

Extended Common Core Social Studies Lesson Plan Template

Lesson Title: What role did the movies play in forming a new generation of youth after WWI?

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Appropriate for Grade Level(s): 8th grade

US History Standard(s)/Applicable CCSS(s): H3.12: Explain the major social, cultural, and technological developments of the 1920's.

Engagement Strategy: jigsaw discussion

Student Readings (list): Copies of movie autobiographies from the Payne Fund research project, taken by Herbert Blumer from his work: "Movies and Conduct" (1933), synopsis of the movie "Are Parents People?" by Steve Haynes (2001), three short plot summaries for the movie, "The Jazz Singer", written by Snow Leopare, Claudio Carvalho, and Huggo.

Total Time Needed: 1.5 class periods. 15-25 min on A day, 45- 55 min on B day

Lesson Outline:

Time Frame (e.g. 15 minutes)	What is the teacher doing?	What are students doing?
5-10 min A	Going over directions for the assignment , explaining the jigsaw questions and answering questions	Listening to the directions, taking notes on the jigsaw question page and asking questions.
2 min A	Passing out the readings to students, differentiating groups by current seating assignments	Taking the readings.
2 min A	Repeating the directions for the silent read	Listening and asking clarifying questions.
10 min A	Walking around the room, monitoring student activity, clarifying when necessary.	Silent read, annotation: circling unknown words, underling what appears to be evidence for their questions, marking interesting sections, asking T for assistance with difficult words.
5 min B	Regive directions for "same readings" group work.	Listening, asking for clarification.
2 min B	Directing movement of desks.	Moving desks into "same readings" groups.
10-15 min B	Walking around the room, monitoring class activity, answering questions	Sharing evidence and writing down answers to the jigsaw questions. Asking clarifying questions of the teacher.
5 min B	Directions for new groups discussion and passing out new readings (so all have copies of all readings)	Listening, taking notes, asking for clarification.
3 min B	Assigning new groups based on the colors and	Moving into the new groups.

The pages that follow the Lesson Plan Template include student readings and reading strategy/questions, source(s), handouts, assignment sheet, and a rubric or grading checklist related to the student assessment of this lesson.

	numbering of their readings.	
15-20 min B	Walking around the room, monitoring class activity, clarifying issues as needed.	Sharing the answers with each other from their readings, comparing differences
2 min B	Redirects students to move desks.	Move desks.
2 min B	Handing out reflection sheet with oral directions	Taking the sheets, listening.
5-10 min B	Walking around monitoring activity	Writing reflections on the activity.

Description of Lesson Assessment: Students will write an essay answering the question, using evidence from the readings provide and reasoning.

How will students reflect on the process and their learning?All students will complete a “ticket out” reflection sheet. Some students (a student focus group) will be chosen in a random survey to speak with Amy Burton (IC).

Handouts and Documents

Follow

WHAT ROLE DID THE MOVIES PLAY IN FORMING A NEW GENERATION OF YOUTH AFTER WWI?

EXPERT GROUP:

*Silently read your passage once (cold read).

*Reread and annotate your passage, underline any evidence you believe might answer the topic question. Circle difficult-to-understand phrases. Put exclamation marks by interesting ideas. Draw arrows connecting similar ideas in different parts of your reading.

*You may ask, by raising your hand, me to clarify information for you.

*As you read and annotate, think about the following:

-What are the main ideas?

-How are they supported?

-What are some interesting aspects of the reading?

*Read your passage again and answer the questions below, marking paragraph and line numbers of the support for your questions.

TITLE OF YOUR READING PASSAGE:

1. How are adults portrayed or what do they want?

Evidence	Line #

2. What do the young people want?

Evidence	Line #

3. What changes in situations or attitudes occur?

Evidence	Line #

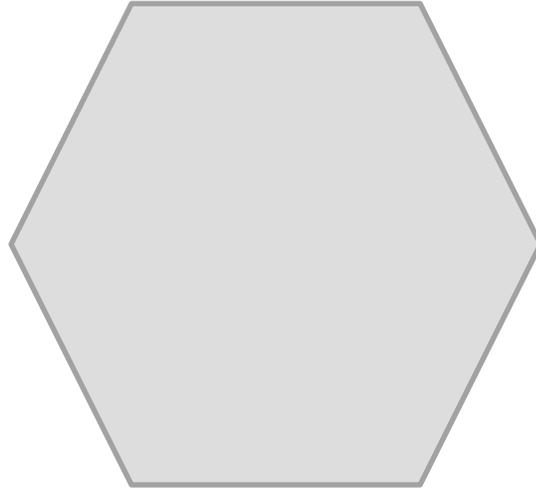
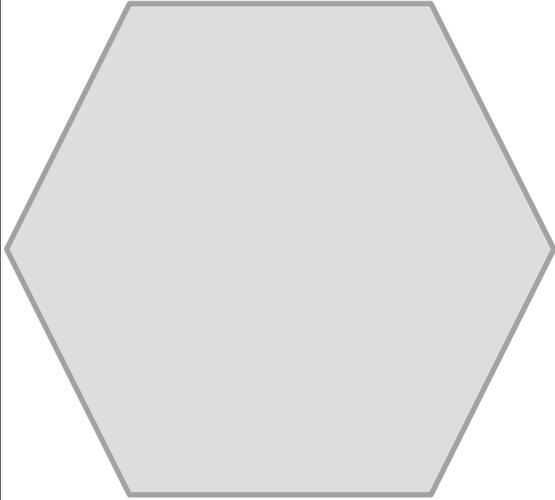
4. What evidence connects these changes to the movies?

Evidence	Line #

SEMINAR GROUP:

Out loud, share and compare your responses to the original four questions.

What information is the same, what is different? Complete the Diagram:



Make a claim to answer this question:

What role did the movies play in forming a new generation of youth after WWI?

List your evidence:

Plot Summary for

The Jazz Singer ([1927](#))

Cantor Rabinowitz is concerned and upset because his son Jakie shows so little interest in carrying on the family's traditions and heritage. For five generations, men in the family have been Cantors in the synagogue, but Jakie is more interested in jazz and ragtime music. One day, they have such a bitter argument that Jakie leaves home for good. After a few years on his own, now calling himself Jack Robin, he gets an important opportunity through the help of well-known stage performer Mary Dale. But Jakie finds that in order to balance his career, his relationship with Mary, and his memories of his family, he will be forced to make some difficult choices. *Written by [Snow Leopard](#)*

In New York, the thirteen year-old Jewish Jakie is the son of the cantor Rabinowitz. When Rabinowitz is informed by Moisha Yudelson that Jakie is singing ragtime in a club, he beats his son. The traditional cantor expects that Jakie sings in the synagogue like his previous generations did, but the boy dreams on becoming a jazz singer. Jakie leaves home pursuing his dreams. Years later, Jakie is in London where his artistic name is Jack Robin. When he meets the famous stage performer Mary Dale, she helps him in his career. Sooner he travels to New York for the greatest chance of his life in an important show on Broadway and he visits his parents. However, his father expels him from home. On the opening day, the manipulative Moisha Yudelson invites him to sing in the Atonement Day since his father is very ill, but the emotional blackmail of the Jewish leader does not work. When Jakie is ready to the rehearsal, Moisha brings Jakie's beloved mother to press him to sing in the Synagogue. Now Jakie shall choose between his career and Mary Dale and the bonds with his family and religion. *Written by [Claudio Carvalho, Rio de Janeiro, Brazil](#)*

Jakie Rabinowitz comes from a long line of cantors. He has inherited the singing ability of the Rabinowitz men before him and has also inherited his place as cantor at the local synagogue following his father. But Jakie instead wants a life as a jazz singer, something he has known since he was a young teen. This move places a wedge between him and his father, who disowns his son. A grown Jakie, choosing the stage name Jack Robin, does have some success as a jazz singer in touring musical revues after Mary Dale, an established musical performer, hears him sing. When Mary gets her big break to star in a musical revue on Broadway, she decides to bring Jack with her. But a chance at reconciliation with his father may come at the price of his Broadway debut. *Written by [Huggo](#)*

Kissing Rudy Valentino: A High-School Student Describes Movie Going in the 1920s

Fears about the impact of movies on youth led to the Payne Fund research project, which brought together nineteen social scientists and resulted in eleven published reports. One of the most fascinating of the studies was carried out by Herbert Blumer, a young sociologist who would later go on to a distinguished career in the field. For a volume that he called *Movies and Conduct* (1933), Blumer asked more than fifteen hundred college and high school students to write “autobiographies” of their experiences going to the movies. In this motion picture autobiography, a high school “girl” talked about what the movies of the 1920s meant to her.

The influence of movies on my play as a child—all that I remember is that we immediately enacted the parts interesting us most. And for weeks I would attempt to do what that character would have done until we saw another movie and some other hero or heroine won us over.

I’m always at the mercy of the actor at a movie. I feel nearly every emotion he portrays and forget that anything else is on earth. I was so horrified during “The Phantom of the Opera” when Lon Chaney removed his mask, revealing that hideous face, that until my last day I shall never forget it.

I am deeply impressed, however, by pathos and pitifulness, if you understand. I remember one time seeing a movie about an awful fire. I was terrified by the reality of it and for several nights I was afraid to go to sleep for fear of a fire and even placed my hat and coat near by in case it was necessary to make a hasty exit. Pictures of robbery and floods have affected my behavior the same way. Have I ever cried at pictures? Cried! I’ve practically dissolved myself many a time. How people can witness a heart-rending picture and not weep buckets of tears is more than I can understand. “The Singing Fool,” “The Iron Mask,” “Seventh Heaven,” “Our Dancing Daughters,” and other pictures I saw when very young which centered about the death of someone’s baby and showed how the big sister insisted on her jazz ‘n’ whoopee regardless of the baby or not - these nearly killed me. Something like that, anyway; and I hated that girl so I wanted to walk up to the screen and tear her up! As for liking to cry—why, I never thought of that. It isn’t a matter of liking or not. Sometimes it just can’t be helped. Movies do change my moods, but they never last long. I’m off on something else before I know it. If I see a dull or morose show, it sort of deadens me and the vim and vigor dies out ‘til the movie is forgotten. For example, Mary Pickford’s movie—”Sparrows”—gave me the blues for a week or so, as did li’l Sonny Boy in ”The Singing Fool.” The poor kid’s a joke now.

This modern knee-jiggling, hand-clapping effect used for accompanying popular music has been imitated from the movies, I think. But unless I’ve unconsciously picked up little mannerisms, I can think of no one that I’ve tried to imitate.

Goodness knows, you learn plenty about love from the movies. That’s their long run; you learn more from actual experience, though! You do see how the gold-digger systematically gets the poor fish in tow. You see how the sleek-haired, long-eared, languid-eyed siren lands the men. You meet the flapper, the good girl, ‘n’ all the feminine types and their little tricks of the trade. We pick up their snappy comebacks which are most handy when dispensing with an unwanted suitor, a too ardent one, too backward one, etc. And believe me, they observe and remember, too.

I can remember when we all nudged one another and giggled at the last close-up in a movie. I recall when during the same sort of close-up when the boy friend squeezes your arm and looks soulfully at you. Oh, it's lotsa fun! No, I never fell in love with my movie idol. When I don't know a person really, when I know I'll never have a chance with 'em, I don't bother pining away over them and writing them idiotic letters as some girls I've known do. I have imagined playing with a movie hero many times though that is while I'm watching the picture. I forget about it when I'm outside the theater. Buddy Rogers and Rudy Valentino have kissed me oodles of times, but they don't know it. God bless 'em!

Source: Herbert Blumer, *Movies and Conduct* (New York: Arno Press and the New York Times, 1970), 217–218, 220–223.

Movies and Conduct: A Payne Fund Study

Female, 19, Jewish, white, college sophomore.—I remember that I got my first striking illumination through the movies of the difference clothes may make in appearance. It was in Daddy Long-Legs where Mary Pickford paraded for five scenes, barelegged, in dark brown cast-offs, pig-tailed, and freckle-faced, good, sweet, but hardly beautiful; and then in the final scene, after a visit from Daddy and a bath in milk, with the curls down, the gangly knees covered, the ankles silk-shod, in pink satin, pearl-studded dress, a re-born gorgeous queen she emerged, as striking as the caterpillar-butterfly transition. At home that night I tentatively hinted about putting my daily glass of milk to better use, wound my straight black hair in tortuous curl papers, draped myself in red gauze, and compared effects. Since then I have carefully studied, attempted, and compared the effects of these past mistresses of the art of dressing and make-up. They are always first with the latest, my most reliable guide to styles, colors, accessories, combinations, lines, and general effects. So varied are the types, it is simple to pick out the ones they most closely resemble, and thus learn to bring out my best points. I have a little two-piece sweater suit suggested by something I saw on Colleen Moore; Norma Talmadge was the inspiration for my dignified dinner dress; my next formal is going to be a reproduction of something that was bewitching on Nita Naldi; and I am wearing my hair with a view to getting the same entrancing effect that Greta Garbo gets with hers.

Female, 16, white, high-school junior. —Most likely if it weren't for the movies we would wait a long time for styles to change. I copy all the collegiate styles from the movies. In the "Wild Party," starring Clara Bow, she wears a kind of sleeveless jumper dress which attracted my attention very much. Nothing could be done about it. My mother had to buy me one just like it.

Female, 19, white, college sophomore. —Just one other habit I will speak about which I adopted from the movies and that is the use of perfume on my ear lobes when I am going out (whether on a date or just a dinner engagement). This habit I acquired when I was about eleven years old; I do not know whether it is done generally or not, but I saw Norma Talmadge do it once and then her husband kissed her aside on her ear, and I thought, "Well, that is something new."

Female, 19, white, college freshman.— My interest became centered in hair dress—due to the fact that my hair was going through the growing stage. Many an hour have I spent trying to effect some style I had admired in the movies, so effectively, in fact, that I almost burned the cherished locks off and the shoulder bob curls seemed doomed for a while. This new way of dressing my hair "went over" fairly well with the family, but when I attempted to wear an ankle bracelet, one evening, I learned that certain adornments in the "reel" world are not - always appreciated in the real world.

Male, 20, white, college junior.—Yes, constantly I practiced Bill Hart's narrowing of the eyes, twitching of the face muscles. I was never able to reproduce it as Bill did. I tried, I persevered, I (lid everything I could but never could I reproduce Bill's murderous, menacing look. I never decided where I would use i t. After months of tortuous, vain sweating before the mirror—interrupted on different occasions by my mother or father, sister or brother I gave it up. I didn't decide that Bill's look wasn't worth while. I finally concluded that I didn't have the stuff. It was Bill's alone.

Female, 15, white, high-school freshman.—Once in a while I decide to wear sloppy socks like Sue Carol does. But my father does not approve of it. I only wish we could wear them to school, which I can't, of course. I simply adore Greta Garbo. She wears her clothes so sporty, and the way men fall for her. Boy! I'll bet every girl wishes she was the Greta Garbo type. I try to imitate her walk. She walks so easy, as if she had springs on her feet. But when I try to copy her walk, I am asked if my knees are weak. How insulting some people are!

Male, 21, white, college senior.—As I got into high school and into my sixteenth and seventeenth year I began to use the movies as a school of etiquette. I began to observe the table manners of the actors in the eating scenes. I watched for the proper way in which to conduct oneself at a night club, because I began to have ideas that way. The fact that the leading man's coat was single breasted or double breasted, the number of buttons on it, and the cut of its lapel all influenced me in the choice of my own suits.

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by Steve Haynes

A Paramount Production and release

CAST: Betty Bronson (Lita Hazlitt), Florence Vidor (Mrs. Hazlitt), Adolphe Menjou (Mr. Hazlitt), André Beranger (Maurice Mansfield), Lawrence Gray (Dr. John Dacer), Mary Beth Milford (Aurelia Wilton), Emily Fitzroy (Margaret), William Courtwright (Freebody)

Commentary

Betty Bronson's appearance in **ARE PARENTS PEOPLE?** marked her first film after her career-making appearance as **PETER PAN**, and indeed the role called for much of the same charm and sense of mischief, albeit in feminine attire.

Lita Hazlitt is sent away to boarding school when she refuses to live with either one of her feuding parents. It seems that Mr. and Mrs. Hazlitt have decided that they are incompatible and plan to divorce. She does not find this situation acceptable, and decides that the best hope of bringing them back together is to give the something more to worry about than the petty disagreements and annoyances that have driven them apart.



Her first ploy is to get expelled from school by accepting the blame for a rabid fan letter sent to a popular movie star by one of her friends. She then proceeds to find the star on location, where her parents, now alerted to the potential disaster, have arrived to avert it. When the star turns out to be a crashing bore and monumental egotist, Lita determines that more drastic measures are called for and decides to disappear!

The *Photoplay* reviewer waxed enthusiastic: "Everybody has been anxiously awaiting the release of this picture for two reasons: first, to see if Betty Bronson would measure up to her

performance in PETER PAN; second, because this is the first production that the youthful director, Mal St. Clair, has done for Paramount. We could write pages and pages about Betty, but it can be summed up in this: she is a marvelous actress, natural and human at all times. BUT what is foremost is the direction. The picture moves along smoothly with a finesse of touches that are subtle and amusing. See this!"



The New York Times had special praise for the work of André Beranger as Lita's movie-star target, citing his "amusing and interesting performance," but also had praise for others including "Florence Vidor [who] is capital as Mrs. Hazlitt, especially when she is listening [to] and watching the tedious Mansfield."

William K. Everson, in his *American Silent Film*, cited PARENTS' opening sequence which "starts with an important establishing sequence telling us that a middle-aged couple is rich, sophisticated, and divorcing, but still basically very much in love. All of this information is conveyed visually, and it is not until the plot is well under way - some five minutes into the film - that we get the first title."

Of Bronson, though, Everson believed that "The real tragedy of [her] career is that she arrived on the screen just a few years too late. PETER PAN should have been the zenith of one phase of her career, not the beginning of it. Had she arrived on the scene just ten years earlier, in that age of innocence when honest sentiment, whimsy, fantasy and Cinderella themes were not deemed old-fashioned and out of touch with the times, what a star she could have become." Bronson's career never took flight as did both her character and the film PETER PAN, and she left movies to marry in 1932.

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Sample Essay

What role did the movies play in forming a new generation of youth after World War I?

The young generation went to the movies and came home changed. Going to the movies was a popular pastime in the 1920's. Young people across the country were watching the same movies with the same actors, regardless of whether they lived in cities, small towns or on farms. The movies gave young people new role models to copy and a new generation of youth was formed after World War I. Teenagers went to the movies and came home with new fashions, new attitudes towards their parents, and new ideas about their social lives.

Teenage girls no longer wanted to wear the same clothes as their mothers. In the Payne Fund Study, a sixteen year-old girl writes "...if it weren't for the movies we would wait for a long while for styles to change." Another teenager, 19 years old, writes about all the actresses she copies clothing styles from; Colleen Moore, Norma Talmadge, Greta Garbo. This shows that the teenagers were influenced by the actors and actresses they saw in the films. A young male, 21 years old, states that he chooses his suits by what he sees actors wearing. Even the boys copied the clothing styles of their new role models - actors and actresses.

These new role models also changed the attitudes of young people towards their parents. For example, in the movie, The Jazz Singer, young Jackie Rabinowitz defies his father and follows his own ideas about a career. In the movie, Are Parents People?, the daughter Lita Hazlitt, schemes to prevent her parent's divorce. She does this by acting in a way that her parents will not approve of. In both movies, the children are no longer following in the footsteps of their parents, but heading off in their own direction. The new generation of flapper women followed the actions of young women in the movies, not their mothers.

Watching how their favorite actors and actresses related to each other in the movies, the new generation followed suit. The 21-year old college student quoted in the Payne study writes that he used the movies as his social school of etiquette. He was determined to act in night clubs the way he saw actors behave in movie night clubs. In the article "Kissing Rudy Valentino", a high school girl writes how she and her friends learn to behave from the movies they've watched. "We pick up snappy comebacks", she writes, and she writes that they learn how flappers and good girls behave, "pick up little tricks of the trade." Young people were no longer looking to their parents as role models, but to the characters in their favorite movies.

The movies helped to create a new generation of young people after World War I by giving them new role models to emulate. They picked up new clothing styles, new attitudes towards their parents and new ideas about how to conduct their social lives. The movies were seen not only in the big cities, but in smaller towns across America. Young American teenagers wanted the same things, what they saw in the movies. It did not matter if your family had been in America for many generations or were part of the newer wave of immigrants, the American teenager could be found in any part of America, different from their parents.

Grading Rubric:

What role did the movies play in forming a new generation of youth after World War I?

Name _____ period _____

Intro: Hook	2	
Background	3	
Claim	2	
Roadmap	2	
P1: topic sentence	1	
Evidence/cite/reasoning	3	
Evidence/cite/reasoning	3	
P2: topic sentence	1	
Evidence/cite/reasoning	3	
Evidence/cite/reasoning	3	
P3: topic sentence	1	
Evidence/cite/reasoning	3	
Evidence/cite/reasoning	3	
Conclusion: restate claim	1	
Restate roadmap	1	
Answer conclusion Q	2	
Voice	2	
Organization	2	
Conventions	2	
Total	40	