



The Hollywood Curriculum: Teachers in the Movies (Counterpoints)

By Mary M. Dalton

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The second revised edition of *The Hollywood Curriculum* analyzes over 165 films distributed throughout the United States over the last 80 years to construct a theory of curriculum in the movies that is grounded in cultural studies and critical pedagogy. The portrayal of teachers in popular movies focuses on individual effort rather than collective action, and relies on stock characters and predictable plots, precluding meaningful struggle. Conformation to these conventions ensures the ultimate outcome of the screen narratives and almost always leaves the educational institution – which represents the larger status quo – intact and dominant. To interrogate the «Hollywood curriculum» is to ask what it means as a culture to be responsive to films at both social and personal levels, and to engage these films as both entertaining and potentially transforming.

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Editorial Review

Review

«‘The Hollywood Curriculum’ is a sophisticated and thoughtful look at the portrayal of teachers in film and television in an exceptionally accessible way. Dalton draws on some of the most relevant and exciting theory to evaluate teacher films and demonstrates a masterful insight into the worlds of education and film studies. This book is a must-read for those interested in exploring the intersection of teaching, curriculum, film/television, and society, and is an outstanding contribution to the literature.» (Alan S. Marcus, Associate Professor of Curriculum and Instruction, University of Connecticut; Author of *Celluloid Blackboard: Teaching History with Film* and *Teaching History with Film: Strategies for Secondary Social Studies*)

About the Author

Mary M. Dalton is Associate Professor of Communication and Co-Director of the Documentary Film Program at Wake Forest University. She is co-author, with Laura R. Linder, of *Teacher TV: Sixty Years of Teachers on Television* and co-editor with Linder of the anthology *The Sitcom Reader: America Viewed and Skewed*. In addition to her scholarly work in the area of critical media studies, she is a documentary filmmaker.

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