

History and Hollywood Elective
Lessons for Week 1, March 23-27
Mr. Parsley

Week 1 Goals: Our goal this week is to finish our Culture Unit, review, take a test, read an article about historical movies, and then prepare for movie research in the days ahead.

Week 1 Plans: The following assignments will measure what you know about American culture concerning equality, racism, capitalism, entrepreneurship, the American Dream, competition, etc. Please find them on Infinite Campus and send them in on Infinite Campus when you are done.

Please feel free to contact me at owen.parsley@k12.sd.us
or at my Google Voice number: 605-937-8896

Monday March 23, Week 1, Day 1	Kahoot Review: https://create.kahoot.it/share/history-and-hollywood-unit-2-quiz/50751277-4dd8-4cc2-89ef-5858207312c6 <i>Search the following title if the above game does not work: History and Hollywood Unit 2 Quiz</i>
Tuesday, March 24, Week 1, Day 2	History and Hollywood Exam: This test will be open note and you may also use your movie prompt questions and “Reel and Real Life” questions as well. This test will contain a mixture of multiple choice, true and false, and essay questions. Please highlight your answers in yellow and type in the essay answers.
Wednesday, March 25, Week 1, Day 3	Read article about movies and if they have to be historically accurate:
Thursday, March 26, Week 1, Day 4	Finish answering questions and analyzing yesterday’s article.
Friday, March 27, Week 1, Day 5	For the rest of the semester, I will have YOU pick movies from the website History vs. Hollywood: https://www.historyvshollywood.com/ . If you have other ideas of movies that are not on this website, please let me know and make sure you can find enough information to research your film. You may pick any movie rated PG-13 or under and it can fall in the categories of drama, war, sports, etc. Please follow the research assignment for each movie. You will average one movie a week and must watch the movie, answer the questions, and submit them each Friday for this class. So think about what movies you’d like to watch and get started next Monday!

Multiple Choice (two points each): Please answer the following questions.

1. _____ Who was the first American to orbit the earth?
 - a. Alan Sheppard
 - b. Michael Collins
 - c. Neil Armstrong
 - d. John Glenn

2. _____ What were original “computers” at NASA in the early 1960s?
 - a. People that calculated numbers
 - b. A type of abacus
 - c. Mac computers by Apple
 - d. Astronauts on the Apollo missions

3. _____ What was an example of the glass ceiling at NASA in *Hidden Figures*?
 - a. Women attending meetings
 - b. African American as supervisors
 - c. Women/blacks becoming engineers
 - d. All the above

4. _____ What individual graduated from high school at age 14?
 - a. Mary Jackson
 - b. Dorothy Vaughan
 - c. Katherine Johnson
 - d. Al Harrison

5. _____ What country put the first satellite into space?
 - a. The USSR
 - b. The UK
 - c. The USA
 - d. The Germans

6. _____ What were the years of the Space Race?
 - a. 1939-1945
 - b. 1957-1969
 - c. 1984-1991
 - d. None of the above

7. _____ What does “dog eat dog” mean?
 - a. Competition between USA and USSR
 - b. Do whatever it takes to be successful
 - c. People are equal and help each other
 - d. All of the above

8. _____ What changed the American food and business culture with McDonald’s?
 - a. Multiple menu items besides burgers
 - b. Food you can eat in your car
 - c. The spee-dee delivery system
 - d. A hangout attraction for youth

9. _____ Why did the McDonald’s brothers end their acting/film plans and turn to food?
 - a. The Great Depression
 - b. World War Two
 - c. The Roaring Twenties
 - d. The Space Race

10. _____ What personal problem did businessman Ray Kroc ***NOT*** have in his life?
 - a. Marriage issues
 - b. Drug abuse
 - c. Sometimes foolish financial decisions
 - d. Alcoholism

11. ____ Where did the original McDonald's franchise begin?
- a. San Bernardino, CA
 - b. Queens, NY
 - c. Las Vegas, NV
 - d. Des Plaines, IL
12. ____ What is an accurate characteristic of capitalism?
- a. Business equality
 - b. Heavy government involvement
 - c. Rags to riches
 - d. All of the above
13. ____ Before you can start a successful business chain with a shared trademark, knowledge, and processes, what does one need?
- a. A patent
 - b. Mortgaged property
 - c. Multiple investors
 - d. None of the above
14. ____ What are examples of startup costs for a business?
- a. Paying employees
 - b. Loans
 - c. Building costs
 - d. All of the above
15. ____ What is ***NOT*** true about Joy Mangano?
- a. She majored in business law
 - b. Her grandma inspired her to invent
 - c. She was a mother of three kids
 - d. She invented a dog collar and mop
16. ____ What is a person who comes up with an idea or business utilizing creativity and financial risks?
- a. Capitalist
 - b. Normalizer
 - c. Supervisor
 - d. Entrepreneur
17. ____ How did Joy Mangano originally sell her special home cleaning device?
- a. The QVC home shopping cable channel
 - b. Sears home catalog
 - c. Amazon online orders
 - d. None of the above
18. ____ What person did ***NOT*** promote Joy Mangano throughout her business ventures?
- a. Grandma Mimi
 - b. Ex-husband Tony Miranne
 - c. Half-sister Peggy Mangano
 - d. QVC Executive Joseph Segel
19. ____ What especially helped Joy Mangano's mop sell so well?
- a. She considered the customer
 - b. She made it convenient and affordable
 - c. She sold it and demonstrated its use
 - d. All of the above
20. ____ What group tried to keep Jesse Owens from competing in the Olympics?
- a. NAACP
 - b. SCLC
 - c. FBI
 - d. ACLU
21. ____ Who was Larry "Lawrence" Snyder?
- a. Jesse Owens college coach
 - b. US Ambassador for the Olympics
 - c. Movie director for the Nazi Party
 - d. Jewish runner on the US Olympic team

33. Capitalism results in self-made individuals like *entrepreneurs*.

True

False: _____

34. Joy Mangano solder her mop around the *early 1970s*.

True

False: _____

35. *Startup Costs* refer to the expenses of beginning a new business.

True

False: _____

Essay (five points each): Please answer the following questions using proper grammar, punctuation, and spelling. Please use at least five complete sentences as well.

36. Please be able to explain the various aspects of American culture (i.e. tech, sports, freedoms, food, race, etc.) and how these impact our everyday lives, for better or for worse, and how equality is advanced or hindered with these cultural aspects.

37. How did the characters in these movies utilize our common American culture to pursue their dreams while also changing the way our culture behaved? Please give three specific examples.

Green Book and Do Historical Movies Have to Be Accurate?
 Source: *The Guardian*
 History and Hollywood
 Mr. Parsley

Name:
 Date:

Rewriting the past: do historical movies have to be accurate?

Alex von Tunzelmann | Fri 1 Feb 2019 03.00 EST

1	When <i>Green Book</i> won top prize at the Toronto film festival in September, it became an instant Oscar frontrunner. Three weeks before the ceremony, its odds remain strong: most bookies currently make it second favourite to win best picture, after Alfonso Cuarón’s <i>Roma</i> . This, despite several PR disasters, including star Viggo Mortensen saying the N-word ... and (saying) American Muslims cheer(ed) on the 9/11 attacks. But arguably none of these has done as much damage as the charge that it misrepresents history.
2	<i>Green Book</i> tells the story of African American piano virtuoso Donald Shirley (Mahershala Ali) and his Italian American driver Tony Vallelonga (Mortensen) as they undertake a tour of the Deep South in 1962. Along the way, Shirley is refused service in stores, excluded from restaurants and physically assaulted. At the start, Vallelonga is hostile towards black people. When he gets to know Shirley, though, and sees the Jim Crow south up close, his sense of justice conquers his prejudice. Simultaneously, Shirley is depicted early on as an uptight, prissy snob, out of touch with his own African American community. Forced to spend time with the knockabout, salt-of-the-earth Vallelonga, he chills out. In a climactic scene, Vallelonga goads Shirley into eating fried chicken for the first time.
3	<i>Green Book</i> is a film designed to warm the cockles of a liberal white audience who want to feel good about not being racist. However, Shirley’s real-life family have reacted with hurt and anger, asserting that there was no close friendship between the pair, and criticising the film-makers for not consulting them. The film, says Shirley’s surviving brother, is “a symphony of lies”. Its focus on a white protagonist’s perspective at the expense of its black character playing into a longstanding controversy about representation in Hollywood. In this heated political context, <i>Green Book</i> ’s historical fictionalisation reads to some not as artistic licence, but as erasure.
4	The only historical Oscar contenders this year that have not prompted widespread charges of inaccuracy are <i>Roma</i> and <i>Cold War</i> . Both are semi-autobiographical: one way of not upsetting someone else’s family is to make a film about your own. Everything else has had a kicking. “I’ve never seen a film distort its facts in such a punitive way,” wrote the critic Mike Ryan of <i>Bohemian Rhapsody</i> . The historian Fred Kaplan judged that <i>Vice</i> ’s historical slant amounted to “what V I Lenin denounced as ‘infantile leftism’”. Director Boots Riley critiqued Spike Lee’s <i>BlacKkKlansman</i> : “It’s a made-up story in which the false parts of it to [sic] try to make a cop the protagonist in the fight against racist oppression.”
5	Simon Schama deplored the fictionalised encounter between Elizabeth I and her cousin in <i>Mary Queen of Scots</i> , tweeting that “the whole drama of Elizabeth and Mary lay in the fact they never did meet – movie has copped out on that”. In a pre-emptive strike, Hannah Greig, historical adviser to <i>The Favourite</i> , admitted that Queen Anne didn’t really keep 17 bunnies in her bedroom, stating that rabbits “were an early-18th-century foodstuff and pest”. Donald Trump attacked <i>First Man</i> for not showing the precise moment when Neil Armstrong planted the US flag on the moon.
6	In this newspaper, Simon Jenkins railed against <i>Vice</i> , <i>The Favourite</i> and <i>Mary Queen of Scots</i> , asking why, at a time when there is so much anxiety about fake news, “fake instant history” is rewarded. “The director of <i>The Favourite</i> , Yorgos Lanthimos, remarked casually that ‘some of the things in the film are accurate and a lot aren’t’,” Jenkins wrote. “What is a history student to make of that?” Script reader Gavin Whennan retorted: “How about they conduct actual historical research, rather than watch a film which

	does not purport to be a documentary?” Yet there are more substantial questions around the public use and understanding of history. Does historical fiction alter our sense of reality? Do film-makers have a responsibility to history? How can we navigate through a world where real and fake information are often blended together?
7	Nearly 30 years ago, many historians were concerned about the fabrications in Oliver Stone’s JFK (1991), which made up a conspiracy behind the murder of John F Kennedy. Between 1963 and 2001, pollsters Gallup tracked the percentage of Americans who believed Lee Harvey Oswald acted as part of a conspiracy, rather than as a lone killer. The statistics show the film had little impact. In 1983, 74% believed in a conspiracy; after the film’s release in 1992, that crept up to 77%; by 1993 it had fallen back to 75%. There was a far bigger jump between 1966, when only 50% believed in a conspiracy, and 1976, when 81% did. That was probably the result of the controversial House Select Committee on Assassinations, which, in 1976, took the view that there had been a conspiracy, though it wasn’t sure which one. Most serious historians think Oswald acted alone. They may well be concerned that a majority of Americans disagree, but those Americans seem to have been substantially more influenced by politicians than by film-makers.
8	Stone’s film did have an effect. In 1992, Congress responded by ordering that all remaining documents pertaining to the assassination would be released by 2017. Ninety-nine per cent are now available, and nothing in them has provided evidence for any conspiracy. As of 2017, the figure for Americans who believe in a conspiracy was down to 61%. Again, this change seems more attributable to politicians and historians than film-makers.
9	When considering whether film-makers have a responsibility to history, it’s difficult to define with any consistency what is acceptable or unacceptable artistic licence. There has been relatively little criticism of <i>The Favourite</i> , despite major liberties. As an anarchic comedy, it may be less likely to be taken seriously than a drama. Yet <i>Green Book</i> is a comedy, too. The outrage may be louder not because the inaccuracies are necessarily more extreme, but because the recent history of racism in the US is much more familiar and painful territory for many than the bed-hopping antics of the Stuart court.
10	There have been attempts in some countries to enforce legal limits on how film-makers treat history. The Indian Central Board of Film Certification has considered screening films with a historical element to selected historians, and letting them censor accordingly. Clearly, this would be an imposition on freedoms of speech and expression – as well as expensive, time-consuming and patronising. If any government says the public are too mushy-minded to be allowed to watch a historical movie unsupervised, many will consider that an intolerable move towards a “nanny state”.
11	Furthermore, it seems unfair to make film-makers obey historians when historians often disagree among themselves. Experts are divided over whether Mary Queen of Scots should have a Scottish accent, as Saoirse Ronan does in the film, or whether she would have sounded French. This can’t be settled conclusively without a time machine. Even if we had one, we might find that 16 th -century Scottish and French accents were different from those we recognise, and that the colloquial speech patterns of early, modern English were nothing like modern film dialogue either.
12	If we can’t make clear rules about what constitutes acceptable historical fictionalisation, and we don’t want our governments to set up bureaucracies to enforce them, we are left with our present situation. Film-makers will make whatever historical films they can get funded. Some care deeply about history, and do feel a responsibility towards it, but they are paid by studios and investors to do a job that is not that of a historian. If we want film-makers to prioritise responsibilities to history or art rather than commerce, they need more public funding. As it is, films are generally commercial products. It’s up to us to choose what we watch and how we respond.

13	So how can we navigate through this squall of real and made-up information? It starts with schools: it is vital that the humanities, including history, aren't neglected, for they teach the process of critical thinking. Fiction, satire, misinformation, propaganda and "fake news" have been with us for millennia, and they are here to stay. If we learn to think critically as individuals and as societies, we can make better judgments and decisions. We cannot only survive complexity, but embrace it.
14	Perhaps those who fret about fiction are looking through the wrong end of the telescope. As Greg Jenner, historical adviser to <i>Horrible Histories</i> , tweeted this week: "So long as historians are able to publicly respond (which we do in droves), these films are helpful, not a hindrance, in stimulating public fascination with the past." It's understandable that Shirley's family are upset by <i>Green Book</i> . But the film has prompted much discussion of the politics of race and class in cinema, and an upsurge of interest in the real Shirley, a fascinating man and extraordinary talent.
15	This doesn't let film-makers off all responsibility. They should think critically, too, and expect criticism. But audiences do not mindlessly absorb everything at face value. They are capable of understanding fiction and debating it. Whether you love or loathe <i>Green Book</i> , or any of the other Oscar contenders, historical films can be seen not as a threat to history but an opportunity to engage audiences. Even the most inaccurate film can prompt questions, spark debate, sharpen our ability to assess and analyse. Those skills are essential not only to understand history, but to understand the world we live in today.

Questions to Consider

1. What is the movie *Green Book* about and why do some people love it while others hate it (paragraphs 1-3)?
Answer:

2. What other historical movies came out in 2018 which got a lot of backlash about their lack of accuracy (paragraphs 4-6)?
Answer:

3. What difficulties do movie makers and historians face with historical films? What are some people trying to do to prevent historically inaccurate movies? Are these ideas good or not (paragraphs 9-12)?

4. At the end of paragraph 12, what is said to mainly motivate historical movies? In response, how are we to respond and where should we learn about finding what is real and fake (paragraph 13)?
Answer:

5. What good things can come out of historical movies? What problems can arise as well? How can we benefit from these movies and carefully evaluate them today (paragraph 14-15)?
Answer:

Movie Analysis Assignment
History and Hollywood
Mr. Parsley

Name:
Date of Submission:

Objective: I will have YOU pick movies from the website History vs. Hollywood: <https://www.historyvshollywood.com/> . If you have other ideas of movies that are not on this website, please let me know and make sure you can find enough information to research your film. You may pick any movie rated PG-13 or under and it can fall in the categories of drama, war, sports, etc. Please follow the research assignment for each movie.

Movie Background Data

- Movie Title – Answer:**
- Year of Event – Answer:**
- Year of Movie – Answer:**
- Location of Event – Answer:**
- Movie References This Historical Event – Answer:**

Character Explanation

Who are three of the main characters in your movie? Please give a brief description of each person and how they influence the story and movie’s plot.

- Character one:
- Character two:
- Character three:

REEL LIFE: What are three things the movie makes up?	REAL LIFE: What are three things the movie conveys or tells accurately?
1.	1.
2.	2.
3.	3.

*If three fictional events are not in the movie, explain four to six historically accurate events.

Three websites used for research. Please list them in MLA citation (use bibme.com or citationmachine.com).

- I.
- II.
- III.

1. *What historical information or new knowledge did you gain from watching this movie? Did you like this movie or not? Please answer with five sentences.*

Answer:

2. *How does this movie’s content challenge you to be a better student, friend, son, and/or citizen? Please answer with five sentences.*

Answer:

Assignment Rubric: 50 points total

Movie Background Data	Each background question is answered (5 pts.)	One background question is not addressed (-1 pt.)
Character Explanation	Three main characters are explained thoroughly (6 pts.)	One character is not explained thoroughly, i.e. how they impact the movie, history, etc. (-2 pts.)
Reel and Real Life Analysis	Three fictional accounts and three historical accounts are explained from the movie (18 pts.)	One fictional or historical description from the movie is missing (-3 pts.)
Sources and MLA Citation	Three research websites are given for the historical analysis of this movie and are put in MLA citation (15 pts.)	One research website is not included for this assignment (-4 pts.) Not in MLA citation (-3 pts.)
Movie Reflection Paragraphs	Each reflection question is answered with a five sentence paragraph (6 pts.)	One reflection paragraph is not answered or is poorly answered (-3 pts.)

Movie Options/Suggestions from History vs. Hollywood:

42 A Beautiful Day in the Neighborhood Bohemian Rhapsody Captain Phillips Darkest Hour Deepwater Horizon Dunkirk Eddie the Eagle Finest Hours, The First Man Freedom Writers Green Book Harriet Hoosiers Imitation Game, The	Invincible Jobs Just Mercy League of Their Own, A Marshall Megan Leavey Midway Million Dollar Arm Miracle Monuments Men, The Operation Finale Pursuit of Happyness, The	Queen of Katwe Remember the Titans Rookie, The Rudy Saving Mr. Banks Seabiscuit Self Made Social Network, The Soul Surfer Steve Jobs Sully Unbroken Walk the Line When the Game Stands Tall Zookeeper's Wife, The
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