

## **“America and Americans: An Exploration of Identity”**

**Sponsored by the Hawaii Department of Education, Teaching American History Grant  
In Partnership with the University of Hawaii at Manoa**

**Saturday, January 15, 2011 from 8:30 a.m. to 4:30 p.m.**

**Sunday, January 16, 2011 from 8:30 a.m. to 4:30 p.m.**

**The University of Hawai'i at Manoa, Honolulu, Hawaii**

## **“American Identity through Film”**

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### **Part 2 – Sample Syllabi**

#### **Sample #1: Visions of the Present: Science Fiction Films in American Culture**

**Course Description:** This course will include classic science fiction films from the 1930s to the present. Students will gain an appreciation for the historical and cultural significance of the science fiction genre. The class will focus on the how these films consider the unintended consequences of technological “progress,” and how they represent the fears and desires of the present by presenting utopian or dystopian visions of the future. Class time will consist of student presentations, film viewing, discussion, and project time. The final project will be a multi-media presentation done in conjunction with Blair Hatch’s multi-media class.

#### **Course Requirements:**

At the conclusion of the course, students will earn a pass/fail mark. Letter grades will not be given. In order to earn a passing grade, students must do the following:

- Be a good classroom citizen by treating oneself, classmates, teachers, and property with respect.
- Have good attendance - per school policy, any student missing two days of intersession will fail the class. Additionally, students must be in class on time, including after lunch.
- Read all handouts and keep them in a class folder.
- Keep a notebook that includes a film journal. Student blogs might be used in lieu of this, depending on available resources. If blogs are used students will be required to comment on class postings.
- Give presentations on various topics.
- Successful completion of a multi-media product. Every student **MUST** provide a CD/DVD copy of their multi-media project to get a passing grade.

#### **Themes:**

- The consequences of technology and “progress”
- Utopia/Dystopia and history
- Man and Machine

#### **Guiding Questions:**

- Does technology improve things or make them worse?
- What is progress?

- What are the (unintended) consequences of “progress”?
- How do representations of the future reflect historical circumstances and/or universal themes?
- Why are some visions of the future pessimistic and others optimistic?
- What makes us human?
- What is the difference between man and machine?

**Film Selection:**

- *Frankenstein* (1931)
- *The Day the Earth Stood Still* (1951)
- *2001: A Space Odyssey* (1968)
- *Planet of the Apes* (1968)
- *Soylent Green* (1973)
- *Blade Runner* (1982)
- *Artificial Intelligence: AI* (2001)
- *Brazil* (1985)
- *The Matrix* (1999)

**Viewing Guide:**

- What vision of the future does this film represent?
- How is technology related to that vision?
- In what way is this vision related to the present/past, or to universal themes?
- What scenes/images/dialogue best promote this vision?

**Journal Prompts:**

- How does this film address one or more of the guiding questions?
- Does it do so in thought provoking and interesting ways? Why or why not?
- What strikes you about this film? What is interesting or significant about it from your personal point of view? Be specific by referring to ideas, images, scenes, dialogue, themes, and guiding questions.
- Does this film correspond to your personal vision of the present and/or the future? Why or why not?

**Sample #2: “Civilizing” the Frontier: Cowboys and Outlaws in American Film**

**Course Goals:**

- Gain an understanding of the role that the western genre has played in both reflecting and constructing American cultural identity.
- Explore how early westerns contributed to the myth of the west and how later westerns interrogated that myth and eventually undermined it.
- Understand how westerns were a product of their time (historical context).

**Course Requirements:** At the conclusion of the course, students will earn a pass/fail mark.

Letter grades will not be given. In order to earn a passing grade, students must do the following:

- Be a good classroom citizen; that includes use of respectful language, not talking or goofing off during a film, not talking over other people during discussion, and following classroom procedures.

- Have good attendance - per school policy, any student missing two days of intersession will fail the class. Additionally, students must be in class on time, including after lunch.
- Read all handouts and keep them in a class folder
- Keep a notebook that includes a film journal
- Give one short presentation on an actor, director, screenwriter, or producer
- Create a project of the student's choice with instructor approval. Projects should be related to course content. Projects can be an individual or collaborative endeavor. They need to be completed by the last day of intersession and must be presented to the class.
- Ideas for projects: write a short screenplay, create a storyboard for a film, and create a short film or an art collage that represents historical developments in the genre. Students can also write an essay or fictional short story. Students are welcome to develop a project of their own as long as it pertains to course content.

**Daily Schedule:** Mornings will typically be spent with readings and a short lecture to prepare for the film. We will then watch a film and have a post-viewing discussion. The afternoons will typically be devoted to student presentations and time for working on projects.

### Themes and Questions

**Guiding Themes:** Civilizing the Frontier and the Myth of the West (Manifest Destiny)

**Definition of myth:** A representation of the past that conflicts with the reality of the past, but expresses the needs and desires of the present

#### Sub-Themes:

- Civilization v. Savagery
- East v. West
- Individual v. Community
- Insider v. Outsider
- Violence v. Pacifism
- Equality v. Class Distinction

**Roles in civilizing the frontier:** farmers, outlaws, sheriffs, gunfighters, cattle ranchers, preachers (religion), women, the individual, the community, the government

#### Guiding Questions:

- What is the myth of the West? How/Why was it undermined?
- What role do outlaws have in civilizing the frontier?
- What role do women have in civilizing the frontier?
- How do you distinguish "good" men from "bad" men?
- What obligations do individuals have to the community and what obligations does the community have to individuals?

### Film Schedule

#### The Myth of the West

- *Drums Along the Mohawk* (John Ford, 1939)

- *Shane* (George Stevens, 1952)
- *Stagecoach* (John Ford, 1939)
- *My Darling Clementine* (John Ford, 1946)

#### **The Myth Interrogated**

- *High Noon* (Fred Zinneman, 1952)
- *The Man Who Shot Liberty Valence* (John Ford, 1962)
- *The Searchers* (John Ford, 1956)

#### **The Myth Destroyed-The End of the West?**

- *The Good, The Bad, and the Ugly* (Sergio Leone, 1966)
- *The Wild Bunch* (Sam Peckinpah, 1969)
- *Unforgiven* (Clint Eastwood, 1992)
- *My Darling Clementine* (John Ford, 1946)

### **Sample #3: Cold War Films Project Description**

“The whole aim of practical politics is to keep the populace alarmed [and hence clamorous to be led to safety] by menacing it with an endless series of hobgoblins, all of them imaginary.” -- H.L. Mencken

**Project Title:** Cold War Films: Fear and Paranoia in the Atomic Age and the Age of Terror

#### **Course Goals:**

- Gain an understanding of Cold War politics and culture as represented through a variety of cinematic genres.
- Students will develop an understanding of the historical context depicted in the films. Investigate the social consequences of fear and/or paranoia during prolonged national crisis.
- Draw connections between the Cold War and contemporary society

**Final Product:** Multi-Media presentation based on Cold War films and related to themes discussed in the course.

**Academic Requirements:** All students will be required to have a personal blog for the class. The blog will include:

- Reviews of films discussed in class-including one thing about the film or the historical context that you would like to know more about.
- Comments on other students’ reviews
- Reflections: What was discussed? What did other people say? What do I think?
- Other tasks as directed by the teacher e.g. respond to a prompt
- Post images related from the film, see below
- Research your own, “What I’d like to know more about” question, and write a one page (double-spaced) response to it. Students will have to write ONE of these on a film/topic of their choice. This is NOT necessary for every film.
- Read handouts related to films and themes-be prepared to discuss them in seminar and/or write about them on the blog.
- After every film students will be asked to post 5 images found from the internet, some of the images should be directly from the film, other images should be related to the themes and ideas of the film. You can take your own photos and post them.

- The final product will be a short multi-media presentation that demonstrates in visual form- with subtitles - the themes and ideas discussed in the class.

**Themes and Questions:**

**I. Themes:**

- Fear
- Paranoia
- Nuclear Destruction
- Red Scare or Red Menace? - Internal subversion/spies
- Proxy Wars - Vietnam

**I. Guiding Questions:**

- Did Cold War films represent fear, paranoia or both? How so? What social, cultural, or political consequences does this have?
- In what way is fear useful and in what way is fear harmful for society?
- In what way is our own society characterized by fear and/or paranoia?
- How has fear and paranoia been used by cultural producers (like film makers) to support or criticize the government?
- Is it necessary to bend national ideals for security purposes? If so, where do you draw the line?

**Parallels between the Cold War and the War on Terror**

<b>Fears/Threats Related to the Cold War</b>	<b>Fears/Threats Related to War on Terror</b>
Nuclear war	WMDs, Terrorist attacks
Spies-Internal Communist Subversion	Internal Terror Cells
International Soviet Expansion	“The Axis of Evil”-Rogue States

**Viewing List:**

**Fear of Nuclear Destruction**

- Fail Safe* (1964) 1h. 50 m.  
*Doctor Strangelove* (1964) 1 h. 33m.

**Red Scare or Red Menace?**

- Good Night and Good Luck* (2005) 1 h. 33m.  
*The Thing* (1951) 1 h. 50 m.  
*The Day the Earth Stood Still* (1951) 1h. 32 min.  
*Invasion of the Body Snatchers* (1956) 1 h. 20 min.  
*The Manchurian Candidate* (1962) 2h. 6 m.

**Proxy War: Vietnam**

- The Green Berets* (1968) 2 h. 21 m.  
*Go Tell the Spartans* (1978) 1 h. 54m.

## American Identity through Film: High School Level, Middle School, and Grade School

*A Force More Powerful* (1999): This documentary shows the Nashville Sit-ins from the training the students received, through the sit-ins themselves, to the negotiations that led to the integration of restaurants in downtown Nashville. (World/India, Poland, Denmark, Chile, South Africa; 1800s-the Present; 1945-the Present; Civil Rights Movement; Rebellion; Peace and Peacemakers; Citizenship) Six sections, each between 20 and 30 minutes in length]

*A Raisin in the Sun* (1961): While this original movie version of Lorraine Hansberry's award-winning play may have dated somewhat, it was groundbreaking when first released in 1961, and a wealth of future plays, films, and TV productions have taken their lead from this socially conscious drama about a struggling African-American family. Lena Younger (Claudia McNeil) is a strong, proud woman who has raised a family in a crowded apartment on the South Side of Chicago. Her son Walter Lee (Sidney Poitier) works as a chauffeur; intelligent and ambitious but impulsive and often angry, he desperately wants to get ahead in a world that offers him few opportunities. His wife Ruth (Ruby Dee) takes in laundry to help make ends meet and watches over their son. Younger daughter Beneatha (Diana Sands) is a college student who wants to become a doctor and often speaks of searching for her cultural identity. On the death of her husband, Lena becomes the beneficiary of a \$10,000 life insurance payment, and suddenly the family is in conflict over how the money should be spent. Lena wants to use the money for a down payment on a house. Beneatha is hoping that Lena will help her pay for medical school. And Walter Lee wants to go into business with friends who plan to open a liquor store, which he's convinced will be a sure money maker. The cast, nearly all reprising their roles from the original Broadway production, offers a collection of superb performances; also keep an eye peeled for a young Louis Gossett Jr. as George Murchison. While Daniel Petrie's direction never takes *A Raisin in the Sun* (1961) very far from its roots as a stage play, it captures the power and tension of a strong ensemble cast working with an intelligent and moving script. ~ Mark Deming, Rovi All Movie Guide (1945-1991, Diversity; Drama; Alcohol and Drug Abuse, Marriage, Families in Crisis; Female Role Model; Respect; Fairness)

*All the President's Men* (1976): Hollywood customarily takes its time to plumb history, waiting decades (or even centuries) to explore the real-life drama of, say, the Vietnam War. But in the case of *All the President's Men* (1976), director Alan J. Pakula set a particularly high bar for himself, depicting a complex chapter of American political history only two years after the actual events had transpired. Based on the prize-winning book by Washington Post reporters Bob Woodward and Carl Bernstein, the story details the step-by-step investigation of the Watergate scandal that led to the 1974 resignation of President Richard Nixon. In preparing for their roles, Robert Redford and Dustin Hoffman did formidable legwork researching the intrepid journalists, and their efforts paid off -- Redford conjuring to perfection Woodward's fastidious, almost irksome, penchant for exactitude; Hoffman painting Bernstein as a charming (if a bit reckless) go-getter with an eye for good copy and attractive women. And Jason Robards brings the right blend of grumpiness and grit to the role of Post editor Ben Bradlee. The story has a tragic inevitability -- from an absurdly bungled break-in at an office building to the systematic crumbling of a presidential administration -- which Pakula captures vividly in this edge-of-your-seat political thriller. Bruce Kluger, Barnes & Noble (1945-1991 & Politics; Courage; Teamwork; Trustworthiness; Responsibility; Fairness; Citizenship)

*Amistad* (1997): This Steven Spielberg-directed exploration into a long-ago episode in African-American history recounts the trial that followed the 1839 rebellion aboard the Spanish slave ship *Amistad* and captures the complex political maneuverings set in motion by the event. Filmed in New England and Puerto Rico, the 152-minute drama opens with a pre-credit sequence showing Cinque (Djimon Hounsou) and the other Africans in a violent takeover of the *Amistad*. Captured, they are imprisoned in New England where former slave Theodore Joadson (Morgan Freeman), viewing the rebels as “freedom fighters,” approaches property lawyer Baldwin (Matthew McConaughey), who attempts to prove the Africans were “stolen goods” because they were kidnapped. Running for re-election, President Martin Van Buren (Nigel Hawthorne) overturns the lower court’s decision in favor of the Africans. Former President John Quincy Adams (Anthony Hopkins) is reluctant to become involved, but when the case moves on to the Supreme Court, Adams stirs emotions with a powerful defense. The storyline occasionally cuts away to Spain where the young Queen Isabella (Anna Paquin) plays with dolls; she later debated the *Amistad* case with seven US presidents. The character portrayed by Morgan Freeman is a fictional composite of several historical figures. For authentic speech, the Africans speak the Mende language, subtitled during some scenes but not others. ~ Bhub Stewart, Rovi All Movie Guide (1812-1860 & Diversity; Justice; Courage; Rebellion; Human Rights; Respect; Caring; Citizenship)

*Casablanca* (1942): Star-crossed lovers meet during wartime under the Moorish arches of Rick’s Café Americain in Casablanca. This legendary melodrama is one of the most perfectly realized movies to come out of the Hollywood studio system. Directed by Hungarian émigré Michael Curtiz, it stars Humphrey Bogart in his iconic role as the fiercely independent but ultimately honorable Rick, an American expatriate running a swanky nightclub on the French North African coast. An embittered romantic, Rick has never forgotten the beautiful and enigmatic Ilsa Lund (Ingrid Bergman), who left him waiting at the train station in Paris as Nazi tanks rolled in. Their secret love, unexpectedly rekindled at Rick’s, drives a charged narrative set against an exotic backdrop. Bogart and Bergman supply enormous star power, to be sure. But *Casablanca*’s witty script, brisk pacing, lush atmosphere, and bittersweet romance -- not to mention a splendid performance by Claude Rains as the morally flexible French official, Inspector Renault -- all help make it the classic that it is. Monica McIntyre, Barnes & Noble (1941-1945; World/WW II, France & Morocco; Romantic Relationships; Redemption; Responsibility; Caring; Citizenship)

*Dr. Strangelove* (1964): Rarely does nihilistic humor bubble up so relentlessly as in Stanley Kubrick’s 1964 masterpiece of political satire, *Dr. Strangelove* (1964). The tale begins when Jack D. Ripper (Sterling Hayden), a United States general who is as obsessed with the spread of communism as he is with the dangers of fluoridation, dispatches a flock of B-52’s into Russia, putting the world inexorably on a path toward self-annihilation. Kubrick’s early training as a photographer is evident, especially in his bold sense of visual composition. The film’s cartoonish characters grease the scathing commentary on cold war buffoonery. George C. Scott blows hard as a posturing hawk of the Pentagon. Peter Sellers plays three characters, among them the bizarre title character -- a former Nazi war criminal turned White House consultant. And of course, there’s Slim Pickens’s cowboy kamikaze, who rides a missile rodeo style, whooping and hollering into oblivion. Monica McIntyre, Barnes & Noble (1945-1991; Leadership; Trustworthiness)

*Fat Man and Little Boy* (1989): “Fat Man” and “Little Boy” were the nicknames given the atomic bombs that were dropped over Hiroshima and Nagasaki in the waning days of World War II. This

elaborately assembled film is the story of the events leading up to the dawn of the atomic age. Paul Newman plays General Leslie Groves, a hard-nosed career soldier who in 1942 finds himself the reluctant “nursemaid” to a group of idealistic scientists in Los Alamos, New Mexico. As the military head of the top-secret Manhattan Project, Groves intends to have the operation run by the book--and failing that, to have things his way at all costs. The film’s storyline narrows down to a battle of egos between Groves and atomic scientist J. Robert Oppenheimer (Dwight Schultz), in his own way as contentious and childish single-purposed as the general. ~ Hal Erickson, Rovi All Movie Guide (1941-1945; Science-Technology; Teamwork; Responsibility)

*Fort Apache* (1948): The first of John Ford’s “Cavalry Trilogy,” *Fort Apache* (1948) stars John Wayne as Captain Kirby York and Henry Fonda as Custer clone Lt. Col. Owen Thursday. Resentful of his loss in rank and transfer to the West after serving gallantly in the Civil War, the vainglorious Thursday insists upon imposing rigid authority on rough-and-tumble Fort Apache. He is particularly anxious to do battle with the local Indians, despite York’s admonitions that the trouble around the fort is being fomented not by the so-called savages but by corrupt white Indian agents. Thursday nonetheless ends up in a climactic set-to with Indian chief Cochise. He and his men are needlessly slaughtered, but the Eastern press builds “Thursday’s Charge” into an incident of conspicuous valor--and York, ever loyal to the cavalry, is not about to tell the whole truth. The bare bones of *Fort Apache*’s plotline are fleshed out with several subplots, including the romance between Thursday’s daughter Philadelphia (Shirley Temple) and Lt. Mickey O’Rourke (John Agar), the son of Fort Apache veteran Sgt. Michael O’Rourke (Ward Bond). There’s also plenty of time for the expected drunken-brawl humor of Victor McLaglen. Not in the least politically correct, *Fort Apache* (1948) is a classic of its kind, and together with *Rio Grande* (1950) the best of the John Ford/John Wayne Cavalry films. ~ Hal Erickson, Rovi All Movie Guide (The Frontier and the West; Courage in War; Respect) (Some Spanish spoken by the Native Americans)

*Ghosts of Mississippi* (1996): This is a long-awaited film telling the story of the trials of Medgar Evers’ killer. Medgar Evers (James Pickens, Jr.) was a black civil-rights activist in Mississippi who was shot to death in 1963. Despite very persuasive evidence that Byron De La Beckwith (James Woods) was indeed his killer, the all-white juries hearing his case at that time acquitted him (he was tried twice). In this film, with the aid of Ever’s widow Myrlie (Whoopie Goldberg), Bobby DeLaughter (Alec Baldwin), a young lawyer, gathers enough new evidence to bring Beckwith in for a third trial. Woods’ performance as a wise-cracking bigot is one of the film’s highlights. ~ Clarke Fountain, Rovi All Movie Guide (1945-Present, Diversity, Law; Courage; Justice; Trustworthiness, Responsibility; Citizenship)

*Glory* (1989): This stirring, meticulously produced historical drama pays long-overdue tribute to the nation’s first all-black infantry unit, organized to fight for the Union during the Civil War. It provides a great role for Matthew Broderick, who is letter-perfect as the idealistic but callow Colonel Shaw, charged with training an undisciplined group of former slaves that becomes the 54th Regiment of the Massachusetts Volunteer Infantry. Morgan Freeman is equally impressive as an intelligent, dignified soldier who clashes regularly with cynical malcontent Denzel Washington, whose dynamic portrayal earned him a richly deserved Oscar for Best Supporting Actor. All the acting is great, for that matter, but ultimately *Glory*’s effectiveness is determined by director Edward Zwick (*Courage Under Fire*), who expertly balances the need for verisimilitude with the demands of cinematic storytelling. He recreates the era, the events, and the attitudes with remarkable fidelity -- in part by relying on the real-life Shaw’s diaries -- and

stages his harrowing battle scenes with both panoramic sweep and surgical precision. Brimming with emotion and grandeur, *Glory* (1989) documents a long-forgotten aspect of Civil War history in an immensely satisfying manner. The two-disc DVD Special Edition has a rich selection of extras, including from commentary from Zwick, Freeman, and Broderick; a documentary, "The True Story of Glory Continues," narrated by Freeman; and an exclusive featurette entitled "Voices of Glory." Ed Hulse, Barnes & Noble (1860-1865; Courage in War; Patriotism; Leadership; Citizenship; Trustworthiness)

*Hester Street* (1975): Among the first releases in the new wave of independent films of the 1970s, writer/director Joan Micklin Silver's portrait of turn-of-the-century New York is also important for its unflinching portrait of women's issues. Russian Jewish immigrant Gitl (Carol Kane) joins her husband Jake (Steven Keats) in New York after he has gone ahead to establish himself. Jake has quickly assimilated many American customs, much to the dismay of Gitl, who clings to her Old World ways. Gitl's discovery of how Jake was able to finance her trip to America leads to more tension, and Gitl is soon on her own with few resources on which to draw. Although the film performed modestly at the box office, it was a sign of changing times when Kane's quietly assured performance was nominated for an Academy award, a rare recognition by Hollywood of a film made outside the studio system. ~ Tom Wiener, Rovi All Movie Guide. (1865-1913; Diversity; Families in Crisis; Marriage; Responsibility; Trustworthiness)

*High Noon* (1952): A flawless cinematic exercise in nearly unendurable suspense, *High Noon* (1952) rates high among the select group of movie westerns that have achieved immortality by transcending the long-proscribed limitations of the genre. It's a testament to Carl Foreman's screenplay that the basic situation and characters have been successfully adapted to films set not only in contemporary urban locations but in a futuristic space station as well. *High Noon* (1952) provides a wonderful showcase for aging screen icon (and onetime cowboy) Gary Cooper, portraying the small-town marshal whose wedding day -- and scheduled retirement -- is disrupted by the impending arrival of a revenge-seeking killer and his gang. Past his prime, and fearful of a duel's outcome, he solicits help from the townspeople he has faithfully served -- only to be refused at every turn. Director Fred Zinnemann (*From Here to Eternity*) tells this story in "real time," with clocks ticking away ominously toward the hour of the inevitable gunfight. He elicits subtly powerful performances from a splendid cast that includes Grace Kelly (as Cooper's Quaker bride), Thomas Mitchell, Lloyd Bridges, and Katy Jurado. But it's Cooper's show all the way, and he handily won an Oscar for his nuanced portrayal of a simple man torn between fear and duty. *High Noon* (1952) has been often parodied over the years, right down to its Academy Award-winning theme song ("Do Not Forsake Me"), but the good-natured ribbing only underscores the film's enduring influence. The DVD Special Edition offers a documentary ("The Making of High Noon"), as well as a photo gallery, theatrical trailers, and a separate audio track for the musical score. Ed Hulse, Barnes & Noble (The Frontier & the West, 1865-1913 and 1945-1991 (the Red Scare); Cinema; Literature/Myths of the Western genre; Literary devices: symbol; motif; foil; and expository phase; Marriage; Leadership; Courage; Responsibility; Citizenship)

*Iron Jawed Angels* (2004): German filmmaker Katja von Garnier directs the HBO original movie *Iron Jawed Angels* (2004), inspired by a pivotal chapter in American history. Hilary Swank plays Alice Paul, an American feminist who risked her life to fight for women's citizenship and the right to vote. She founded the separatist National Woman's Party and wrote the first equal rights amendment to be presented before Congress. Together with social reformer Lucy Burns (Frances O'Connor), Paul struggled against conservative forces in order to pass the 19th

amendment to the Constitution of the United States. One of their first actions was a parade on President Woodrow Wilson's (Bob Gunton) inauguration day. The suffragettes also encountered opposition from the old guard of the National American Women's Suffrage Association, Carrie Chapman Catt (Anjelica Huston). The activists get arrested and go on a well-publicized hunger strike, where their refusal to eat earns them the title of "the iron-jawed angels." *Iron Jawed Angels* (2004) was screened at the Sundance Film Festival in 2004 before its television premiere on HBO. ~ Andrea LeVasseur, Rovi All Movie Guide (US 1913-1929; Human Rights; Courage; Leadership; Respect; Fairness)

*Midway* (1976): An expensive war epic, *Midway* (1976) emulates *The Longest Day* (1962) and *Tora! Tora! Tora!* (1970) in attempting to re-create a famous World War II battle from both the American and Japanese viewpoints. The 1942 battle of Midway was the turning point of the War in the Pacific; the Japanese invasion fleet was destroyed, and America's string of humiliating defeats was finally broken. Though the battle itself was sufficiently dramatic to fill two films, *Midway* (1976) also has plotline involving the mixed-race relationship between Ensign Garth (Edward Albert), son of Navy Captain Matt Garth (Charlton Heston), and Haruko Sakura (Christina Kokubo), a Hawaiian girl of Japanese descent. The real-life personages depicted herein include American Admirals Nimitz (Henry Fonda), Halsey (Robert Mitchum) and Spruance (Glenn Ford), and Japanese Admiral Yamamoto (Toshiro Mifune, his voice once again dubbed by Paul Frees, whom Mifune personally selected for the job). For its original road show release, *Midway* (1976) was offered in the "Sensurround" process, which electronically shook and vibrated the audience's chairs during the battle sequences. ~ Hal Erickson, Rovi All Movie Guide (1941-1945; World/WW II; Seafaring; Courage in War; Trustworthiness)

*Remember the Titans* (2000): A rousing roller-coaster drama based on real-life events, *Remember the Titans* (2000) is one football movie in which the gridiron grappling is subservient to vivid characterizations and dynamic performances. The story opens in 1971 at an Alexandria, Virginia, high school, where African-American football coach Herman Boone (Denzel Washington) arrives to take charge of a newly integrated and still unruly squad. Both black and white students dislike and distrust each other, but by force of will Boone gradually breaks down the invisible walls they've erected and forges them into an unbeatable team. *Remember the Titans* (2000) doesn't altogether dispense with cliché: It contains the predictable locker-room hijinks, a win-one-for-the-Gipper moment, and the inevitable Big Game to be won in the last reel. But director Boaz Yakin (Fresh) seems more interested in Boone's refusal to succumb to prejudice and his dogged attempt to build a winning team. Washington commands the screen with his forceful, electric portrayal, but second-billed Will Patton is equally compelling as Bill Yoast, the head coach demoted as a result of Boone's hiring. Mindful of crowd-pleasing conventions but not devoted to them, *Remember the Titans* (2000) complements its gridiron action with an uplifting message conveyed in a memorable, entertaining way. The DVD includes audio commentary by real-life coaches Herman Boone and Bill Yoast, deleted scenes, a production featurette, theatrical trailers, and behind-the-scenes footage. Ed Hulse, Barnes & Noble (1945-1991, Diversity; Sports/Football; Breaking Out; Friendship; Teamwork; Leadership; Male Role Model; Respect; Responsibility; Fairness; Citizenship)

*Smoke Signals* (1998): This dramatic feature was written, directed, and co-produced by Native Americans. Native American writer Sherman Alexie scripted this adaptation of his 1993 short story collection *The Lone Ranger and Tonto Fistfight in Heaven*. Director Chris Eyre's previous short *Someone Kept Saying Powwow* is incorporated into the 88-minute feature. Developed at

the Sundance Lab in 1995, the film was a winner of both the Audience Award and the Filmmakers' Trophy at the 1998 Sundance Film Festival. In 1976, an infant survives a fire that kills his parents. In a flash forward to the present day, the infant has grown up to become the skinny, nerdy adult Thomas (Evan Adams). At Idaho's desolate Coeur d'Alene Indian reservation, the overeager youth is mostly ignored by others, including stoic athletic Victor Joseph (Adam Beach), even though it was Victor's father, alcoholic Arnold Joseph (Gary Farmer), who saved the infant Thomas' life in the fire. A drunken Arnold later abandoned his family, and Victor hasn't seen his father in a decade. When Victor learns of Arnold's death in Phoenix, Thomas offers to pay for the trip to Phoenix if he can accompany Victor. They make an odd couple since Victor is embarrassed by Thomas' geekiness. In Phoenix, they find that Arnold lived in a small trailer in the desert, and they meet Arnold's friend Suzy Song (Irene Bedard), who provides disturbing truths about Arnold that impact on Victor. ~ Bhub Stewart, Rovi All Movie Guide (1991-present, Diversity (Native American); Father/Son; Grieving; Alcoholism and Drug Abuse; Child Abuse; Caring (Forgiving))

*The Crossing* (2000): Adapted by screenwriter Howard Fast from his own fact-based novel, this historical drama tells the story of one of the most unexpected triumphs of the American Revolutionary War. In December 1776, the armies of General George Washington (Jeff Daniels) are near the point of collapse; short on money and supplies, ravaged by disease, their numbers thinned by desertion, and freezing in summer uniforms in the midst of a brutal winter, it seems all but impossible that the Colonial Army can hold out much longer against the British Army and their allied German Hessian forces. With imminent defeat a clear possibility, Washington and his troops organize for an audacious surprise attack against the British soldiers on Christmas Day, hinging on the crossing of the freezing Delaware River in the middle of a storm. Co-starring Roger Rees, *The Crossing* (2000) was produced for broadcast by the Arts and Entertainment cable television network. ~ Mark Deming, Rovi All Movie Guide (1750-1812; Courage in War, Leadership; Trustworthiness, Responsibility & Citizenship)

*The Crucible* (1996): When Arthur Miller's play *The Crucible* was first staged in 1953, it was widely acclaimed as a metaphor for the recklessness of Joseph McCarthy and his spurious crusade against communism. In its 1996 screen adaptation (scripted by Miller), the tone has been adjusted somewhat and plays as a warning against the dangers of political and religious extremism of all kinds. After a group of young women is accused of witchcraft in the Puritan community of Salem, Mass. in 1692, Abigail Williams (Winona Ryder) is held in suspicion of practicing magic. Abigail in turn levels charges against John Proctor (Daniel Day-Lewis) and his wife Elizabeth (Joan Allen). Abigail has a private grudge against the Proctors; while working as their servant, she had an affair with John, and when John ended the relationship and returned to his wife, Abigail was fired. Now the Reverend Parris (Bruce Davison) is hearing accusations and counter-accusations of misdeeds from all sides of the community in the wake of Abigail's charges, so he brings in Judge Danforth (Paul Scofield) to determine who is guilty or innocent. However, given the moral climate of the time, it seems someone has to be found guilty of witchcraft, even though firm evidence of wrongdoing is becoming hard to come by. This was the second screen version of *The Crucible*, though it was the first one in English; the previous version, filmed in France in 1956, starred Simone Signoret and Yves Montand. ~ Mark Deming, Rovi All Movie Guide (1629-1750, 1945-1991; Drama; Justice; Marriage; Trustworthiness; Fairness)

*The Grapes of Wrath* (1940): It's rare for cinematic adaptations of classic novels to attain the same status as their sources, but John Ford's 1940 version of *The Grapes of Wrath* (1940) is

every bit as meritorious as John Steinbeck's novel about displaced dirt farmers making their way to California during the darkest days of the Great Depression. Some of Steinbeck's most memorable bits -- including the novel's startling but poignant ending -- are softened or eliminated for the movie, but overall Ford captures the book's essence with remarkable skill and sensitivity. Henry Fonda, in one of his best-remembered roles, plays the scion of an Oklahoma family, the Joads, forced off their land by extended droughts and desperate economic conditions. Like so many others seduced by the promise of employment in California, the so-called "land of milk and honey," they pack their meager belongings into a ramshackle car and head west. Their odyssey exposes the Joads to all sorts of people -- some of them willing to exploit the downtrodden Okies, and others equally willing to lend a hand to fellow Americans down on their luck. Fonda's gradual transformation from mild-mannered farm boy to committed political activist culminates in a memorable curtain speech that's only one of the highlights of a masterful job of acting; indeed, his Tom Joad is among the most vividly drawn characters in Hollywood history. Supporting player Jane Darwell won an Oscar for her turn as the strong-willed matriarch of the Joad clan, and Charlie Grapewin, Russell Simpson, John Carradine, John Qualen, and Eddie Quillan also turn in top-drawer performances. Yet Ford's directorial contributions go far beyond steering the actors: He stages sequences and frames shots with sublime attention to detail. The saga of the Joads is tragic in many ways, but this movie doesn't wallow in the mire -- instead, it celebrates the uniquely American qualities of self-sufficiency and perseverance. And it offers, from the viewpoint of milepost 1940, the promise of social change that, ironically, is not yet complete. Ed Hulse, Barnes & Noble (1929-1941; Literature; Families in Crisis; Female Role Model; Fairness)

*The Longest Day* (1962): *The Longest Day* (1962) is a mammoth, all-star re-creation of the D-Day invasion, personally orchestrated by Darryl F. Zanuck. Whenever possible, the original locations were utilized, and an all-star international cast impersonates the people involved, from high-ranking officials to ordinary GIs. Each actor speaks in his or her native language with subtitles translating for the benefit of the audience (alternate "takes" were made of each scene with the foreign actors speaking English, but these were seen only during the first network telecast of the film in 1972). The stars are listed alphabetically, with the exception of John Wayne, who as Lt. Colonel Vandervoort gets separate billing. Others in the huge cast include Eddie Albert, Jean-Louis Barrault, Richard Burton, Red Buttons, Sean Connery, Henry Fonda, Gert Frobe, Curt Jurgens, Peter Lawford, Robert Mitchum, Kenneth More, Edmond O'Brien, Robert Ryan, Jean Servais, Rod Steiger and Robert Wagner. Paul Anka, who wrote the film's title song, shows up as an Army private. Scenes include the Allies parachuting into Ste. Mere Englise, where the paratroopers were mowed down by German bullets; a real-life sequence wherein the German and Allied troops unwittingly march side by side in the dark of night; and a spectacular three-minute overhead shot of the troops fighting and dying in the streets of Quistreham. The last major black-and-white road-show attraction, *The Longest Day* (1962) made millions; enough to recoup some of the cost of 20th Century Fox's concurrently produced *Cleopatra*. ~ Hal Erickson, Rovi All Movie Guide (1941-1945; World/WW II; Courage in War; Trustworthiness)

*The Right Stuff* (1983): Space-age flyboys with nerves of steel and swagger to spare are the subjects of Philip Kaufman's larger-than-life adaptation of Tom Wolfe's nonfiction classic. Opening at Edwards Air Force Base in the California desert in the late 1940s, *The Right Stuff* (1983) follows a fraternity of the world's greatest test pilots as they break through the sound barrier on their way to becoming America's first astronauts. All of them possess the requisite test-pilot mystique, that elusive combination of confidence, fearlessness, and talent that

constitutes “the right stuff.” Their story is brought to life on the screen by a great cast that includes Scott Glenn, Ed Harris, Dennis Quaid, and Fred Ward as Mercury astronauts Alan Shepard, John Glenn, Gordon Cooper, and Gus Grissom. *The Right Stuff* (1983) brilliantly portrays those heady early days of the space race, humorously shattering the astronaut’s Life magazine profile as clean-cut, all-American types to reveal the irreverent individuals underneath (with the exception of John Glenn, who turns out to be a Boy Scout through and through). Chuck Yeager (Sam Shepard), the greatest test pilot of them all, stands at the heart of the story -- a brooding, enigmatic, unsung hero who never joined the space program nor enjoyed the recognition and ticker-tape parades afforded the astronauts. The result is a thrilling saga of a group of American icons who boldly went where no man had gone before. Ed Hulse, Barnes & Noble (1945-1991; Aviation; Space Exploration; Friendship; Teamwork, Courage; Responsibility)

*The Tuskegee Airmen* (1995): Based on a true story, *The Tuskegee Airmen* (1995) chronicles the experiences of the first African-American fighter pilots in the US Army Air Corps. Using Hannibal Lee (Laurence Fishburne) as a focal point, the movie follows the airmen from their initial training at Tuskegee, Alabama, through their combat assignments during World War II. Featuring fascinating vintage military planes and exciting air-combat footage, the film also depicts the racism encountered by the pilots. In one example, the airmen are forced to give their seats on a crowded train to German prisoners of war. Even after the airmen complete their training, the military brass is reluctant to trust them in battle. But First Lady Eleanor Roosevelt publicizes their plight by going to Tuskegee and having one of the African-American pilots take her for a plane ride, and shortly thereafter the airmen are assigned a combat role. Eventually they join with other African-American pilots in the 332nd Fighter Group where their skill in protecting bombers from enemy fighters finally earns them the respect they deserve. The screen story was co-authored by Robert Williams, one of the pilots trained at Tuskegee. Rovi, All Movie Guide (Aviation; 1941-1945, Diversity; Courage; Courage in War; Friendship; Self-esteem; Grieving; Suicide; Surviving; Respect; Responsibility)

*Thirteen Days* (2000): In 1962, unbeknownst to all but a select few, the world hovered on the brink of nuclear war for nearly two weeks. That agonizingly tense period, as experienced by the leaders of our government, is dramatized superbly in the suspenseful *Thirteen Days* (2000). It began with the discovery that Russian missiles were being deployed in Cuba, a development totally unacceptable to both President John F. Kennedy (Bruce Greenwood) and the Pentagon big shots already spoiling for a fight with the Soviet Union. Counseled by his brother, Attorney General Robert Kennedy (Steven Culp), and chief domestic adviser Kenny O’Donnell (top-billed Kevin Costner), JFK tries every trick at the diplomatic playbook in hopes of defusing an incendiary crisis. Director Roger Donaldson, who helmed Costner’s 1987 breakout film, *No Way Out*, is punctilious in his re-creation of time and place, although he takes occasional liberties with the historical record -- combining characters and altering the sequence of events -- in trying to capture the essence of those extraordinarily perilous 13 days. Costner, the ostensible star, gets plenty of screen time; O’Donnell’s role in the situation’s management is somewhat inflated. But it’s Greenwood, most frequently seen as a smooth villain, who rates the kudos for his compelling portrayal of JFK. A carefully crafted mixture of history and entertainment, *Thirteen Days* (2000) is an edge-of-the-seat thriller -- a remarkable achievement considering that, four decades later, we go into the movie already knowing how the crisis was resolved. Ed Hulse, Barnes & Noble (1945-1991; World/Russia & the Cold War; Leadership; Responsibility)

*Twelve O'Clock High* (1949): *Twelve O'Clock High* (1949) asks how much can a soldier give? When the US 8th Army Air Force 918th Bombardment Group is ordered on their fourth harrowing mission in four hard days, Brigadier General Frank Savage (Gregory Peck) demands "maximum effort." The pilots and crews are forced to fly lower, to fly farther, and to test themselves -- overstressed and fatigued -- right up until death's door. When their dedicated colonel speaks out in their defense, Savage mercilessly takes over command -- an officer should not sympathize with his men. The general will compel the 918th to stop pitying itself and to hone its morale in the face of danger. Yet, as the men grow colder due to Savage's orders and the missions bring them closer to their crucial German targets, the general learns the practical impossibility of raising the confidence of young men while also sending them to their deaths. He begins to understand that it is the burden of command that makes even the toughest leader sympathetic. Eventually caring for his men above all else, it is Savage who is forced to carry the hardships of "maximum effort" -- asking himself, How much can a man take? ~ Aubry Anne D'Arminio, All Movie Guide All Movie Guide (Aviation; 1941-1945; Leadership; Courage in War; Responsibility)

*Unchained Memories: Readings from the Slave Narratives* (2003): Among the tasks undertaken by the WPA's Federal Writers' Project in the 1930s was to transcribe the memories of those former African-American slaves who were still living. The result was a massive collection of notes, documents, and recordings, all of which found their way into the Library of Congress. Co-produced by the Library and the HBO cable channel, *Unchained Memories: Readings from the Slave Narratives* (2003) features a truly impressive array of black actors and actresses verbally recreating the reminiscences of those who lived under the yoke of slavery. The performers themselves appeared in modern dress, standing before a neutral background as they read from the transcripts, while directors Ed Bell and Thomas Lennon complemented the words with vivid and disturbing images culled from contemporary photographs of the years 1850-1935. Tied in with a traveling museum exhibit of photos and recordings, *Unchained Memories* (2003) was telecast during Black History Month, 2003. ~ Hal Erickson, Rovi All Movie Guide (1812-1865; 1865-1913; and African Americans & the Civil Rights Movement; Literature (Narrative Writing); Human Rights; Courage; Respect; Fairness)

*Warm Springs* (2005): In the tradition of Dore Schary's *Sunrise at Campobello*, the made-for-cable biopic *Warm Springs* (2005) focuses on one of the least publicized aspects in the life of America's most-publicized (and longest-serving) president, Franklin Delano Roosevelt, here played brilliantly by British actor Kenneth Branagh. Like *Sunrise*, *Warm Springs* (2005) uses as its starting point the year 1921, when the 39-year-old Roosevelt was permanently paralyzed from the waist down by an attack of polio. But whereas the earlier film concentrated on FDR's battle to return to public life despite his handicap, this film zeroes in on Roosevelt's efforts to cure himself of his affliction. Having heard of the therapeutic value of the waters of Warm Springs in rural Georgia, Roosevelt makes a pilgrimage to the area, which is little more than a swamp surrounded by dilapidated shacks. Though he never experiences the "miracle" cure that he so desperately seeks, Roosevelt is instrumental in the conversion of Warm Springs from a backwater hellhole to a streamlined, efficiently managed polio-treatment center, a virtual Mecca for hundreds of thousands of others who had been crippled by the debilitating illness. And in the process, he also brings hope, optimism, and racial enlightenment to the poverty-stricken, multiethnic citizens of Warm Springs. Even more significantly, FDR removes the stigma of polio from the public consciousness, forever abolishing the misguided notions that the disease adversely affected the brain, that it could be spread merely by physical contact, or that

it represented celestial “punishment” of the victim (it is noted, however, that Roosevelt was always careful never to reveal the true extent of his immobility nor his atrophied legs in public, feeling that it might diminish the nation’s image of an “invulnerable” Commander in Chief). Also in the cast are Cynthia Nixon as Roosevelt’s devoted wife, Eleanor; Jane Alexander (who’d previously played Eleanor Roosevelt in two TV miniseries) as his over-protective mother Sara; David Paymer as his crusty chief aide Louis Howe; Kathy Bates as his no-nonsense physical therapist Helena Mahoney; and Tim Blake Nelson as Tom Loyless, the man in charge of Warm Springs. Originally telecast by HBO on April 30, 2005. ~ Hal Erickson, Rovi All Movie Guide (1913-1929; Biography; Courage; Disabilities; Responsibility; Caring)

**Suggested Reading:**

Morris-Suzuki, Tessa. *The Past within Us: Media, Memory, History*. New York: Verso, 2005.  
Rosenstone, Robert. *Visions of the Past: The Challenge of Film to our Idea of History*. Massachusetts: Harvard University Press, 1995.  
Bailey, Beth and David Farber, *The First Strange Place: Race and Sex in World War II Hawaii*. Baltimore: The Johns Hopkins University Press, 1992.

**Film and Film Theory**

Braudy, Leo, and Marshall Cohen. *Film Theory and Criticism*. New York: Oxford University Press, 2004.  
Brown, Roger, and James Kulik. *Flashbulb Memories*. In *Memory Observed: Remembering in Natural Contexts*. U. Neisser, Ed. 23-40. San Francisco: W.H. Freeman & Co, 1982.  
Doherty, Thomas. *Projections of War-Hollywood, American Culture, and World War II*. New York: Columbia University Press, 1993.  
Sklar, Robert. *Movie Made America: A Cultural History of American Movies*. New York: Vintage Books, 1975.

**US History by Era**

**1629-1750: The Colonial Period**

**[12 and up]**

- ***The Crucible (1996) (...)***
- *Roots Vol. I (1977)* (1629-1750 & Diversity; World/Africa; Coming of Age; Responsibility)
- *Roots Vol. II (1977)* (1629-1750 & Diversity; Surviving; Respect)
- *The Mayflower Voyagers* from the series “This is America Charlie Brown” (1988-1989) (1629-1750; Respect) [7-11; 24 minutes]
- *The Scarlet Letter (1995)* (1629-1750; Religions/Christianity; Literature; Redemption; Romantic Relationships; Revenge; Trustworthiness; Responsibility)

**Suggested Reading for Teachers:**

**Bercovitch, Sacvan. *The American Jeremiad*. Madison: The University of Wisconsin Press, 1978.**  
**Taylor, Alan. *American Colonies: The Settling of North America*. New York: Penguin, 2002.**  
Lepore, Jill. *The Name of War: King Philip’s War and the Origins of American Identity*. New York: Vintage, 1999.  
Stannard, David E. *American Holocaust: Columbus and the Conquest of the New World*. New York: Oxford University Press, 1992.

**1750-1812: Creating the Nation**

**[13 and up] *The Crossing* (2000) (...)**

**[12 and up] *Roots Vol. III* (1977) (1750-1812 & Diversity; Surviving; Respect)**

**[11 and up] *1776* (1972) (1750-1812 & Pennsylvania; Drama/Musicals; Rebellion; Trustworthiness; Responsibility; Citizenship)**

**[9-12] *The Birth of the Constitution* from the series "This is America Charlie Brown" (1988-1989) (Creating the Nation; Trustworthiness; Citizenship) [24 minutes]**

**[7-11] *The Smithsonian and the Presidency* from the series "This is America Charlie Brown" (1988-1989) (Creating the Nation, 1860-1865; and 1929-1941; Disabilities; Trustworthiness) [25 minutes]**

**[5-8] *Ben and Me* (1953) (Friendship; Citizenship) [21 minutes]**

#### **Suggested Reading for Teachers:**

**Franklin, Benjamin. *The Autobiography of Benjamin Franklin*. New York: Touchstone, 2003.**

**Jefferson, Thomas. *Notes on the State of Virginia*. New York: Penguin Classics, 1999.**

**Wood, Gordon S. *The Radicalism of the American Revolution*. New York: Vintage Books, 1991.**

Brown, Kathleen. *Good Wives, Nasty Wenches, and Anxious Patriarchs: Gender, Race, and Power in Colonial Virginia*. Chapel Hill, University of North Carolina Press, 1996.

Cott, Nancy. *The Bonds of Womanhood: "Woman's Sphere" in New England, 1780-1835*. New Haven: Yale University Press, 1977.

Greenfeld, Liah. *Nationalism: Five Roads to Modernity*. Massachusetts: Cambridge, 1992.

Linebaugh, Peter, and Marcus Rediker. *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*. Massachusetts: Beacon Press, 2000.

Lyons, Clare A. *Sex among the Rabble: An Intimate History of Gender & Power in the Age of Revolution, Philadelphia, 1730-1830*. Chapel Hill: University of North Carolina Press, 2006.

### **The Frontier and The West**

**[12 and up]**

- *The Ox-Bow Incident* (1943) (The Frontier and the West; 1865-1913; Law; & Nevada; Justice; Fairness)
- *Barbary Coast* (1935) (California; Male Role Model; Justice; Bad Associations)

**[11 and up] *High Noon* (1952) (...)**

**[8 and up] *Fort Apache* (1948) (...)**

### **1812-1860: Manifest Destiny and Prelude to the Civil War**

**[14 and up] *Amistad* (1997) (...)**

**[12 and up]**

- *Hawaii* (1966) (1812-1860 & Hawaii; Religions/Christianity; Respect; Caring)
- *Roots Vol. IV* (1977) (1812-1860 & Diversity; Rebellion; Respect)
- *Roots Vol. V* (1977) (1812-1860 & Diversity; Father/Son; Respect)

**[10 and up]**

- ***Unchained Memories: Readings from the Slave Narratives* (2003) (...)**
- *Baseball: Inning 1. Our Game: The 1840's-1900* (1994) (Sports; US History & Culture; Sportsmanship; Fairness)
- *Abraham and Mary Lincoln: A House Divided* (1812-1865; Biography; Families in Crisis; Marriage; Grieving; Leadership; Father/Daughter; Mother/Son; Romantic Relationships; Respect, Responsibility, Fairness)

- *Moby Dick* (Literature; Seafaring; 1812-1860 & Massachusetts; Revenge, Humility; Responsibility)
- [6 and up]** *The Adventures of Huckleberry Finn* (1812-1860, Diversity & Missouri; Literature; Breaking Out; Running Away; Friendship; Responsibility)

**Suggested Reading for Teachers:**

**Horton, James Oliver and Lois Horton. *Slavery and the Making of America*. Oxford: Oxford University Press, 2005.**

Davis, David Brion. *Inhuman Bondage: The Rise and Fall of Slavery in the New World*. New York: Oxford University Press, 2006.

Douglas, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave*. New Haven: Yale University Press, 2001.

**1860-1865: The Civil War**

**[14 and up]** *Glory* (1989) (...)

**[12 and up]**

- *Gone With the Wind* (1939) (1860-1865 & Georgia; Female Role Models (Melanie and Mammy, not Scarlet); General)
- *The Civil War* (1990) (1860-1865; Courage in War Trustworthiness)

**[10 and up]**

- *Abraham and Mary Lincoln: A House Divided* (2001) (1812-1865; Biography; Families in Crisis; Marriage; Grieving; Leadership; Father/Daughter; Mother/Son; Romantic Relationships; Respect, Responsibility, Fairness)
- *Baseball: Inning 1. Our Game: The 1840's-1900* (1994) (Sports; US History & Culture; Sportsmanship; Fairness)
- *Gettysburg* (1993) (1860-1865 & Pennsylvania; Courage in War; Leadership; Trustworthiness; Citizenship)
- *The Red Badge of Courage* (1951) (1860-1865; Literature; Redemption, Coming of Age; Courage in War; Responsibility)
- *Unchained Memories: Readings from the Slave Narratives* (2003) (1812-1865; 1865-1913; and African Americans & the Civil Rights Movement; Literature (Narrative Writing); Human Rights; Courage; Respect; Fairness)

**[8 and up]** *The King and I* (1956) (Drama/Musicals; World/Thailand; 1860-1865; Dance/Performance; Courage, Education; Trustworthiness; Respect)

**[8-12]** *Winslow Homer: An American Original* (1999) (1861-1913; Visual Arts; Medicine-Psychiatry; Biography; Talent; Grieving; Mental Illness; Trustworthiness; Responsibility)

**[7-11]** *The Smithsonian and the Presidency* from the series "This is America Charlie Brown" (1988-1989) (Creating the Nation, 1860-1865; and 1929-1941; Disabilities; Trustworthiness) [25 minutes]

**[6 and up]** *Little Women* (1994) (1860-1865 & Massachusetts; Literature; Female Role Model; Families in Crisis; Parenting; Sisters; Coming of Age; Talent; Responsibility; Caring)

**Suggested Reading for Teachers:**

**Blight, David W. *Race and Reunion: The Civil War in American Memory*. Cambridge: Harvard University Press, 2001.**

Hahn, Steven. *A Nation under Our Feet: Black Political Struggles in the Rural South from Slavery to the Great Migration*. New York: Belknap Press, 2005.

Schwartz, Barry. *Abraham Lincoln and the Forge of National Memory*. Chicago: The University of Chicago Press, 2000.

### **1865-1913: Reconstruction and the Beginning of the Age of Invention**

**[15 and up]** *The Color Purple* (1985) (Literature & Literary Devices: motif, theme, symbol, characterization; 1865-1913, 1913-1929; & Diversity/African-American; Breaking Out; Self-esteem; Respect)

**[14 and up]** *The Shootist* (1976) (1865-1913; Literature/Myths of the Western Genre; Literary Devices: theme & characterization; Cinema; Coming of Age; Illness (Serious); Respect; Caring)

**[13 and up]** *The Searchers* (1956) (1865-1913; Literature/Literary Devices Revenge; Responsibility; Caring) [Literary devices analyzed: expository phase, character development, and theme.]

#### **[12 and up]**

- *Oklahoma!* (1955) (Drama/Musicals; 1865-1913 & Oklahoma; Dance/Performance; Romantic Relationships; Responsibility)
- *Roots Vol. VI* (1977) (1865-1913 & Diversity; Respect)
- *The Ox-Bow Incident* (1943) (The Frontier and the West; 1865-1913; Law; & Nevada; Justice; Fairness)

#### **[11 and up]**

- ***Hester Street* (1975) (...)**
- *High Noon* (1952) (The Frontier & the West, 1865-1913 and 1945-1991 (the Red Scare); Cinema; Literature/Myths of the Western genre; Literary devices: symbol; motif; foil; and expository phase; Marriage; Leadership; Courage; Responsibility; Citizenship)
- *Life With Father* (1947) (1865-1913 & New York; Coming of Age; Father/Son; Marriage; Parenting; Caring)
- *Show Boat* (1951) (1865-1913 & Diversity; Cinema; Drama/Musicals; Dance/Performance; Marriage; Romantic Relationships; Alcohol and Drug Abuse; Gambling Addiction; Respect)

#### **[10 and up]**

- *Baseball: Inning 1. Our Game: The 1840's-1900* (1994) (Sports; US History & Culture; Sportsmanship; Fairness)
- *Baseball: Inning 2. Something Like War: 1900-1910* (1994) (Sports; US History & Culture; Sportsmanship; Fairness)
- *The Autobiography of Miss Jane Pittman* (1974) (1865-1991 & Diversity; Female Role Model; Diversity)
- *The Miracle Worker* (1962) (Biography/Keller; 1865-1913; Disabilities; Female Role Model; Responsibility; Caring)
- *Unchained Memories: Readings from the Slave Narratives* (2003) (1812-1865; 1865-1913; and African Americans & the Civil Rights Movement; Literature (Narrative Writing); Human Rights; Courage; Respect; Fairness)

#### **[9-10]**

- *An American Tail* (1986) (1865-1913; Diversity & New York; Religions/Judaism; Courage; Trustworthiness; Responsibility; Fairness)
- *Cross Creek* (1983) (1865-1913 & Florida; Literature; Female Role Model; Parenting; Friendship; Suicide; Running Away; Responsibility) [the events that inspired *The Yearling* (1946)]

**[8-11]**

- *Edison: The Wizard of Light* (1998) (Science-Technology; 1865-1929; Cinema; Biography; Talent; Disabilities; Caring; Citizenship)
- *The Building of the Transcontinental Railroad* from the series “This is America Charlie Brown”) (1988-1989) [24 minutes]
- *The Great Inventors* from the series “This is America Charlie Brown” (Science-Technology) (1988-1989) [24 minutes]
- *The Music and Heroes of America* from the series “This is America Charlie Brown” (1988-1989) [25 minutes]
- *The Wright Brothers at Kitty Hawk* from the series “This is America Charlie Brown” (1988-1989) (1865-1913; Aviation; Ambition, Brothers; Responsibility) [24 minutes]
- *The Yearling* (1946) (1865-1913 & Florida; Literature; Male Role Model; Coming of Age; Running Away; Father/Son; Mother/Son; Responsibility; Caring)
- *Winslow Homer: An American Original* (1999) (1861-1913; Visual Arts; Medicine-Psychiatry; Biography; Talent; Grieving; Mental Illness; Trustworthiness; Responsibility)

**[8 and up]** *Mary Cassatt: American Impressionist* (1999) (Visual Arts; World/France; 1865-1913; Biography; Talent; Romantic Relationships; Responsibility)

**[7-12]** *Old Yeller* (1957) (1865-1913; Courage; Grieving (for a beloved animal))

**[6 and up]** *The Music Man* (1962) (Drama/Musicals; 1865-1913; Dance/Performance; Romantic Emphasis: Responsibility)

**[5-8]** *An American* (1986) (1865-1913; Diversity & New York; Religions/Judaism; Friendship; Respect; Caring)

**[5 and up]** *The Wizard of Oz* (1939) (Cinema; Drama/Musicals; 1865-1913; Self-esteem; Friendship; Taking Care of Yourself; Breaking Out; Trustworthiness, Respect, Caring Relationships; Trustworthiness)

**Suggested Reading for Teachers:**

**Foner, Eric. *Forever Free: The Story of Emancipation and Reconstruction*. New York: Vintage, 2006.**

**1913-1929: The First World War and the Roaring 20s**

**[15 and up]** *The Color Purple* (1985) (Literature & Literary Devices: motif, theme, symbol, characterization; 1865-1913, 1913-1929; & Diversity/African-American; Breaking Out; Self-esteem; Respect)

**[13 and up]**

- *All The King's Men* (1941) and (2006) (1913-1941, Politics & Louisiana; Literature; Ambition; Responsibility; Fairness)
- *The Great Gatsby* (1974) (US 1913-1929 & New York; Literature; Literary Devices: symbol, imagery, motif, flashback, characterization; Romantic Relationships; Responsibility)

**[12 and up]**

- ***Warm Springs (2005) (...)***
- *Inherit the Wind* (1960) (Cinema; 1913-1929, 1945-1991 & Tennessee; Justice; Trustworthiness)
- *Matewan* (1987) (1913-1929, Diversity & West Virginia; Religions/Christianity; Male Role Model; Fighting; Trustworthiness; Respect)
- *The Glenn Miller Story* (1954) (Biography; Music/Popular; US: 1929-1941-1945; Talent; Trustworthiness)

- *The Jazz Singer* (1927) (Cinema; 1913-1929, Diversity & New York; Music/Popular; Breaking Out; Talent; Respect; Caring)

**[11 and up]**

- ***Iron Jawed Angels* (2004) (...)**
- *To Kill A Mockingbird* (1962) (1929-1941, Law & Diversity; Literature & Literary Devices; Justice; Male Role Model; Courage; Mental Illness; Parenting; Disabilities; Trustworthiness; Respect; Responsibility; Fairness; Caring; Citizenship) [Literary devices analyzed: symbol; flashback; irony; humor]

**[10 and up]**

- *Baseball: Inning 3. The Faith of Fifty Million People: 1910-1920* (1994) (Sports/Baseball; Sportsmanship; Fairness)
- *Baseball: Inning 4. A National Heirloom: 1920-1930* (1994) (Sports; US History & Culture; Sportsmanship; Fairness)
- *It's a Wonderful Life* (1946) (1913-1945; Male Role Model; Suicide; Breaking Out; Responsibility; Citizenship)
- *Something the Lord Made* (2004) (Medicine; 1917-1991, Diversity, Tennessee & Maryland; Teamwork, Education, Friendship; Caring)
- *The Autobiography of Miss Jane Pittman* (1974) (1865-1991 & Diversity; Female Role Model; Diversity)

**[9 and up]** *A Tree Grows In Brooklyn* (1945) (1913-1929, Diversity & New York; Alcohol and Drug Abuse; Education; Families in Crisis; Father/Daughter; Grieving; Responsibility; Caring)

**[8 and up]** *Knute Rockne All American* (1940) (Sports/Football; 1913-1929; Biography; Leadership, Sportsmanship, Talent; Responsibility)

**Suggested Reading for Teachers:**

**Montgomery, David. *The Fall of the House of Labor: The Workplace, the State, and American Labor Activism, 1865-1925*. New York: Cambridge University Press, 2008.**

Jacobson, Matthew Frye. *Barbarian Virtues: The United States Encounters Foreign Peoples at Home and Abroad, 1876-1917*. New York: Hill and Wang, 2001.

Marx, Leo. *The Machine in the Garden: Technology and the Pastoral Ideal in America*. New York: Oxford University Press, 2000.

Rosenzweig, Roy. *Eight Hours for What We Will: Workers and Leisure in an Industrial City, 1870-1920*. Cambridge University Press, 1985.

**1929-1941: The Great Depression and the Clouds of War**

**[13 and up]** *All The King's Men* (1949) and (2008) (1913-1941, Politics & Louisiana; Literature; Ambition; Responsibility; Fairness)

**[12 and up]**

- ***The Grapes of Wrath* (1940) (...)**
- *The Glenn Miller Story* (1954) (Biography; Music/Popular; US: 1929-1941-1945; Talent; Trustworthiness)
- *Warm Springs* (2005) (1913-1929 & Georgia; Biography; Courage; Disabilities; Responsibility; Caring)

**[10 and up]**

- *Baseball: Inning 5. The Shadow Ball: 1930-1940* (1994) (Sports; US History & Culture; Sportsmanship; Fairness)

- *Damn Yankees* (1958) (Drama/Musicals; Sports/Baseball; Dance/Performance; 1945-1991; Responsibility)
- *It's a Wonderful Life* (1946) (1913-1945; Male Role Model; Suicide; Breaking Out; Responsibility; Citizenship)
- *Something the Lord Made* (2004) (Medicine; 1917-1991, Diversity, Tennessee & Maryland; Teamwork, Education, Friendship; Caring)
- *The Autobiography of Miss Jane Pittman* (1974) (1865-1991 & Diversity; Female Role Model; Diversity)

**[8-12]** *Captains Courageous* (1937) (1929-1941 & Massachusetts; Seafaring; Friendship, Parenting; Male Role Model; Respect; Responsibility)

**[8 and up]** *Modern Times* (1936) (Cinema; 1929-1941; Surviving; Trustworthiness; Caring)

**[7-11]** *The Smithsonian and the Presidency* from the series "This is America Charlie Brown" (1988-1989) (Creating the Nation, 1860-1865; and 1929-1941; Disabilities; Trustworthiness) [25 minutes]

**[6-12]** *Kit Kittredge: An American Girl* (2008) (1929-1941 (the Great Depression); Ambition; Families in Crisis; Female Role Model; Friendship; Respect; Caring; Trustworthiness; Citizenship)

#### **Suggested Reading for Teachers:**

**Hunt, Michael H.** *Ideology and US Foreign Policy*. New Haven: Yale University Press, 1987.

**Love, Eric T. L.** *Race over Empire: Racism and US Imperialism, 1865-1900*. Chapel Hill: University of North Carolina Press, 2004.

**Williams, William Appleman.** *The Tragedy of American Diplomacy*. New York: Norton, 1988.

Eperjesi, John R. *The Imperialist Imaginary: Visions of Asia and the Pacific in American Culture*. Hanover, NH: Dartmouth College Press, 2005.

Hunter, Jane. *The Gospel of Gentility: American Women Missionaries in Turn-of-the-Century China*. New Haven: Yale University Press, 1984.

Kaplan, Amy and Donald Pease. *Cultures of United States Imperialism*. Durham: Duke University Press, 1993.

Karnow, Stanley *In Our Image: America's Empire in the Philippines*. New York: Ballantine Books, 1989.

Kramer, Paul A. *The Blood of Government: Race, Empire, the United States, and the Philippines*. Chapel Hill: University of North Carolina Press, 2006.

Merry, Sally Engle. *Colonizing Hawaii: The Cultural Power of Law*. Princeton, NJ: Princeton University Press, 2000.

Mohr, James. *Plague and Fire: Battling Black Death and the 1900 Burning of Honolulu's Chinatown*. Oxford: Oxford University Press, 2005.

Thomson, James Claude, Peter W. Stanley, John Curtis Perry. *Sentimental Imperialists: The American Experience in East Asia*. New York: Harper & Row, 1985.

#### **1941-1945: The Second World War**

**[13 and up]**

- ***Fat Man and Little Boy* (1989) (...)**
- *A Midnight Clear* (1992) (1941-1945; Coming of Age; Peace and Peacemakers; Courage in War; Caring)
- *All My Sons* (1948) (1941-1991; Drama; Crime; Marriage; Father/Son; Suicide; Trustworthiness; Responsibility)

**[12 and up]**

- **Casablanca (1942) (...)**
- *Memphis Belle* (1990) (Aviation; 1941-1945; Leadership; Courage in War; Responsibility)
- *Patton* (1970) (Biography; 1941-1945; Leadership; Respect)
- *Truman* (1995) (Biography; 1941-1991; Leadership; Responsibility)
- *Warm Springs* (2005) (1913-1929 & Georgia; Biography; Courage; Disabilities; Responsibility; Caring)

**[10 and up]**

- **Midway (1976) (...)**
- **The Longest Day (1962) (...)**
- **The Tuskegee Airmen (1995) (...)**
- **Twelve O'Clock High (1949) (...)**
- *Baseball: Inning 6. The National Pastime: 1940-1950* (1994) (Sports; US History & Culture; Sportsmanship; Fairness)
- *It's a Wonderful Life* (1946) (1913-1945; Male Role Model; Suicide; Breaking Out; Responsibility; Citizenship)
- *Judgment at Nuremberg* (1961) (1941-1945, Law; World/WW II; Justice; Human Rights, Male Role Model; Respect, Responsibility Fairness)
- *Something the Lord Made* (2004) (Medicine; 1917-1991, Diversity, Tennessee & Maryland; Teamwork, Education, Friendship; Caring)
- *South Pacific* (1958) (Drama/Musicals; 1941-1945 & Diversity; Romantic Relationships; Respect; Citizenship)
- *The Autobiography of Miss Jane Pittman* (1974) (1865-1991 & Diversity; Female Role Model; Diversity)
- *The Chosen* (1981) (Literature & Literary Devices: Theme, Symbol, Irony; Religions/Judaism; US: 1941-1945 & New York; Parenting; Father/Son; Friendship; Breaking Out; Respect; Caring)
- *Tora! Tora! Tora!* (1970) (1941-1945; World/Japan & WW II; Seafaring; Courage in War; Trustworthiness)

**[9-13]** *Hiroshima Maiden* (1988) (1941-1991; World/WW-II and Japan; Courage; Friendship; Human Rights; Peer Pressure; Responsibility; Caring)

**Suggested Reading for Teachers:**

**Dower, John. *War without Mercy: Race and Power in the Pacific War*. New York: Pantheon Books, 1986.**

**Fussell, Paul. *The Great War and Modern Memory*. New York: Oxford University Press, 2008.**

Grandin, Grandin. *Empire's Workshop: Latin America, the United States, and the Rise of the New Imperialism*. New York: Holt Paperbacks, 2007.

Ngai, Mae M. *Impossible Subjects: Illegal Aliens and the Making of Modern America, Politics and Society in Twentieth-Century America*. Princeton, NJ: Princeton University Press, 2004.

Rodgers, Daniel T. *Atlantic Crossings: Social Politics in a Progressive Age*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1998.

**1945-1991: The Cold War, Korea and Vietnam; and the Civil Rights Movement**

**[15 and up]** *Native Son* (1986) (1945-1991, Diversity & Illinois; Literature; Justice; Friendship; Respect; Responsibility; Fairness)

**[14 and up]**

- *Fail-Safe* (1964) (1945-1991; World/Cold War; Responsibility, Caring)
- *The Joy Luck Club* (1993) (1945-1991, Diversity; California; World/China; Mother/Daughter/ Surviving; Caring)
- *The Turning Point* (1977) (Dance; 1945-1991; Marriage; Mother/Daughter; Friendship; Male Role Model; Talent; Work/Career; Responsibility)

**[13 and up]**

- *All My Sons* (1948) (1941-1991; Drama; Crime; Marriage; Father/Son; Suicide; Trustworthiness; Responsibility)
- *Desert Bloom* (1986) (1945-1991 & Nevada; Alcohol and Drug Abuse, Child Abuse, Running Away, Coming of Age; Families in Crisis; Responsibility; Caring)
- *Edward Scissorhands* (1990) (1945-1991; Literature/Literary Devices Friendship; Disabilities; Respect; Caring) [Literary devices analyzed: expository phase, setting, character; development, theme.]
- *Lord of the Flies* (1963) and (1990) (Literature/Literary Devices; 1945 -1991; Peer Pressure; Surviving; Responsibility; Caring) [Literary devices analyzed: symbol, character development, theme, irony.]

**[12 and up]**

- ***All the President's Men* (1976) (...)**
- ***Thirteen Days* (2000) (...)**
- ***The Right Stuff* (1983) (...)**
- ***Ghosts of Mississippi* (1996) (...)**
- ***A Raisin in the Sun* (1961) (...)**
- ***A Force More Powerful* (1999) (...)**
- *West Side Story* (1961) (Drama/Musicals; 1945-1991, Diversity & New York; Dance/Performance; Fighting; Revenge; Romantic Relationships; Bad Associations; Respect; Caring; Citizenship)
- *Truman* (1995) (Biography; 1941-1991; Leadership; Responsibility)
- *The Long Walk Home* (1990) (1945-1991, Diversity & Alabama; Female Role Model; Breaking Out; Trustworthiness; Respect)
- *The Buddy Holly Story* (1978) (Music/Popular; 1945-1991; Talent; General)
- *Stand and Deliver* (1988) (1941-1996, Diversity & California; Mathematics; Literature/Literary Devices; Male Role Model; Self-esteem; Education; Trustworthiness; Responsibility; Citizenship) [Literary devices analyzed: character, symbols, subplot, foils and irony.]
- *Seven Days in May* (1964) (1945-1991; Rebellion; Trustworthiness; Responsibility)
- *Sayonara* (1957) (1945-1991 & Diversity; World/Japan; Male Role Model; Friendship; Romantic Relationships; Trustworthiness; Respect)
- *On The Waterfront* (1954) (1945-1991 & New York; Cinema; Redemption, Breaking Out; Brothers; Romantic Relationships; Responsibility)
- *Inherit the Wind* (1960) (Cinema; 1913-1929, 1945-1991 & Tennessee; Justice; Trustworthiness)
- *Edge of America* (2003) (Sports/Basketball; 1945-1991; Diversity/Native American & African American and New Mexico; Breaking Out; Leadership; Teamwork; Responsibility; Respect; Caring)
- *Breaking Away* (1979) (Sports/Bicycle Racing; 1945-1991 & Indiana; Coming of Age; Parenting; Friendship; Trustworthiness)

- *Gentleman's Agreement* (1947) (1945-1991 & Diversity; Male Role Model; Female Role Model; Parenting; Trustworthiness; Respect)

**[11 and up]**

- ***Remember the Titans* (2000) (...)**
- *12 Angry Men* (1957) and (1997) (1945-1991 & Law; Justice; Fairness; Respect; Citizenship)
- *High Noon* (1952) (The Frontier & the West, 1865-1913 and 1945-1991 (the Red Scare); Cinema; Literature/Myths of the Western genre; Literary devices: symbol; motif; foil; and expository phase; Marriage; Leadership; Courage; Responsibility; Citizenship)
- *Hoosiers* (1986) (Sports/Basketball; US 1945-1991 & Indiana; Teamwork; Alcohol and Drug Abuse; Male Role Model; Father/Son; Trustworthiness, Responsibility, Caring)
- *Quiz Show* (1994) (1945-1991 & New York; Ambition; Father/Son; Trustworthiness)
- *The Outsiders* (1983) (Literature & Literary Devices; 1945-1991; Brothers; Coming of Age; Courage; Fighting; Friendship; Peer Pressure; Redemption; Trustworthiness, Respect, Responsibility, Caring) [Literary devices analyzed: expository phase; flashback; symbol; foreshadowing; Bildungsroman; irony; protagonist/antagonist confusion and theme]

**[10 and up]**

- ***Dr. Strangelove* (1964) (...)**
- *Baseball: Inning 6. The National Pastime: 1940-1950* (1994) (1941-1945; Sports; US History & Culture; Sportsmanship; Fairness)
- *Baseball: Inning 7. The Capital of Baseball: 1950-1960* (1994) (Sports; US History & Culture; Sportsmanship; Fairness)
- *Baseball: Inning 8. A Whole New Ball Game: 1960-1970* (1994) (US History & Culture, Diversity; Sports; US History & Culture; Sportsmanship; Fairness)
- *Baseball: Inning 9. Home: 1970-1994* (1994) (Sports; US History & Culture; Sportsmanship; Fairness)
- *Brian's Song* (1971) and (2001) (Sports/Football; 1945-1991 & Diversity; Friendship, Grieving, Sportsmanship; Respect; Caring)
- *Conrack* (1974) (1945-1991, Diversity & South Carolina; Male Role Model; Work/Career; Education; Respect)
- *Field of Dreams* (1989) (Sports/Baseball; 1945-1991 & Iowa; Grieving; Father/Son; Trustworthiness)
- *Guess Who's Coming to Dinner* (1967) (1945-1991 & Diversity; Families in Crisis; Respect)
- *Mr. Holland's Opus* (1995) (Music/Classical; 1945-1991; Education; Male Role Model; Parenting; Father/Son; Mother/Son; Marriage; Disabilities; Responsibility; Citizenship; Caring; Respect)
- *Never Cry Wolf* (1983) (Science-Technology, The Environment; 1945-1991; Alaska; Caring for Animals; Courage; Respect)
- *October Sky* (1999) (Space Exploration; 1945-1991 & West Virginia; Science-Technology; Parenting; Father/Son; Mother/Son; Breaking Out; Friendship; Responsibility; Caring)
- *Shiloh* (1996) (1945-1991 & West Virginia; Caring for Animals; Father/Son; Mother/Son, Parenting; Trustworthiness; Caring)
- *Something the Lord Made* (2004) (Medicine; 1917-1991, Diversity, Tennessee & Maryland; Teamwork, Education, Friendship; Caring)
- *The Autobiography of Miss Jane Pittman* (1974) (1865-1991 & Diversity; Female Role Model; Diversity)
- *Tucker: The Man and His Dream* (1988) (1945-1991; Science-Technology; Char. Dev: Ambition; Courage; Responsibility; Fairness)

[10-13] *Bridge to Terabithia* (2007) (Literature; 1945-1991 & Virginia; Friendship; Grieving; Caring)

[9-13]

- *Angels in the Outfield* (1951) (Sports/Baseball; 1945-1991 & California; Families in Crisis; Friendship; Parenting; Female Role Model; Caring)
- *Hiroshima Maiden* (1988) (1941-1991; World/WW-II and Japan; Courage; Friendship; Human Rights; Peer Pressure; Responsibility; Caring)

[8 and up]

- *Apollo 13* (1995) (1945-1991; Space Exploration; Teamwork; Male Role Model; Trustworthiness; Responsibility)
- The Jackie Robinson Story (1950) (Biography; Sports/Baseball; 1945-1991 & Diversity; Male Role Model; Trustworthiness, Respect, Citizenship)

[8-13]

- *Einstein: Light to the Power of 2* (1996) (Biography; Science-Technology; 1945-1991 & Diversity; Self-esteem; Education; Families in Crisis; Ethical Emphasis: Trustworthiness; Caring)
- *The Russians Are Coming! The Russians are Coming!* (1966) (1945-1991 & Massachusetts; Peace and Peacemakers; Caring)

#### **Suggested Reading for Teachers:**

Boyer, Paul. *By the Bomb's Early Light: American Thought and Culture at the Dawn of the Atomic Age*. New York: Pantheon, 1985.

Cummings, Bruce. *Origins of the Korean War: Liberation and the Emergence of Separate Regimes, Vol. 1*. Princeton, N.J.: Princeton University Press, 1981.

Buckley, Roger. *The United States in the Asia-Pacific since 1945*. Cambridge, U.K.: Cambridge University Press, 2002.

Cummings, Bruce. *Parallax visions: making sense of American-East Asian relations*. Durham, NC: Duke University Press, 2002.

Iriye, Akira and Robert A. Wampler. eds. *Partnership: The United States and Japan, 1951-2001*. Tokyo; New York: Kodansha International, 2001.

Johnson, Chalmers. *Blowback: The Costs and Consequences of American Empire*. New York: Metropolitan/Owl Books, 2004.

Klein, Christina. *Cold War Orientalism: Asia in the Middlebrow Imagination, 1945-1961*. Berkeley; London: University of California Press, 2003.

Moon, Katharine H. S. *Sex among Allies: Military Prostitution in US-Korea relations*. New York: Columbia University Press, 1997.

Shambaugh, David L. *Beautiful Imperialist: China Perceives America, 1972-1990*. Princeton, N.J.: Princeton University Press, 1991.

Shibusawa, Naoko. *America's Geisha Ally: Reimagining the Japanese Enemy*. Cambridge: Harvard University Press, 2006.

Suri, Jeremi. *Power and Protest: Global Revolution and the Rise of Détente*. Cambridge: Harvard University Press, 2003.

#### **1991-Present**

[14 and up]

- *Hotel Rwanda* (2004) (World/Rwanda & the Post-Cold War Era; 1991 to present; Human Rights; Courage; Responsibility; Citizenship)

- *Outbreak* (1995) (Medicine; Science-Technology, 1991-present; World/Africa; Romantic Relationships; Responsibility)
- *Small Wonders* (1995) (Music/Classical; 1991-present & New York; Biography (Guaspari); Education; Female Role Model; Responsibility; Citizenship)

**[13 and up]**

- *Good Will Hunting* (1997) (Medicine (Psychiatry); 1991 to present & Massachusetts; Child Abuse; Marriage; Romantic Relationships; Fighting; Friendship; Male Role Model; Talent; Breaking Out; Caring)
- *The Insider* (1999) 1991 to present, Law and the Press; Alcohol and Drug Abuse, Families in Crisis, Marriage, Crime, Courage; Trustworthiness, Responsibility, Citizenship)
- *When a Man Loves a Woman* (1994) (1945-1991; Alcohol & Drug Abuse; Romantic Relationships; Marriage; Parenting; Father/daughter; Caring)

**[12 and up]**

- ***Smoke Signals* (1998) (...)**
- *A Force More Powerful* (1999) (World/India, Poland, Denmark, Chile, South Africa; 1800s-the Present; 1945-the Present; Civil Rights Movement, Tennessee; Rebellion; Peace and Peacemakers; Citizenship) [Six sections, each between 20 and 30 minutes in length]
- *Anne B. Real* (2003) (1991 to present and New York; Breaking Out; Coming of Age; Alcohol & Drug Abuse; Courage; Crime; Education; Families in Crisis; Surviving; Talent; Responsibility; Caring)
- *Courage Under Fire* (1996) (1991-present; Marriage, Redemption; Leadership; Suicide; Alcohol and Drug Abuse; Courage in War; Trustworthiness; Responsibility)
- *Ghosts of Mississippi* (1996) (1945-Present, Diversity, Law & Mississippi; Courage; Justice; Trustworthiness, Responsibility; Citizenship)
- *Gracie's Choice* (2004) (Health; 1991 to Present; Alcohol & Drug; Abuse; Families In Crisis; Mother/Daughter; Parenting; Responsibility; Caring)
- *Pay It Forward* (2000) (1991-present; Alcohol and Drug Abuse; Mother/Son; Families in Crisis; Education; Disabilities; Responsibility; Caring; Citizenship)
- *The Pursuit of Happiness* (2006) 1991-present and Biography; Father/Son; Parenting; Surviving, Work/Career; Alcohol & Drug Abuse; Breaking Out; Spousal Abuse; Child Abuse; Education; Male Role Model; Ambition; Caring)

**[10 and up]** *Hoop Dreams* (1994) (Sports/Basketball; 1991-present & Illinois; Sportsmanship; Breaking Out; Talent; Alcohol and Drug Abuse; Responsibility Fairness)

**[9 and up]**

- *Music of the Heart* (1999) (Music/Classical, 1991-present & New York; Biography (Guaspari); Education; Talent, Disabilities; Romantic Relationships; Divorce and Separation; Responsibility; Citizenship)
- *The Rookie* (2002) (Sports/Baseball; 1991-present; Talent; Trustworthiness; Responsibility; Caring)

**Suggested Reading for Teachers:**

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996.

Enloe, Cynthia H. *The Curious Feminist: Searching for Women in a New Age of Empire*. Berkeley: University of California Press, 2004.

Klein, Naomi. *The Shock Doctrine: The Rise of Disaster Capitalism*. New York: Picador, 2007.

**McAlister, Melani. *Epic Encounters: Culture, Media, and US interests in the Middle East, 1945-2000*. Berkeley; London: University of California Press, 2001.**

Barber, Benjamin R. *Jihad vs. McWorld*. New York: Times Books, 1996.

Bonacich, Edna, and Richard Appelbaum. *Behind the Label: Inequality in the Los Angeles Apparel Industry*. Berkeley: University of California Press, 2000.

Chandrasekaran, Rajiv. *Imperial Life in the Emerald City: Inside Iraq's Green Zone*. New York: Alfred A. Knopf, 2006.

Chaudhuri, Nupur and Margaret Strobel eds. *Western Women and Imperialism: Complicity and Resistance*. Bloomington: Indiana University Press, 1992.

Fukuyama, Francis. *The End of History and the Last Man*. New York: Free Press, 2006.

Huntington, Samuel P. *The Clash of Civilizations and the Remaking of World Order*. New York: Simon & Schuster, 1998.

Johnson, Chalmers. *Nemesis: The Last Days of the American Republic*. New York: Metropolitan Books, 2006.

---. *The Sorrows of Empire: Militarism, secrecy, and the end of the Republic*. New York: Metropolitan Books, 2004.

Shipler, David K. *The Working Poor-Invisible in America*. New York: Vantage, 2005.

Stiglitz, Joseph E. *Globalization and its Discontents*. New York: W.W. Norton, 2003.

Watson, James. *Golden Arches East: McDonalds in East Asia 2<sup>nd</sup> Edition*. Palo Alto: Stanford University Press, 2006.

Yergin, Daniel. *The Prize: The Epic Quest for Oil, Money & Power*. New York: Free Press, 2008

## **Diversity**

### **General**

#### **[12 and up]**

- *A Gentleman's Agreement* (1947) (1945-1991 & Diversity; Male Role Model; Female Role Model; Parenting; Trustworthiness; Respect)
- *Matewan* (1987) (1913-1929, Diversity & West Virginia; Religions/Christianity; Male Role Model; Fighting; Trustworthiness; Respect)

**[10 and up]** *South Pacific* (1958) (Drama/Musicals; 1941-1945 & Diversity; Romantic Relationships; Respect; Citizenship)

### **African/American and the Civil Rights Movement**

#### **[15 and up]**

- *Native Son* (1986) (1945-1991, Diversity & Illinois; Literature; Justice; Friendship; Respect; Responsibility; Fairness)
- *The Color Purple* (1985) (Literature & Literary Devices: motif, theme, symbol, characterization; 1865-1913, 1913-1929; & Diversity/African-American; Breaking Out; Self-esteem; Respect)

**[14 and up]** *Amistad* (1997) (1812-1860 & Diversity; Justice; Courage; Rebellion; Human Rights; Respect; Caring; Citizenship)

**[13 and up]** *White Nights* (1985) (Dance; World/Cold War & Russia; Diversity; Breaking Out; Courage; Trustworthiness; Respect)

#### **[12 and up]**

- *A Force More Powerful* (1999) (World/India, Poland, Denmark, Chile, South Africa; 1800s-the Present; 1945-the Present; Civil Rights Movement, Tennessee; Rebellion; Peace and Peacemakers; Citizenship) [Six sections, each between 20 and 30 minutes in length]

- *A Raisin in the Sun* (1961) (1945-1991, Diversity & Illinois; Drama/U.S; Alcohol and Drug Abuse, Marriage, Families in Crisis; Female Role Model; Respect; Fairness)
- *Edge of America* (2003) Sports/Basketball; 1945-1991; Diversity/Native American & African American and New Mexico; Breaking Out; Leadership; Teamwork; Responsibility; Respect; Caring)
- *Ghosts of Mississippi* (1996) (1945-Present, Diversity, Law & Mississippi; Courage; Justice; Trustworthiness, Responsibility; Citizenship)
- *Roots Vol. I* (1977) (1629-1750 & Diversity; World/Africa; Coming of Age; Responsibility)
- *Roots Vol. II* (1977) (1629-1750 & Diversity; Surviving; Respect)
- *Roots Vol. III* (1977) (1750-1812 & Diversity; Surviving; Respect)
- *Roots Vol. IV* (1977) (1812-1860 & Diversity; Rebellion; Respect)
- *Roots Vol. V* (1977) (1812-1860 & Diversity; Father/Son; Respect)
- *Roots Vol. VI* (1977) (1865-1913 & Diversity; Respect)
- *The Long Walk Home* (1990) (1945-1991, Diversity & Alabama; Female Role Model; Breaking Out; Trustworthiness; Respect)

**[11 and up]**

- *Remember the Titans* (2000) (1945-1991, Diversity & Virginia; Sports/Football; Breaking Out; Friendship; Teamwork; Leadership; Male Role Model; Respect; Responsibility; Fairness; Citizenship)
- *Show Boat* (1936) (1865-1913 & Diversity; Cinema; Drama/Musicals; Dance/Performance; Marriage; Romantic Relationships; Alcohol and Drug Abuse; Gambling Addiction; Respect)
- *To Kill A Mockingbird* (1962) (1929-1941, Law & Diversity; Literature & Literary Devices; Justice; Male Role Model; Courage; Mental Illness; Parenting; Disabilities; Trustworthiness; Respect; Responsibility; Fairness; Caring; Citizenship) [Literary devices analyzed: symbol; flashback; irony; humor]

**[10 and up]**

- *Baseball: Inning 8. A Whole New Ball Game: 1960-1970* (1994) (History & Culture, Diversity; Sports; History & Culture; Sportsmanship; Fairness)
- *Baseball: Inning 9. Home: 1970-1994* (1994) (Sports; History & Culture; Sportsmanship; Fairness)
- *Conrack* (1974) (1945-1991, Diversity & South Carolina; Male Role Model; Work/Career; Education; Respect)
- *Gandhi* (1982) (Biography; World/India, South Africa, England & 1800s-Cold War Era; Diversity; Religions; Rebellion; Peace and Peacemakers; Trustworthiness; Respect; Responsibility; Fairness; Caring; Citizenship)
- *Guess Who's Coming to Dinner* (1967) (1945-1991 & Diversity; Families in Crisis; Respect)
- *Something the Lord Made* (2004) Medicine; 1917-1991, Diversity; Teamwork, Education, Friendship; Caring)
- *The Autobiography of Miss Jane Pittman* (1974) (1865-1991 & Diversity; Female Role Model; Diversity)
- *The Tuskegee Airmen* (1995) (Aviation; 1941-1945, Diversity; Courage; Courage in War; Friendship; Self-esteem; Grieving; Suicide; Surviving; Respect; Responsibility)
- *Unchained Memories: Readings from the Slave Narratives* (2003) (1812-1865; 1865-1913; and African Americans & the Civil Rights Movement; Literature (Narrative Writing); Human Rights; Courage; Respect; Fairness)

**[8 and up]** *The Jackie Robinson Story* (1950) (Biography; Sports/Baseball; 1945-1991 & Diversity; Male Role Model; Trustworthiness, Respect, Citizenship)

*Brian's Song* (Sports/Football; 1945-1991 & Diversity; Friendship, Grieving, Sportsmanship; Respect; Caring)

**[8-13]** *Einstein: Light to the Power of 2* (1996) (Science-Technology; 1945-1991 & Diversity; Biography; Self-esteem; Education; Families in Crisis; Trustworthiness; Caring)

**[6 and up]** *The Adventures of Huckleberry Finn* (1993) (1812-1860, Diversity; Literature; Breaking Out; Running Away; Friendship; Responsibility)

**Suggested Reading for Teachers:**

**Dudziak, Mary L. *Cold War Civil Rights: Race and the Image of American Democracy*. Princeton, N.J.: Princeton University Press, 2000.**

**Omi, Michael, and Howard Winant. *Racial Formation in the United States: From the 1960s to the 1990s*. 2nd Edition New York: Routledge, 1994.**

Borstelmann, Thomas. *The Cold War and the Color Line: American Race Relations in the Global Arena*. Cambridge, Mass: Harvard University Press, 2001.

Gilmore, Glenda. *Defying Dixie: The Radical Roots of Civil Rights: 1919-1950*. New York: W.W. Norton & Co., 2008.

Kelley, Robin D.G. *Freedom Dreams: The Black Radical Imagination*. New York: Beacon Press, 2003.

Von Eschen, Penny M. *Satchmo Blows up the World: Jazz Ambassadors Play the Cold War*. Cambridge, Mass.: Harvard University Press, 2004.

**Asian/American**

**[14 and up]** *The Joy Luck Club* (1993) (1945-1991, Diversity; California; World/China; Mother/Daughter/ Surviving; Caring)

**[12 and up]** *Sayonara* (1957) (1945-1991 & Diversity; World/Japan; Male Role Model; Friendship; Romantic Relationships; Trustworthiness; Respect)

**Suggested Reading for Teachers:**

**Chan, Sucheng. *Asian Americans-An Interpretive History*. Boston: Twayne Publishers, 1991.**

**Takaki, Ronald. *Strangers from a Different Shore: A History of Asian Americans*. Boston: Little, Brown and Company, 1998.**

Cheng, Lucie and Edna Bonacich. *Labor Immigration under Capitalism: Asian Workers in the United States before World War II*. Berkeley: University of California Press, 1984.

Chuh, Kandice. *Imagine Otherwise: On Asian Americanist Critique*. Durham: Duke University Press, 2003.

San Juan, Epifanio. *Racial Formations/Critical Transformations: Articulations of Power in Ethnic and Racial Studies in the United States*. New York: Humanity Books, 1992.

**Jewish/American**

**[12 and up]**

- *A Gentleman's Agreement* (1945-1991 & Diversity; Male Role Model; Female Role Model; Parenting; Trustworthiness; Respect)

- *Hester Street* (1975) (1865-1913; Diversity; Families in Crisis; Marriage; Responsibility; Trustworthiness)

- *The Jazz Singer* (Cinema; 1913-1929, Diversity; Music and Popular; Breaking Out; Talent; Respect; Caring)

**[9-10]** *An American Tail* (1865-1913; Diversity; Religions and Judaism; Courage; Trustworthiness; Responsibility; Fairness)

[5-8] *An American Tail-Talking and Playing for Growth* (1865-1913; Diversity; Religions and Judaism; Friendship; Respect; Caring)

### Hispanic American

#### [12 and up]

- *Stand and Deliver* (1941-1996, Diversity & California; Mathematics; Literature and Literary Devices; Male Role Model; Self-esteem; Education; Trustworthiness; Responsibility; Citizenship) Literary devices analyzed: character, symbols, subplot, foils and irony.]
- *West Side Story* (Drama/Musicals; 1945-1991, Diversity; Dance and Performance; Fighting; Revenge; Romantic Relationships; Bad Associations; Respect; Caring; Citizenship)

### Native American

#### [12 and up]

- *Edge of America* (Sports/Basketball; 1945-1991; Diversity/Native American & African American; Breaking Out; Leadership; Teamwork; Responsibility; Respect; Caring)
- *Smoke Signals* (1998) (1991-present, Diversity (Native American); Father/Son; Grieving; Alcoholism and Drug Abuse; Child Abuse; Caring (Forgiving))

### Politics

[13 and up] *All The King's Men* (1913-1941, Politics; Literature; Ambition; Responsibility; Fairness)

[12 and up] *All the President's Men* (1976) (1945-1991 & Politics; Courage; Teamwork; Trustworthiness; Responsibility; Fairness; Citizenship)

[10 and up] *Eleanor Roosevelt* (Biography; 1865-1991; Politics; Character Dev.: Leadership; Female Role Model; Caring, Citizenship)

### Law

[13 and up] *The Insider* (1991 to present, Law and the Press; Alcohol and Drug Abuse, Families in Crisis, Marriage, Crime, Courage; Trustworthiness; Responsibility; Citizenship)

#### [12 and up]

- *The Ox-Bow Incident* (The Frontier and the West; 1865-1913; Law; Justice; Fairness)
- *Ghosts of Mississippi* (1996) (1945-Present, Diversity, Law; Courage; Justice; Trustworthiness, Responsibility; Citizenship)

#### [11 and up]

- *12 Angry Men* (1945-1991 & Law; Justice; Fairness; Respect; Citizenship)
- *To Kill A Mockingbird* (1929-1941, Law & Diversity; Literature & Literary Devices; Justice; Male Role Model; Courage; Mental Illness; Parenting; Disabilities; Trustworthiness; Respect; Responsibility; Fairness; Caring; Citizenship) [Literary devices analyzed: symbol; flashback; irony; humor]

[10 and up] *Judgment at Nuremberg* (1941-1945, Law; World/WW II; Justice; Human Rights, Male Role Model; Respect, Responsibility Fairness)

### The Press

[13 and up] *The Insider* (1991 to present, Law and the Press; Alcohol and Drug Abuse, Families in Crisis, Marriage, Crime, Courage; Trustworthiness; Responsibility; Citizenship)

**[12 and up]** *All the President's Men* (1976) (1945-1991 & Politics; Courage; Teamwork; Trustworthiness; Responsibility; Fairness; Citizenship)

#### Hawaii

**[12 and up]** *Hawaii* (1812-1860 & Hawaii; Religions/Christianity; Respect; Caring)

#### Middle East

**[12 and up]** *Lawrence of Arabia* (Biography; World/England, Middle East & WW I; Courage in War; Trustworthiness)

#### North America South America

**[13 and up]** *The Mission* (Religions/Christianity; World/South America, Paraguay, Brazil; Redemption; Courage; Brothers; Rebellion; Respect)

#### China

**[14 and up]**

- *The Joy Luck Club* (1993) (1945-1991, Diversity; California; World/China; Mother/Daughter/Surviving; Caring)
- *To Live* (1994) (World/China; Surviving; Grieving; Gambling Addiction; Fairness) (In Chinese with English subtitles.)

**[13 and up]** *Kundun* (1997) (Tibet & China; Religions/Buddhism; Rebellion; Leadership; Trustworthiness)

**[10 and up]** *Little Buddha* (1994) (Religions/Buddhism; World/Tibet; Citizenship)

**[6-9]** *Mulan* (1998) (Mythology; World/China; Breaking Out; Female Role Model; Ethical Emphasis: Responsibility; Caring)

#### India

**[12 and up]**

- *A Force More Powerful* (1999) (World/India, Poland, Denmark, Chile, South Africa; 1800s-the Present; 1945-the Present; Civil Rights Movement; Rebellion; Peace and Peacemakers; Citizenship) [Six sections, each between 20 and 30 minutes in length] Non-violence and the Indian Independence Movement (World/India, 1945-1991 & Diversity)
- *A Passage To India* (World/India & England; Literature/England; Friendship; Romantic Relationships; Justice; Trustworthiness; Respect)
- *Water* (2006) World/India; Religions/Hinduism; Literature/Literary Devices; Human Rights; Suicide; Breaking Out; Respect; Caring; Fairness) [Literary devices analyzed: character, symbols, subplot, foils and irony.]

**[10 and up]** *Gandhi* (Biography; World/India, South Africa, England & 1800s-Cold War Era; Diversity; Religions; Rebellion; Peace and Peacemakers; Trustworthiness; Respect; Responsibility; Fairness; Caring; Citizenship)

#### Japan

**[12 and up]**

*Princess Mononoke* (World/Japan; The Environment; Mythology; Cinema; Male Role Model; Leadership; Romantic Relationships; Respect; Caring; Citizenship)

*Sayonara* (1957) 1945-1991 & Diversity; World/Japan; Male Role Model; Friendship; Romantic Relationships; Trustworthiness; Respect)

*Shall We Dance?* (1996) (Dance; World/Japan; Breaking Out; Marriage; Responsibility)

**[10 and up]** *Tora! Tora! Tora!* (1970) (1941-1945; World/Japan & WW II; Seafaring; Courage in War; Trustworthiness) (Portions in Japanese with English subtitles)

**[9-13]** *Hiroshima Maiden* (1988) (1941-1991; World/WW-II and Japan; Courage; Friendship; Human Rights; Peer Pressure; Responsibility; Caring)

## **Second World War (including the Holocaust)**

### **The War in Europe**

**[13 and up]** *The White Rose* (1982) (World/Germany & WW II; Rebellion; Courage; Trustworthiness)

**[12 and up]** *A Force More Powerful* (1999) (World/India, Poland, Denmark, Chile, South Africa; 1800s-the Present; 1945-the Present; Civil Rights Movement; Rebellion; Peace and Peacemakers; Citizenship) [Six sections, each between 20 and 30 minutes in length]

**[10 and up]**

- *The Great Dictator* (1940) (Biography/Hitler)
- *The Longest Day* (1962) (1941-1945; World/WW II; Courage in War; Trustworthiness)
- *Ballad of a Soldier* (1959) (World/Russia & WW II; Character Development; Courage in War; Trustworthiness)

**[6 and up]** *The Sound of Music* (1965) Drama/Musicals; World/ WW II & Austria; Parenting, Romantic Relationships; Trustworthiness; Caring)

### **The Holocaust**

**[15 and up]** *Schindler's List* (1993) Biography; World/WW II; Courage; Rebellion; Trustworthiness; Respect; Caring)

**[13 and up]**

- *The Boy in the Striped Pajamas* (2008) (World/WW II & Germany; Literature/Literary Devices; Human Rights; Friendship; Respect; Responsibility; Caring) [Literary Devices Analyzed: irony]
- *Europa! Europa!* (1990) Human Rights; Surviving; Trustworthiness; Subjects: World/Germany & WW II) (In German & Russian with English Subtitles)

**[12 and up]** *The Diary of Anne Frank* (1951) (World/WW II & Holland; Biography; Coming of Age; Families in Crisis; Human Rights; Courage; Respect; Responsibility; Citizenship)

**[11 and up]** *Au Revoir Les Enfants* (1987) World/France & WW II (Holocaust); Coming of Age, Human Rights, Friendship; Trustworthiness, Responsibility, Caring)

**[10 and up]** *Judgment at Nuremberg* (1961) (1941-1945, Law; World/WW II; Justice; Human Rights, Male Role Model; Respect, Responsibility Fairness)

### **The War in the Pacific**

**[10 and up]**

- *Midway* (1976) (1941-1945; World/WW II; Seafaring; Courage in War; Trustworthiness)
- *Tora! Tora! Tora!* (1970) (1941-1945; World/Japan & WW II; Seafaring; Courage in War; Trustworthiness) (Portions in Japanese with English subtitles)

**[9-13]** *Hiroshima Maiden* (1988)(1941-1991; World/WW-II and Japan; Courage; Friendship; Human Rights; Peer Pressure; Responsibility; Caring)