

Reviews

Collaboration and the Future of Education: Preserving the Right to Think and Teach Historically, by Gordon P. Andrews, Wilson J. Warren, and James P. Cousins. New York: Routledge, 2016. 131 pages. \$160.00, cloth.

More than two decades ago, Sam Wineburg's *Historical Thinking and Other Unnatural Acts* reignited critical reflection among historians and educators on the place and purpose of history in American schools. Wineburg's emphasis on teaching skills was quickly adapted and reinforced by the works of Peter Seixas, Peter Lee, and other scholars who recognized the need to once again address the issues facing history's pedagogy. Despite this growing awareness, America's education system is plagued by what Gordon Andrews, Wilson Warren, and James Cousins identify as "the use of commercially—or institutionally—developed scripts, aids, texts, or methods that replace the accumulated experience and wisdom associated with teacher-scholars" (p. 1). This "educational Taylorism," the three contend, hinders any effort made by historical thinking advocates to improve history education. Andrews, Warren, and Cousins' *Collaboration and the Future of Education: Preserving the Right to Think and Teach Historically* reviews the joint efforts of Portage Central High School teachers and Western Michigan University and Grand Valley State University history instructors to create an authentic history curriculum for secondary school students. Collaboration, their research suggests, can empower history educators to mitigate the constraints of educational Taylorism, producing history classes that engage students and develop their historical thinking skills.

Programs connecting secondary educators with college professors, such as the U.S. Department of Education's Teaching American History project (TAH) and the National Endowment of the Humanities Summer

Workshop Program, exist throughout the country. As the authors argue, however, these programs rely on unstable financial backing to facilitate K-12 and collegiate relationships. Moreover, as their analysis of the Kalamazoo TAH program reveals, a disconnect exists between the goals and desires of the teacher-students and professional historians. Although the elementary, middle, and high school history teachers enjoyed in-depth exposure to topics like the 1893 World's Fair and discussions regarding historiography, the authors point out that the teachers left wanting outlined lesson plans, instruction aids, and other teaching tools that could apply what they learned to their own classrooms. The central obstacle to effective collaboration, therefore, is the "strong basic understanding [among college professors] of the confines and contours of how the K-12 world of history teaching works" (p. 29). The authors assert that only through consistent, personally sought out, and purposeful interactions between K-12 teachers and professional historians can collaboration yield transformative history education.

The partnership cultivated by Portage Central High School (PCHS), Western Michigan University (WMU), and Grand Valley State University (GVSU) not only emerged from inter-personal relationships among faculty members devoted to enhancing secondary history education, but also required no financial incentives, protecting the program from economic fluctuations. The placement of pre-service teachers (PSTs) provides promising insights into the collaboration and its effects on teachers, PSTs, and college professors. Through its close relationship with PCHS, WMU was better able to place its PSTs with master teachers. These PSTs, the authors explain, acted as intermediaries between high-minded teaching concepts and the reality of classroom limitations. In effect, PCHS teachers reflected on their own pedagogy as they assessed and assisted PSTs, and professional historians came to understand the restrictions of state standards. Whatever struggles PSTs might have encountered when implementing their lesson plans, the authors discover that PCHS students immersed themselves in the history discipline "[t]hrough their participation in oral history projects and the creation of historical organizations like the history club" (p. 40). Such enthusiasm illustrates the ways in which an authentic history experience in the classroom can nurture a true appreciation for the field.

While there is little doubt that the collaboration projects Andrews, Warren, and Cousins examine were fruitful for all educators involved, *Collaboration and the Future of Education* is best suited for administrators, rather than K-12 history teachers and college professors. Aside from Cousins' "Collaboration and Pre-Service Teachers: Using Historiography as Pedagogy," most of their analysis broadly discusses the aims and

outcomes of the alliances. Additional details on how these goals were achieved and can be replicated would help educators adapt these practices for their own use. This is particularly evident in chapter five, which claims that the Gilder Lehrman Institute of American History's National History Teachers of the Year provide ideal models of effective history instruction. Although the section feels like a promotion for the organization's own summer program, it would benefit from a discussion on what these teachers do that is exemplary in particular. Furthermore, when taking into account the monograph's price tag, one cannot help but want more specifics from such an expensive book. Overall, *Collaboration and the Future of Education* convincingly encourages administrators to establish collaborations between K-12 and college institutions, successfully arguing that these relations result in authentic history education, but supplementary guidelines for such endeavors would have been beneficial for readers.

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Melissa Archibald

Executing the Rosenbergs: Death and Diplomacy in a Cold War World, by Lori Clune. New York: Oxford University Press, 2016. 261 pages. \$29.95, cloth. \$19.99, electronic.

Lori Clune's analysis of the global response to U.S. government propaganda efforts against alleged pro-Soviet spies Julius and Ethel Rosenberg during the early 1950s is an excellent addition to the historiography of the early Cold War, and a fine teaching resource for college classrooms. Students and faculty alike should benefit from Clune's treatment of what she convincingly argues to be one of the most misunderstood episodes of the Cold War.

Executing the Rosenbergs puts to bed the notion that the main concern for students of the case is whether the Rosenbergs committed the crimes for which they were accused, found guilty, and ultimately put to death. Instead, Clune looks at domestic politics, domestic and foreign propaganda efforts, and the response of people worldwide in showing that the Rosenberg case was about more than just a matter of guilt or innocence. Her main argument is that the perception of reality, rather than reality itself, was more important to both advocates for the death penalty and protesters contending that the Rosenbergs were innocent or, at the very least, should not be put to death. With the benefit of newly discovered State Department documents, seemingly tucked away to avoid scrutiny by those seeking to challenge the federal government's case against the Rosenbergs,

Clune shows the breadth and depth of global protest movements, clearly demonstrating that even conservatives in some European nations—most notably in France and Italy—ultimately condemned the Rosenbergs' execution. In all, Clune contends that U.S. efforts to convince the public that the executions were necessary largely worked at home, but failed abroad. She shows that the executions left a legacy of global distrust of U.S. foreign policy that far preceded Washington's recent blunders in the Middle East, or even earlier in Vietnam.

College professors will find *Executing the Rosenbergs* useful because it can be applied in many contexts. The book is fertile ground for students to learn how propaganda influences our assumptions about the nature of guilt and innocence. It is also a good tool for debate: Clune does not think the Rosenbergs were innocent, but rather that the punishment did not fit the crime. This will resonate with some students, but not others. A key for more thoughtful analytical use in the classroom will be, as Clune does, to go beyond the question of the Rosenbergs' guilt. Legal students will find value debating what some may consider the flaws in the judicial system that Clune expounds upon. Students of foreign policy and propaganda, meanwhile, will benefit from Clune's new evidence showing the global spread of protest against the executions and the concern among State Department ambassadors, consular officials, and in Foggy Bottom itself about alienating non-U.S. public opinion. Graduate students, in particular, will benefit from Clune's brief discussion of her research trajectory. All readers will like that Clune's narrative takes just 167 pages before endnotes, a brevity which is admirable in a discipline where historians (the reviewer included) tend to overwhelm the reader with information. Yet Clune still manages the difficult task of writing a thrilling, yet substantive history, interweaving multiple narrative threads in a key chapter of the early Cold War.

For propaganda scholars seeking more, however, future study of global opinion of the U.S. should pick up where Clune left off and more deeply analyze non-U.S. public opinion both for *and* against the executions. Follow-up work on this important topic might demonstrate, for example, whether the Rosenberg protesters were representative of mass public opinion, and draw more empirical connections between these protests and future rallies against U.S. foreign policy. A very small criticism of the book that may hamper teachers, meanwhile, is the small size of the maps at the beginning and end of the book highlighting the global spread of protests and pickets at U.S. embassies and consulates. The map on page 162, for example, features cities with documented anti-execution protests, but the print denoting the countries and the stars highlighting the cities are in some cases so small as to be nearly indiscernible. Teachers

could use this shortcoming as an opportunity, however, to have students construct their own maps of protest, or at the very least to post a map of protests on a PowerPoint at the front of the classroom. In all, however, these are minor quibbles that do not dramatically affect what is not only an outstanding book, but also a timely one. Today, just as in the aftermath of the executions, warnings about the pervasion of “truthiness” in history and memory is particularly relevant.

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Sex, Drugs, and Rock ‘n’ Roll: The Rise of America’s 1960s Counterculture, by Robert C. Cottrell. Lanham, MD: Rowman & Littlefield, 2015. 435 pages. \$38.00, cloth. \$39.99, electronic.

Robert C. Cottrell, author of numerous books and Professor at California State University, Chico, has explored everything from the American Civil Liberties Union, to Jackie Robinson, to I. F. Stone. In *Sex, Drugs, and Rock ‘n’ Roll: The Rise of America’s 1960s Counterculture*, Cottrell takes on the American counterculture. Beginning with Aldous Huxley, Allen Ginsberg, Jack Kerouac, and the Beats, Cottrell moves through the psychedelic ideals of Timothy Leary and Ken Kesey, rock ‘n’ roll, the Haight-Ashbury district, the Summer of Love, communal living, the hippies, the Hell’s Angels, the Yippies, COINTELPRO, and beyond. With such a wide purview of topics, Cottrell’s effort is impressive even as he travels well-worn paths.

Cottrell’s central argument is that the hippies and the larger American counterculture were a force of change, contending that, “The hippies themselves and those who championed them hoped that utopian, even millennial results could emanate from their lifestyle experiments and transformations” (p. xii). The cultural clash between new radical ideals and the relative social conservatisms of the era make for the work’s central conflict. The title, possibly the decade’s most cliché motto, will surely dissuade a handful of critical readers, but the author’s central point is that sex, drugs, and rock ‘n’ roll were serious. For better or worse, sex, drugs, and music altered the political, social, and cultural fabric of America. Linking the decade’s major figures and events through these seemingly cliché components is the work’s greatest strength. Thus, Cottrell weaves us stories like that of Timothy Leary, who went from Ivy League professor, to cultural misfit, to beatnik acidhead, becoming a cultural icon that pushed for a revolution of love only to end up as an escaped convict on the run

with the violent revolutionary group, the Weathermen. It is connections and stories such as these that make Cottrell's work elating.

Amid the excitement, *Sex, Drugs, and Rock 'n' Roll* perhaps necessarily focuses on coverage rather than analysis. Teachers can encourage students to place the events and characters into a larger context and background. For instance, students could discuss the national political scene alongside the book's narrative or supplement topics related to, but not included in the book. Vietnam is not listed in the index and is just briefly covered in the text. The civil rights struggle in the South is also absent. Still, students can make these connections and discuss how the counterculture related to the larger social movements of the decade, including the Vietnam War and Civil Rights Movement. The details of the main characters are exciting, and students can debate about exactly what Ginsberg, Leary, or Kesey actually meant to the counterculture or the larger culture. Context and analysis aside, the reader finds solace in wonderful descriptions of drug trips, bizarre lingo, colorful imagery, and the eccentricities of the central figures.

As a result, *Sex, Drugs, and Rock 'n' Roll* is immensely quote-heavy and raises more questions than answers. The bulk of analysis stems from newspapers, magazines, editorials, and reviews that discuss everything from *One Flew Over the Cuckoo's Nest* and *On the Road*, to *Sgt. Pepper's Lonely Hearts Club Band*, Herbert Marcuse, and broad critiques of the "Love Generation" from the *Saturday Evening Post*, *Time*, *Atlantic Monthly*, and others. Cottrell selects invaluable sources, but leaves it to the reader to flesh out the conflicts he uncovers in the cultural discourse. The attempted reformation of sexual attitudes amongst the counterculture, for instance, continually crops up, but it less clear how the abandonment of monogamy or the contestation of the status quo actually played out (pp. 107-109). Teachers can therefore prompt students with various questions: To what extent did this carry over into the mainstream? Was there any dissent from within the counterculture? What about the women that participated in or resisted the male-dominated counterculture? Cottrell offers limited answers to these questions later in the book (p. 347).

Likewise, only in the final pages does Cottrell broach the historiography, whirling through the likes of Terry Anderson, Irwin and Debi Unger, Martin A. Lee, and Morris Dickstein (pp. 348-350). But rather than historiographical or methodological considerations, Cottrell focuses on including tantalizing content, and the book's greatest value lies in the source material. Cottrell has a keen eye for excerpts and fills his work with some of the finest quotes of the decade. But because he leaves much of the analysis in the hands of the reader, unexperienced students may be left scratching their heads in hopes of grasping the larger picture. Rather than assigning Cottrell's book as a whole, it would be best to use

his work to uncover specific documents and allow a class to analyze the source materials in greater detail on their own. Cottrell has provided an entertaining conglomeration of characters and anecdotes, along with a decent list of the sixties happenings, uncovering materials that can be further excavated, evaluated, and reassessed by scholars and students alike.

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Nathan Rosenberger

Life and Death on the New York Dance Floor, 1980-1983, by Tim Lawrence. Durham, NC: Duke University Press, 2016. 600 pages. \$99.95, cloth. \$27.95, paper. \$27.95, electronic.

Despite all that makes New York City unique, measuring its economic and political climate often serves to reveal a condition well beyond the city, particularly in the 1980s. Tim Lawrence's *Life and Death on the New York Dance Floor, 1980-1983*, highlights the city in the midst of rising national social and economic conservatism while emphasizing New York's role as a cultural arbitrator. Lawrence sets a stage of municipal declension in the wake of economic crisis on which artists, musicians, and dancers took advantage of cheap rents and limited police presence. Although the 1970s largely denote sonic inventiveness, signified by disco, punk, experimental and post-minimalism, and the origins of hip-hop, Lawrence contends that musical creativeness in New York City continued on into 1980s and signified the era.

While Afrika Bambaataa, Blondie, Grandmaster Flash & the Furious Five, Grace Jones, Kid Creole, and Run-D.M.C. among others reveal the dynamism in 1980s New York City, as Lawrence's central focus, they further play the role of national tastemakers. The cultural influence of these artists alongside a rise of conservatism prompts Lawrence's investigation and stands as necessary framework for teaching modern U.S. history, in which the intersection of popular culture and political and economic thought requires attention. In the wake of the disco explosion of the 1970s, the 1980s offered a continuation of the party scene alongside and in response to an air of right-wing idealism symbolized by Ronald Reagan's presidency. Lawrence identifies a disco, hip-hop, new wave, punk, and party scene comprised of "gays, straights, bikers, homeboys, college kids, professionals, celebrities, musicians, fashion designers, artists, drag queens, and bridge and tunnel" as representative of New York, offering a glimpse of early 1980s culture through the lens of a city that largely defined it (p. 261).

Lawrence divides *Life and Death* into four parts chronologically arranged by year. The structure of Lawrence's work reinforces his assertion that the early 1980s signified less of a musical decline than reorganization as both a reaction to political and economic forces and artistic development. He begins with 1980, a year symbolized by "the recalibration of disco" (p. 9). Lawrence's emphasizes New York venues such as the Mudd Club, Club 57, and the Saint that housed the city's party scene at the start of the 1980s. In highlighting these clubs and artists' venues, Lawrence argues that New York offered space for like-minded people in the city's party scene. Although such space often came as a consequence of New York's bankruptcy, a matter linked to the U.S.'s economic and political condition, Lawrence asserts that the party scene often steered away from explicitly identifying with national political ideologies. Nonetheless, the scene expressed social liberalism that countered sentiment that ensured Reagan's rise to power. Lawrence continues by exposing the city's established and emerging artists at the start of the decade, subsequently drawing attention to graffiti and Bronx's booming hip-hop scene. Breakdancing, graffiti, and hip-hop symbolized Bronx's damaged state. However, the start of the decade also signified Mayor Ed Koch's property development program that Lawrence argues helped "suffocate large sections of the City's party scene" (p. 241). While the party scene witnessed a convergence of musical styles that ensured its multidirectional continuation after disco faced backlash in 1979, by 1983 it confronted new threats. As gentrification pushed the party scene from the city, the AIDS epidemic struck fear among many of its members. Nevertheless, the party scene left a lasting legacy and an example of musical confluence amid a transforming city and nation.

Faced with attempting to capture the attention of students steeped in popular culture's influence, Lawrence provides a framework on which historians can build, recognizing the relationship between economic forces that molded New York's party scene and the national political arena in a manner that prompts students' appreciation for historical relevance. Lawrence provides a depth to the subject that encourages teachers and students to reimagine cultural sources. Throughout the book, Lawrence provides discographies, stressing the strength of New York's party scene and its significance in a historical context. Hence, Lawrence's work seeks holistic understanding of New York's fiscal crisis, and subsequent political climate on a national scale, by featuring partiers who negotiated it. His success in writing this history presents a model for teaching to an audience that might see themselves disconnected from events that defined post-World War II American history but nonetheless continue shaping culture and politics in the twenty-first century.

Thundersticks: Firearms and the Violent Transformation of Native America, by David J. Silverman. Cambridge, MA: The Belknap Press of Harvard University Press, 2016. 371 pages. \$29.95, cloth. \$29.95, electronic.

In *Thundersticks*, David J. Silverman presents a detailed account of over two centuries of Native American history, through a focus on the widespread adoption and dissemination of Euro-American firearms. That Silverman is able to craft a cohesive narrative spanning such wide geographic and temporal scopes is, in itself, highly impressive. *Thundersticks* is commendable for more than its breadth, however, as it challenges widely held and trite assumptions regarding Native peoples' use of firearms. Rather than pyrotechnic tools of psychological warfare, Silverman convincingly shows that firearms were highly valued by those who possessed them—and highly coveted by those who did not. In writing such a vast book with a unique and desperately needed analytical framework, Silverman has produced perhaps the best example of continental history since Alan Taylor's *American Colonies* (2001).

Silverman's narrative follows Native American's use of smoothbore, flintlock muskets from the early seventeenth century to the mid-nineteenth century, covering regions as disparate as Iroquoia and the homelands of the Sitka Tlingits in what is now Alaska. The chapters in *Thundersticks* include fresh perspectives on familiar events—such as the Southeastern slave trade, King Philip's War, and the Second Seminole War—as well as narratives of less well-trodden aspects of Native American history, including the Nuu-chah-nulths' role in the Northwestern trade in otters and firearms. Silverman convincingly explains how, across time and space, guns not only aided territorial expansion, but also provided masculine honor, sustenance, and plunder to those who successfully used them. To recount such a comprehensive history of firearms in North America, Silverman relies on a vast base of primary sources from archival institutions across the continent; indeed, the scope of his research is nearly as impressive as that of the final product.

In the hands of a less-skillful historian, the narrative of *Thundersticks* could have become disjointed. The many peoples and regions included in *Thundersticks* cohere, however, primarily due to Silverman's innovative concept of the "gun frontier." In an attempt to reclaim an oft-derided term, Silverman uses *frontier* simply to mean a space in which Native peoples maintained power over their Indian and European neighbors. He is careful to note, however, that uncertainty and contingency dictated interactions in these gun frontiers: unlike the traditional Turnerian view of the frontier, the trajectory of Silverman's gun frontiers were hardly

inevitable and often far from direct colonial settlements. On these North American gun frontiers, Native groups incorporated firearms into their arsenals, used them to increase their power at the expense of their neighbors, and often monopolized access to European traders and markets. In doing so, ascending powers like the Iroquois and Comanches sparked regional arms races, in which smaller groups scrambled to gain access to European firearms either to defend against those who already possessed them, or to use their intermediary position as leverage against both Indian and European powers.

Much like with his reclamation of *frontier* as a useful analytical framework, Silverman also provides a nuanced interpretation of dependency theory. In recent years, historians such as Kathleen DuVal and Julianne Barr have disproven the notion that Native peoples' dependence on European markets inevitably undermined their sovereignty. Similarly, Silverman insists that, while Indians did in fact become dependent on European firearms, such dependence did not necessarily result in subjugation to imperial powers. Native Americans across the continent insisted on access to multiple sources of firearms, which prevented reliance on a single source; moreover, Silverman convincingly argues, Euro-American states' authority was simply too weak in North America to effectively control their own traders, much less the Indians to whom those traders offered firearms. In Silverman's analysis of dependence, the complicated and multi-subjectival contests for power across the continent relied on guns and, more often than not, involved large Indian nations ascending to power at the expense of smaller neighboring Native groups.

Thundersticks would be an invaluable resource for students and teachers alike. Its elegant and readable prose would make for a suitable assignment to students in undergraduate history courses. Silverman's use of case studies would prove especially effective in a class designed to include Native American and colonial history across the continent. His analytical framework—particularly the concept of the gun frontier and his focus on Indian-Indian relations—is well suited for incorporation into lesson plans for any early American history course. Teachers of all levels would benefit from reading *Thundersticks* and integrating its content and argument into any relevant courses. It is truly a remarkably unique book—and one that has been desperately needed for decades.

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