joe Klein's biography, *Woody Guthrie: A Life*).[8]

There are lyrical similarities between the songs, a result, no doubt, of Guthrie's desire to mock a song he hated. Both invoke America's natural beauty and the grandeur of the land. "From the mountains/To the prairies/To the oceans, white with foam/God bless America, my home sweet home," writes Berlin. Guthrie

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[6]A short clip of Anderson singing at the Lincoln Memorial can be found near the beginning of "A Job at Ford's," the first program in the PBS video "The Great Depression," produced by Blackside, Inc., in 1993.

[7]"Pretty Boy Floyd" includes these lines:

> "There's many a starving farmer the same old story told
> How the outlaw paid their mortgage and saved their little home . . . .
> I see lots of funny men,
> Some will rob you with a 6-gun, and some will rob you with a pen.
> But as through life you'll travel, wherever you may roam,
> You won't never see an outlaw drive a family from their home."

Quoted in Robert McElvaine, *The Great Depression: America, 1929-1941* (New York: Times Books, 1984), 211-212.

[8]Joe Klein, *Woody Guthrie: A Life* (New York: Alfred A. Knopf, 1980), 447.

begins in what appears a like vein: "This land is your land, this land is my land/From California to the New York Island/From the redwood forest, to the Gulf Stream water"--but then comes a departure--"God blessed America for me." In the second and third verses, Guthrie appears, if we do not read him too closely, to be engaged in a quiet reverie, "walking down that ribbon of highway" with an "endless skyway" above. But when one remembers that he wrote the song in anger, when one recalls his ballads about the Dust Bowl, these seemingly straightforward words gain new meaning, which students can be encouraged to discover. "Roaming and rambling" is exactly what Guthrie's Okies did. They crossed the "sparkling sands of her diamond deserts" on their way to California. They were not wandering the highway to admire the scenery, but, in desperation, to seek a better life. If students are prepared for it, they will look at Guthrie's reference to "wheat fields waving, and dust clouds rolling" and find something new in the familiar.

Although students will likely have sung "This Land" before, few will have sung the verse in which Guthrie, a member of the Communist Party, questioned private property. Nor will they have heard the last verse of his original version (not recorded by Guthrie, but reprinted in Klein's biography): "One bright sunny morning in the shadow of the steeple/By the relief office, I saw my people/As they stood hungry/I stood there wondering if/God blessed America for me."[9]

The lyrics of "God Bless America" and "This Land Is Your Land" can be studied as one would study any texts. As such they become valuable primary sources for understanding some of the conflicts of the Depression. More than that, they stimulate a critical re-evaluation of two classic songs most students think they know. "God Bless America" was an immensely popular song, notwithstanding Guthrie's criticism. Why? What does its popularity tell us about Americans in the 1930s? Guthrie wrote "This Land" as an act of protest. Why do so few Americans understand it that way today? How did it become "housebroken"?

My students have some knowledge of the music of the 1960's, but it is often incomplete. (Even the ubiquitous oldies stations play only a fraction of the music of the era.) Hardly any of my traditional students are familiar with "Blowin' in the Wind," the most important protest song of the 1960s, which can be linked with both the civil rights and antiwar movements. ("How long can some people exist before they're allowed to be free?" Dylan asked. Recall that he based his tune on "No More Auction Block for Me." One hundred years after emancipation, "some people" were still not free in America.) "Blowin' in the Wind" also merits serious attention because of its demand for individual moral responsibility. Students can explore what they think their social responsibilities are.

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[9]Klein, *Woody Guthrie*, 140-141, 276.

Students are aware, in a general way, at least, that songs played a part in protests against the war in Vietnam. In my experience, a few students have heard Country Joe and the Fish denouncing the war at Woodstock or they know Edwin Starr's "War" (either through the 1970 original, a number one hit, or Bruce Springsteen's cover in the 1980s). But few of the younger students know "Ballad of the Green Berets," which was number one on Billboard's chart for five weeks in 1966. The singer, Sgt. Barry Sadler, a Green Beret himself, celebrated the special forces and their involvement in Vietnam. The song could not have topped the rock charts after the 1968 Tet Offensive that helped turn American public opinion against the war. That it could earlier is a reminder of the initial public acceptance of U.S. involvement in Southeast Asia. Playing "Ballad of the Green Berets" demonstrates how much the mood of the country changed in just a couple of years. Likewise, country music provides a valuable contrast to the more widely known songs of protest. Merle Haggard's "Okie from Muskogee" and "Fightin' Side of Me" (which, again, few students have heard) are pointed musical critiques of the counterculture. I have paired them with Jimi Hendrix's version of "Star Spangled Banner" at Woodstock (to some, the aural equivalent of flag burning) and set off lively discussions. Music conveys the emotions of the past and sometimes rekindles them in the present. Understanding the Sixties requires examining the decade's conservative aspects as well as its liberal and radical ones. Tell me about the 1960s, I ask my students. Whether traditional or non-traditional, they associate the decade with protests, drugs, psychedelic music, free love, and hippies. Where was all this happening? California, they tell me. And who, I ask, was the governor of California after 1966, while all this going on? Ronald Reagan, every bit as much a political product of the era as Abbie Hoffman, is a reminder that the Sixties, like the Twenties, is a more complicated time than sometimes portrayed. With both periods, music helps make the point.

I observed at the start that our students are surrounded by music. Having played a wide variety of music during a course, I have occasionally allowed students to put together a project at the end in which they explore a topic using songs of their own choosing. Many approach the task with great enthusiasm. Some simply like to share their music with others. (Often students will bring additional songs to class, even when there is no assignment to do so.)[10] In the process, many

[10]One can be surprised by what students bring in. Once, in an upper-level course in American Cultural and Intellectual History, I played portions of Charles Ives's "Concord Sonata" that attempts to portray New England Transcendentalism in musical form. Written for solo piano, the sonata's four movements are entitled "Emerson," "Hawthorne," "The Alcotts," and "Thoreau." The music is so extraordinarily daunting, even for trained musicians, that I can't recommend using it. Yet, the one time I did, a student, who had been relatively quiet during the course, brought me a tape that included Ives singing some of his own songs. You never know what will connect.

come to understand their music in deeper ways, as part of a grand and continuing American cultural tradition.

I have mentioned a few songs and a few ways to use them in American history classes. But the possibilities for music in the classroom are endless. Music has considerable pedagogical value: engaging student interest, changing the pace of a class, illuminating points made in assigned readings or lectures. But the most important reason for using it is, if you will, a Whitmanesque reason. Music should be a part of American history courses because it is part of American history. And we are still singing.

SELECTED DISCOGRAPHY

The purpose of my essay is to encourage the use of music in the classroom, but not to prescribe or limit what music should be used. The discography should be read in this light. It is comprehensive neither in the music it covers nor in its suggestion where particular songs can be found. Songs I have found on one album can often be found on others that I have not listed. Some albums I have used are no longer available. In such cases, I have tried to provide an appropriate substitute. The music listed below and discussed in the essay only scratches the surface.

Carter Family. "The Country Music Hall of Fame." MCA.

Cream. "The Very Best of Cream." A&M.

Dylan, Bob. "The Bootleg Series, Vols. 1-3; Rare and Unreleased, 1961-1991." Sony/Columbia. This set contains Dylan's performance of "No More Auction Block."

____. "The Freewheelin' Bob Dylan." Sony/Columbia. This album, Dylan's second, from 1963, includes many songs appropriate for classroom use. In addition to "Blowin' in the Wind," it contains "Masters of War" (a bitter indictment of those who make war and profit from it), "A Hard Rain's Gonna Fall" (about nuclear war), and "Oxford Town" (about James Meredith).

____. "Bob Dylan's Greatest Hits, vols. 1 and 2." Sony/Columbia.

Ellington, Duke. "Beyond Category." Buddha.

Haggard, Merle. "12 #1 Hits, vol. 1." Platinum Disk Corporation.

"The Great Depression: American Music in the '30s." Sony/Columbia.

Guthrie, Woody. "Dust Bowl Ballads." Buddha.

____. "Library of Congress Recordings." Rounder.

____. "This Land Is Your Land." Smithsonian Folkways. Useful for much more than the title song.

"The Hand That Holds the Bread." New World Records. A rich assortment of songs from the late nineteenth century, including "The Anti-Monopoly War Song," "Drill Ye Tarriers, Drill," "Eight Hours," "No Irish Need Apply,"

"When the Girls Can Vote," "Ma! Ma! Where's My Pa?" "Father's a Drunkard and Mother is Dead," and "The Chinese, the Chinese You Know."

Ives, Charles. "Piano Sonata No. 2, Concord, Mass., 1840-60," performed by Gilbert Kalish. Elektra Nonesuch.

Johnson, Robert. "The Complete Recordings" [Box Set]. Sony/Columbia.

"Ken Burns Jazz: The Story of America's Music" [Box Set]. Sony/Columbia.

Presley, Elvis. "The Sun Sessions." RCA. Presley's first album, record by Sam Phillips in 1954, includes covers of black artists ("Good Rockin' Tonight") and bluegrass pioneer Bill Monroe ("Blue Moon of Kentucky").

_____. "The Top Ten Hits." RCA.

Rodgers, Jimmie. "Riding High, 1929-1930." Rounder.

Sadler, Barry. "Ballad of the Green Berets." Collector's Choice Music.

Smith, Bessie. "The Collection." Sony/Columbia. "The Collection" is actually one of many Bessie collections. This one includes "Gimme a Pigfoot" and her classic "Nobody Knows You When You're Down and Out." "Poor Man's Blues" is a reminder that the prosperity of the Twenties was not universally shared.

Smith, Kate. "Best of Kate Smith: God Bless America." Atlantic.

"Songs of Protest." Rhino. A wonderful assortment of music for the 1960's, including, among others, the Kingston Trio ("Where Have All the Flowers Gone"), Barry McGuire ("Eve of Destruction"), Donovan ("Universal Soldier"), Phil Ochs ("I Ain't Marchin' Anymore"), The Rascals ("People Got to be Free"), Janis Ian ("Society's Child"), Dion ("Abraham, Martin, and John"), the Temptations ("Ball of Confusion"), and Edwin Starr ("War"). The version of Country Joe and the Fish's "I-Feel-Like-I'm-Fixin'-to-Die Rag" is more playful and less obscene than the one performed live at Woodstock, and, for my purposes, less effective. Here, "Gimme an F! . . ." leads to the spelling of F-I-S-H.

"Songs of the Civil War." Sony/Columbia. One of many recordings of Civil War music.

Thornton, Big Mama. "Hound Dog." MCA.

"Woodstock" [Box Set]. Atlantic.

PASSPORT TO THE MILLENNIUM

Mary Grace Yost
Glen Ridge Public Schools (NJ)

In the grammar school I attended in the late 1950s and early 1960s, there was no such thing as Social Studies. Instead, what we had were separate classes in History and Geography. What I recall about these two subjects is that each had big books, boring passages, and endless facts. I remember in seventh grade having to get a new bookbag halfway through the school year because my geography book had burst the buckle on my old bookbag. And I can still see myself sitting at my vanity table every June before final exams, cramming facts into my head for the test the next day, doing very well on the test, and then forgetting the information the day after that.

Many years have passed since my grammar-school days, and now I am a teacher of Social Studies. I am also a lover of travel. I find nothing more fascinating than researching the places I plan to visit and finding out about the people who inhabit these lands. As a teacher, I believe it is my mission to bring material to life for my students. I don't want my students to have memories of Social Studies as a meaningless myriad of minutia. And so I developed the program, "Passport to the Millennium," in the hopes of bringing the study of the world and its people alive for my students.

"Passport to Millennium" is a year-long social studies program that immerses students in world cultures, introduces them to the concept of the global village, and fosters an appreciation of diversity and a realization of similarities among all people. Students become *world explorers* as they *travel* "Around the World in 180 Days," investigating the history, geography, culture, and economy of the people of Mexico, Southeast Asia, Europe, and West Africa. Students at all achievement levels are captivated and challenged by this multimedia, multiple intelligence approach to discovering their neighbors in the global village.

During each marking period, students explore a different region of the world. They begin their journey, as any traveler would, by having their passports stamped. They taste the foods, listen to the music, wear the clothing, and examine the artifacts of the particular countries being studied. Research involves reading literature by native authors and others, watching videos and slides of the region, using maps and globes, accessing Internet websites, and interviewing people who have lived in or traveled to these parts of the world.

As students travel through a particular region, they take notes on various topics, such as the customs of the people they have met, the types of artifacts they have examined, the geographical features they have discovered, and the forms of government they have encountered. When students complete the study of a particular region, as a culminating activity, they share what they have learned

through their experiences in one of many ways, among them travel logs, brochures, power point presentations, folk art, and skits.

Blank, hardbound books are used by students in preparing their travel logs. Students describe and illustrate scenes depicting daily life in the cities and villages of the region being studied. References are made to the climate, the geography, architectural ruins, and modern tourist attractions. Information about the economics and politics of the region is included, as well as vignettes about the people of the area.

Several methods are used to measure the success of "Passport to the Millennium." Traditional tests and quizzes are graded on a number scale for mastery of content. Rubrics are used for projects such as travel logs, brochures, folk art, and skits. These rubrics measure content, appearance, and presentation of written and oral projects. Since self-evaluation is an important part of any assessment, students are encouraged to participate in the creation of tests and rubrics.

"Passport to the Millennium" invites all students to join in a journey of discovery, to get to know their world. It employs Howard Gardner's Theory of Multiple Intelligences as it encourages students and teachers to take ristks, to dare to learn in different ways.[1] This program challenges all students, and everyone is successful.

As students travel through the different regions, they compare and contrast examples of artistic and literary expression from around the world. Students analyze differences and similarities among cultures and examine the influence of various cultural institutions on individual decision-making. During this year-long program, students determine how changes in technology affect human activities and give reasons for global interdependence.

"Passport to the Millennium" is appropriate for use by all students in upper elementary, middle school, and high school. It is a year-long program, broken into four marking periods.[2] As one homeroom investigates Mexico, another explores

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[1]For a quick introduction to Howard Gardner and his Theory of Multiple Intelligences," see <http://www.newhorizons.org/trm_gardner.html>: "The Theory of Multiple Intelligences suggests that our culture and school systems that reflect our culture teach, test, reinforce and reward primarily two kinds of intelligence: verbal/linguistic and logical/mathematical. His theory proposes that there are at least seven other kinds of intelligence that are equally important. They are 'languages' that most people speak, and that cut through cultural, educational, and ability differences. They include visual/spatial, bodily/kinesthetic, musical, interpersonal, and intrapersonal intelligence. Dr. Gardner has just added an eighth, which he calls 'naturalist.'"

[2]"Passport to the Millennium" focuses on the integration of New Jersey Core Curriculum Standards for Social Studies (6.2, 6.4, 6.5, 6.6, 6.7, and 6.8), Language Arts Literacy (3.3, 3.4, and 3.5), and Visual and Performing Arts (1.3 and 1.5).

Southeast Asia, another studies Europe, and another examines West Africa. The rotation of materials, which are shared by the homerooms, corresponds with the dates of the four marking periods.[3]

Access to the Internet and to pertinent literature, trade books, reference books, CDs, globes, maps, and artifacts relating to the regions being studied enhance the program. Local museums and libraries have policies for lending materials to schools. Artifacts can also be purchased through organizations such as Cultural Resources for Educators.

Community involvement is important to the success of this program. Parents and relatives of students, staff members, community members, and foreign exchange students from local colleges who have visited or who have lived in the regions being studied are outstanding resources. Their first-hand experiences are extremely valuable.

This is the second full-year I have been implementing "Passport to the Millennium" in my classroom, and each year we have met with great success. Students are enthusiastic about learning about their neighbors in this global village. One of the benefits of bringing this worldwide curriculum to life is to see how aware my students have become of the world around them. Just as we began our study of Mexico in 1999, there was an earthquake and flood in that country. My students raised funds through a school-wide bake sale and made a donation to the United Nations Disaster Fund to be used by the people of Mexico. And in 2000, as we began to explore Southeast Asia, President Bill Clinton visited Vietnam, and we were able to incorporate this momentous step into our study.

As a teacher of "Passport to the Millennium," I have no fear that my students will perceive Social Studies as a class filled with big books, boring passages, and endless facts. I am confident they will see Social Studies for what it is--a chance to get to know and appreciate our neighbors around the world.

A Sample Lesson: Different Ways of Interpreting

Educational Objectives:

- The students will discover poetry as an avenue for expressing difficult emtions.
- The students will read poetry written by children in concentration camps during the Holocaust.

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[3]Materials needed for this program include construction paper, paper bags, sentence strips, pipe cleaners, craft straws, food coloring, markers, colored pencils, glue, laminating materials, and blank hardbound books.

- The students will discuss the meaning of ... *and I Never Saw Another Butterfly* ... written by Pavel Friedmann, when he was a child in the concentration camp in Terezin.[4]
- The students will listen to music from the film *Schlinder's List* as background for a reading of ... *and I Never Saw Another Butterfly* ...
- The students will interpret ... *and I Never Saw Another Butterfly* ... through movement, not words.

Instructional Objectives:

- The students will select poetry dealing with difficult topics from poetry anthologies.
- The students will share powerful images found in poetry that relate to their study of the Holocaust.
- The students will read ... *and I Never Saw Another Butterfly* ... with the entire class and discuss its meaning, line by line.
- The students will listen to music from the film *Schlinder's List* as ... *and I Never Saw Another Butterfly* ... is read, and picture movement which would demonstrate and complement the poem's message.
- The students will break into four small groups, once for each stanza of ... *and I Never Saw Another Butterfly* ... and create movement to express the meaning of the poem.
- The students will share their *moving interpretations of ... and I Never Saw Another Butterfly ...*

Evaluation and Student Outcomes:

- The students will reflect on their experiences by writing in their journals.
- The students' journal entries will display their awareness of the power of poetry, both in its written form and in its fluid form, their understanding of the atrocities suffered by children during the Holocaust, and their appreciation for the resilience of the human spirit.

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[4]Pavel Friedman, "The Butterfly," in *I Never Saw Another Butterfly. Children's Drawings and Poems from Terezin Concentration Camp, 1942-1944*, edited by Hana Volakova; revised and expanded by the United States Holocaust Memorial Museum (New York: Schocken Books, Inc., 1993). You can access the poem on-line at <http://www.euronet.nl/users/jubo/butterfly.html>.

REVIEWS

Terry Lee Seip. *"We Shall Gladly Teach": Preparing History Graduate Students for the Classroom.* Washington, DC: American Historical Association, 1999. Pp. viii, 76. $5.00. ISBN 0-87229-114-6. Order from American Historical Association, Publication Sales, 400 A St., SE, Washington, DC 20003.

Noting the increased attention over the last decade to the quality of postsecondary teaching of history, historian Terry Seip has written a useful pamphlet on the topic. His target audience is university departments of history with graduate programs in which graduate students work as teaching assistants with faculty and/or as instructors of their own courses. Rather than offering a training manual or teaching handbook, Seip has prepared what he calls a "'good practices' proposal for departments to consider and modify" as they develop a history teaching program for their graduate students.

The pamphlet includes three sections: a rationale; teaching assistant preparation; and instructor preparation. In the rationale, a brief history of the recent attention to teaching history is offered, including the initiatives of several professional associations to expand their efforts in this regard. The benefits of formal preparation of graduate students as teachers are suggested, and potential obstacles are identified. Seip also defines the commitment a history department should undertake for a successful teaching preparation program, notably senior faculty leadership and involvement and an investment in a departmental teaching resources library. These factors along with required participation convey to graduate students that teaching is important.

Section II addresses the needs of new teaching assistants through a series of sixteen modules with a suggested time sequence covering one semester. Topics include the first class meeting of the discussion section, ethics, classroom strategies, testing and grading, diversity, and relationships with students. Introduction of a professional teaching portfolio is also recommended. The third section is relevant to graduate students teaching their own courses for the first time; it develops more fully some of the topics in Section II and introduces several new considerations, including various instructional approaches plus the prudent use of technology.

One of the most valuable features of the pamphlet is an extensive set of briefly annotated references at the end of each section. Additionally, there is a bibliography of teaching journals, websites and online manuals, and articles and books related to the teaching of history at the postsecondary level.

The author suggests that after completing the modules on teaching included in the pamphlet, subsequent consideration should be given to theory and undergraduate student learning. Greater attention to the way students learn in undergraduate history courses would further enhance the work. The body of research on how students learn history has expanded greatly in the last decade and

has contributed to our understanding that teaching and learning are individual and simultaneous. Additionally, encouraging new college history teachers to help their students develop an understanding of the purposes of studying history would be beneficial.

"*We Shall Gladly Teach*" is a readable and persuasive work. It makes the point repeatedly and clearly that preparing graduate students for the teaching aspect of their careers should be a priority of history departments. That this can and should be accomplished through a formal, ongoing program is explained and a prototype is laid out. Sponsorship of the pamphlet by the American Historical Association and the Carnegie Foundation for the Advancement of Teaching adds weight to this assertion.

University of Nebraska-Lincoln Susan Wunder

Don Nardo, ed. *The Rise of Christianity*. San Diego: Greenhaven Press, Inc., 1999. Pp. 224. Paper, $14.96; ISBN 1-56510-962-7.

The Rise of Christianity is one of a series of anthologies, "Turning Points in World History." The series aims to describe past events that have had "effects and outcomes that change the course of history." This example comprises an introductory essay on the early history of Christianity (down to c. 604); nineteen seminal scholarly essays with contextualizing introductions for each; a selection of primary sources; a secondary bibliography; and an index. The essays range from discussions of the Jewish and Roman contexts of Jesus's life to a brief survey of Christianity since c. 600.

The essays in the volume are accessible; some of them are classics. They are abridged without being violated. Words, names, and ideas that might not be known to students are thoroughly and thoughtfully glossed. The primary sources are also well chosen to document points made in the essays; they too have clear, concise introductions. All in all, the book entirely fulfills the plan laid out by the editors of the series. What this means for teachers will vary, depending on how one uses such material in one's courses. For those who have had success with similar anthologies and/or short excerpts, I recommend this book highly. It is one of the best of the genre that I have read. Those who prefer fewer, longer sources and the voices of fewer experts might not want to assign the book. But in its clear exposition of issues and problems, its presentation of varied ideas, its bibliographies and introductions, they will find much to use in writing lectures and designing syllabi and assignments. Anyone who teaches about the rise of Christianity will find the book an interesting and useful read. All that in 224 pages is a feat indeed.

Only one essay, "The Origin and Spread of Christian Monasteries" by C. Harold King, is inadequate. The author treats eastern eremitic monasticism--the dominant form for a very long time in a large part of the Christian world--with no sympathy at all. Student prejudices about the superstitions of the past (and perhaps about the excesses of Orientals) will only be reinforced, this in spite of a wealth of material (some of it in the bibliography here) that would help students understand Symeon the Stylite or St. Antony--not simply condemn "the less attractive aspects of the ascetic impulse." The author also credits Benedict of Nursia and his "Roman common sense" for much that existed before his time. This is not an accurate account of the development of monasticism, and there are some excellent, accurate, nuanced, and interesting accounts out there. If the book were to go to a second edition, this essay should be replaced.

Finally, I missed eastern Christianity here. While most of the activity in the early essays of the book takes place in the East, the dominant narrative of the book is about the Roman Church. If its title were *The Rise of Western Christianity*, this would be fine. But the history of western Christianity is not the *whole* story. At least one essay on the eastern churches (and preferably more than one, since there are several eastern churches) would help to complete the picture.

Princeton University Tia M. Kolbaba

Martin P. Johnson. *The Dreyfus Affair: Honour and Politics in the Belle Èpoch.* New York: St. Martin's Press, 1999. Pp. xi, 171. Cloth, $55.00; ISBN 0-312-22158-4. Paper, $19.95; ISBN 0-312-22159-2.

Ever absorbing, even a century later, the Dreyfus Affair continues to intrigue scholars and students alike. Yet, instructors are hard pressed to find appropriate reading for classes in modern French history or modern European surveys. Certainly there are carefully researched, judiciously balanced, and well-written books, some of which are available in paper editions. But these books are too large to integrate into classroom use, when *L'Affaire* can occupy only a small portion of a term's study. Yet the issues raised--relevant now as then--require delving into the story in greater detail than a textbook summary. *The Dreyfus Affair* admirably meets the need for a relatively short narrative analysis that will familiarize readers with the extraordinary events that stretched on for twelve years from 1894 to 1906.

Martin Johnson's crisp prose enables him to pack ample details into less than two hundred pages. He's adept at telling the story of the tangled web of events that followed initial incompetencies in the intelligence section of the Ministry of War. The narrative also allows the reader to understand the central characters on both sides of the controversy. Johnson's study, however, centers on the Affair, not on

the individuals. Not even on Dreyfus, although we learn a good deal about him and his ordeal: accusation, trial, conviction, imprisonment on Devil's Island, retrial, conviction, pardon, restoration to the Army with promotion and the Legion of Honor. There's enough drama here for any novel, but, of course, these things happened.

The author skillfully integrates these events within the context of a searing experience for French society and politics. In the process of trying to determine Dreyfus's guilt or innocence, the Republic nearly came apart as the French confronted fundamental issues of the *raison d'être* of the state and the nature of institutional authority within an ostensibly democratic society. Definitions of "justice" and "individual rights" took on an urgency that moved these abstractions into the arena of intense political debate. Explosively adding to the debate was deeply rooted anti-Semitism in French society, reflected across the political spectrum.

Further fueling the intense passions was the unresolved clerical issues. Prior to the Affair, Pope Leo XIII had told Catholics they could, after all, be republicans and still be true to their religion. But anti-Clericalism ran deeply as large numbers of the French distrusted the Church and wanted all traces of clerical influence removed from republican institutions. The pro-monarchist, virulently anti-Semitic right-wing fringe in the church caused a lot of noise, and some violence, ultimately helping to discredit both the anti-Dreyfusards and the institutional French church.

The book begins with a helpful two-page chronology. A very useful addition would have been a list of the principals, with the briefest of biographical information. Students will have a bit of difficulty keeping everyone straight. Nonetheless, Johnson has written a book that incorporates the best of Affair scholarship, developing thoughtful analyses of the individuals and the large issues that the Affair pushed into the forefront of French life. Readers will learn a good deal about French society and politics during the *Belle Èpoch*, and they will be reminded that some of the issues are fundamental ones, relevant for contemporary society as well.

The University of Puget Sound Walter Lowrie

Kirk D. Werner, ed. *The American Revolution*. San Diego: Greenhaven Press, 2000. Pp. 224. Paper, $13.96; ISBN: 0-7377-0238-9.

The American Revolution is one of those small, easily accessible supplements that all undergraduates (and some graduates) pine for, yet rarely find. It is part of a series entitled "Turning Points in World History." It is quite apt for the series, for what American has not been imprinted with the importance of the struggle of the

founding of this nation? The volume in question does one better; it presents the material in a way that provides the reader with the possibility of doubt as to the success of the struggle. That is a point that has been left out of all too many other books of its kind. The American Revolution has largely been taught in schools as if it was inevitable, a *fait accompli.* The people, great and common, could hardly have agreed to such a view. One third rebelled, one third remained loyal to Britain, and the last third were apathetic. The rebels knew it was a struggle. The authors convey this reality, and that is one of the strong points of this book.

This work brings to light several important views that don't always emerge when discussing the Revolution. Economics is a factor as is diplomacy, or the failure of it, as well as the noble intentions of less than savory, and oft-times reluctant, revolutionary characters. The contributing authors also provide a healthy look at the "invisible" supports from within and without the American cause. There were those in Britain who supported American independence, or at least their rights to complain about unjust, even illegal treatment at the hands of their fellows.

The treatment of American Indians and their contributions in a real and substantial way have only recently seen the light of day. They were not, as some previous histories have portrayed them, passive, ignorant, nor especially foolish. Some members of the Iroquois Confederacy chose to support the British because the British had a more comprehensive and coherent policy towards the Indian population. It also seemed a safe bet to side with the best musketmen on earth against a rag-tag collection of thrown-together part-time soldiers who would rather plow than fight.

The editor as well as the contributing authors should be commended for their realization that the Revolution did not end with the surrender of Cornwallis. The Revolution extended beyond the fighting to laying the foundation of a new and experimental form of government, which was just as revolutionary as the war. Robert S. Peck's "The First State Constitutions" details how American government ran the revolution and provided a model for those bereft of Britain's guidance in the formation of policy.

The work also presents the Revolution in what it did not accomplish. Slavery existed in a republic where "all men were created equal and endowed by their Creator with certain inalienable rights ..." Donald Wright's contribution provides a foreshadowing of the struggles between North and South in the nineteenth century over the foundations of competitive civilizations and a "peculiar institution."

The only real weakness of the work is that it does not address women. Abigail Adams once chided her husband in a letter, "John, remember the ladies, husbands would be tyrants if they could." There are several excellent works that address the subject of women in the Revolution. Richard and Joy Buel's *Way of Duty* springs to mind, and of course, Mary Beth Norton's *Liberty's Daughters.* On the whole the work is quite useful and could be recommended to upper-level

undergraduates as well as graduates as a supplement to a course on the Revolution. It is a good general introduction to several scholars in the field, their views and contributions. It is also a good way to whet the appetite of a general reader who wishes to learn more about the historical significance of an event that many think they already know.

South Louisiana Community College John H. Frederick

Timothy B. Tyson. *Radio Free Dixie: Robert F. Williams & the Roots of Black Power.* Chapel Hill & London: The University of North Carolina Press, 1999. Pp. 402. Cloth, $29.95; ISBN 0-8078-2502-6. Paper, $16.95; ISBN 0-8078-4923-5.

Timothy Tyson frames his prize-winning first book with two images. In 1936 an eleven-year old African-American boy in Monroe, North Carolina, witnessed a white police officer, Jesse Helms, Sr., physically assault a black woman and then drag her, dress up over her head, along the pavement to the local jail. White bystanders laughed. African American men hung their heads and hurried away. Sixty years later Robert F. Williams, that black boy who became an advocate of "armed self-reliance," was laid to rest, his body carefully dressed in a gray suit given him by Mao Zedong, his coffin adorned with a red, black, and green pan-African flag, and his eulogy given by Rosa Parks, the embodiment of non-violent resistance. Tyson calls for a rethinking of the relationship of the Civil Rights and Black Power movements. His thesis is that these vital movements "emerged from the same soil, confronted the same predicaments, and reflected the same quest for African American freedom," and that we need to question the periodization that sees the emergence of Black Power as a reversal of the freedom struggle. Rather, Tyson posits a revival of a tradition of armed resistance, particularly from World War II on.

This well-written narrative centers on the life of Robert Williams, who rose to national and international prominence during the infamous "kissing case" of 1958 in which African American boys, ten and under, were held for days without being able to see their parents or any lawyers for "assaulting" three white girls. From then on, Williams, president of the local NAACP, emerged as a forceful spokesman, and dueled in person and in the press with white leaders as well as with Roy Wilkins and the national leadership of the NAACP, and eventually with Martin Luther King, Jr., over his call for "meeting violence with violence." This well-researched biographical approach allows Tyson to entwine powerful stories with deep political analysis, elucidating how the Cold War setting of the African American fight for freedom caused the most local history to be writ large. Williams pragmatically built

networks with a wide range of Americans from white liberals and socialists to Harlem intellectuals and activists (including Malcolm X), from Trotskyites to Freedom Riders. Things came to a head in an astonishing showdown in Monroe in 1961 when Williams and family escaped and went into exile, first in Cuba, where he and his wife Mabel broadcast their "Radio Free Dixie" into the United States, and then in Vietnam and China. Williams returned to the U.S. in 1969 and largely chose to lead a quiet life in rural Michigan, finishing an unpublished autobiography just before his death.

The straightforward narrative, really more political history than biography, would appeal to undergraduates and through its powerful images and stories draw them into the larger questions the author seeks to illuminate. Tyson presupposes a knowledge of the Civil Rights movement, so it would need to be supplemented with other readings--and consideration of the level of students accordingly. Teachers will certainly find rich material here for lectures and lively discussions. Cogently argued, Tyson's work nevertheless leaves open questions about leadership strategies, gender issues, and the performative aspects of Black Power in the media-drenched 1960s. A comparative look at the SNCC experience would also be fruitful. A fine overview condensed by the authors is in *The Journal of American History* (September 1998).

Landmark College Paul Gaffney

David Mayers. *Wars and Peace: The Future Americans Envisoned, 1861-1991.* New York: St. Martin's Press, 1999. Pp. viii, 184. Paper, $18.95; ISBN 0-312-22770-1.

Between war and peace is a twilight land of aims, ideologies, dreams, and popular longings that the participants in the fighting hope to carry into the ensuing post-war period. People need these justifications to endure the sacrifices of lives and treasure and the compromise of ideals that are the necessary costs of war. The failure of post-war settlements to realize these aims often results in a general disenchantment at war's end.

In *Wars and Peace: The Future Americans Envisioned, 1861-1991*, David Mayers analyzes the ideas that Americans, across the political and social spectrum, have wanted to implement in the era that follows five major U.S. conflicts (or national security crises as Mayers categorizes them): the Civil War, the War of 1898, the First and Second World Wars, and the Cold War. *Wars and Peace* is a thoughtful and well-written reflection on the history of the ideas that failed to take hold after the end of each of these crises.

Mayers's approach is rather straightforward. First, he reviews the gamut of responses to the crisis. This is a particular strength of the book, for he manages to capture the essential points of all positions. He follows with an examination of the national leadership's notions of the post-crisis political situation. Each section ends with a consideration of the post-war reality. This approach gives the reader a good impression of what happened generally: how the variety of post-war visions, often derived from domestic political values, failed to be implemented.

His treatment of the first four crises contains few surprises. In the First World War, for example, he relates how Wilson's New World moral fervor broke up on the shoals of European political reality. In World War II, Mayers contends that the U.S. populace was cooler to FDR's vague war aims. For veterans, their restrained, yet optimistic attitude towards the post-war world might have been affected more by the passage of the G.I. Bill than by anything else.

Mayers's treatment of the Cold War is more complex than the preceding crises. This is because of that struggle's length and lack of resolution by combat between the two main protagonists. Though there were flashpoints that could have escalated into general hostilities, the Cold War remained, in its basic form, an arrangement of international relations between two general alliances, along with a third group of neutrals. At the time, it was largely accepted that this system was permanent. This attitude might have prevented the American political imagination from setting post-Cold war aims. The logic of the Cold War subverted domestic intellectual thought, created a burdensome national security apparatus, and spread the conflict into regions only marginally concerned with its ideology--Southeast Asia, for example. It was no wonder that, after the Soviet Union collapsed, the United States has struggled to develop a coherent strategy.

This book would be a good addition to university seminars at the graduate and undergraduate levels. High school honors and advanced placement classes would find this book interesting, though it requires a nodding acquaintance with intellectual, political, and social trends in American history since 1865.

National Security Agency Robert J. Hanyok

Brenda Stalcup, ed. *Women's Suffrage.* San Diego: Greenhaven Press, Inc., 2000. Pp. 256. Paper, $14.96; ISBN 0-7377-0325-3C.

In selecting women's suffrage as a "turning point in world history," Greenhaven Press has, itself, made an important statement. The enfranchisement of more than fifty percent of the American electorate has helped transform women's lives and American politics. This collection of essays underscores the significant

trends that made up the movement. The collection is also arranged in a format convenient for use in college classrooms.

Women's suffrage was at once a struggle to gain the vote for women and also a significant series of lessons on political strategy, constitutional interpretation, and the difficulties of achieving and sustaining momentum over the seventy years of struggle. Women's suffrage began with consciousness-raising during the anti-slavery conventions and debates. The movement continued, albeit with shifting strategies, through the mid and late nineteenth century. Leadership of the movement debated whether the issue was one of many for which women ought to advocate or whether suffrage should be the sole focus of their efforts. They debated, too, over whether the issue was best addressed through each of the fifty states or through a single national approach. The leadership also learned from but risked strategic danger in recognizing that women's suffrage had trans-Atlantic implications. There were substantive differences over tactics with petitions, marches, sit-ins, and more all tried at one time or another. The triumph but also the beginning came with the passage of the nineteenth amendment in 1920.

The essays are grouped into sections on the origins of the movement, the formative years, the tactical issues, the opposition, the final triumph, and the impact of the constitutional amendment. Each group contains an overview, interpretive essays, and selections from historical documents that illustrate the theme. Represented in the essays are most of the major contributors to the interpretation of women's history. The essays sensitively look at issues of ideology, ethnicity, gender, and political strategy. A final section of the book reprints 25 documents illustrative of aspects of the women's suffrage effort and gives readers a full chronology of the movement. There are also questions for discussion. As a volume designed to present the important strands that made up the women's suffrage movement and its history, this is an excellent volume. If anything is overlooked in the documents, it is the sometimes virulent rhetoric of the opposition. And too, the essays are notably lacking in biographical treatments of the champions of the suffrage movement. These do not, however, detract from the overall usefulness of the volume as a vehicle for teaching a major turning point in world development.

Texas Wesleyan University Thomas F. Armstrong

Jennifer A. Hurley. *The 1960s*. San Diego: Greenhaven Press, Inc., 2000. Pp. 143. Cloth, $18.95; ISBN 0-7377-0211-7. Paper, $14.95; ISBN 0-7377-0210-9.

The 1960s is a book designed primarily for the junior high school grades. The format of the book, as with the series (Opposing Viewpoints Digests), is to take an important topic and present the pros and cons on specific subtopics. Jennifer

Hurley's hot topics include the Vietnam war, civil rights and feminism, and the larger cultural impact of the 1960s on contemporary American culture.

The text is divided into three sections. The first section deals with "activism and social movements," defined as the antiwar movement and "the hippies." The "viewpoints" offered here (for and against) offer an overly one-dimensional rendition of the arguments. In this simplistic retelling, it would be very easy for a seventh grader to dismiss the hippies (never really defined) as immoral drug users and the antiwar activists as unpatriotic. I do not believe that that was the author's intention, but a careful reading of the arguments leads me to that conclusion.

The section on liberation movements, civil rights, and feminism is equally one-sided. Here, however, the civil rights movement and feminism win. The opposing views are so poorly constructed as to be laughable. I say this as a committed feminist and civil libertarian. The real argument against civil rights--from the neoconservatives at least--is never addressed. The problem with this is that if students are to be able to argue for or against an important issue, they should have the best of the opposing arguments. Only knowing one side, even if you believe it is correct, is dangerous. What we hope is that our children will learn all sides (and here is another point one could make about the series--sometimes there are more than two sides) and then make informed decisions.

The last section on the legacy is also one-sided. The arguments about promiscuity, immorality, drug use, and the decline of the family are presented in a more powerful way than the material on the "noble vision" of the great society and the success of social justice. Students are not reading this in a vacuum. The news they watch and the politics presented make it hard for students to understand the 1960s. Presenting these arguments in the most simplistic way does a disservice to them.

There is a saving grace for this book and it is the appendices. The author has compiled an interesting set of questions that try to engage students in larger debates. But by far the best feature is the collection of primary source material. Here we have government documents, statements and proclamations from activists, speeches, and interviews with Richard Nixon and Malcolm X. A teacher could do a lot with this.

The 1960s offers at best an incomplete description of this important period. At worst, it presents an overly simplistic and one-sided account of the major events. If used in the junior high classroom, I suggest that the teacher use the excellent primary sources collected at the end of the book. They offer a more engaging history.

United States Merchant Marine Academy Richard A. Greenwald

SATIS EST

I write no poem men's heart to thrill,
No song I sing to lift men's souls,
To battle's front no soldiers lead,
In halls of state I boast no skill,
I just teach school.

I just teach school, but poet's thrill,
And singer's joy and soldier's fire
And statesman's power, all, all are mine.
For in this little group where still
I just teach school,

Are Poets, Soldiers, Statesmen, all,
I see them in the speaking eye,
In face aglow with purpose strong,
In straightened bodies, tense and tall,
While I teach school.

And they uplifted gaze intent
On cherished heights they soon shall reach,
And mine the hand that led them on!
And I inspired! Therefore, content,
I still teach school.

–Franklin L. Gilson

Frank Gilson, a professor of theater at the Kansas State Normal School (Emporia State University), wrote this poem in 1919 for the *Bulletin of the Kansas Association of Teachers of English.* This work, often retitled by others as "Just a Teacher" or "I Just Teach School," was soon copied by other educational journals and newspapers (the *New York Times* carried it twice) and attributed to "Anonymous" or "Unknown." His former students sent clippings of the poem to him from around the country, although he rarely received credit as the author. Here is the work sometimes praised as the finest poem ever written in honor of teachers.
–SED