

Teaching Literary Theory Using Film Adaptations

Called "a feminist classic" by Judith Shulevitz in the *New York Times Book Review*, this pathbreaking book of literary criticism is now reissued with a new introduction by Lisa Appignanesi that speaks to how *The Madwoman in the Attic* set the groundwork for subsequent generations of scholars writing about women writers, and why the book still feels fresh some four decades later. "Gilbert and Gubar have written a pivotal book, one of those after which we will never think the same again."--Carolyn G. Heilbrun, *Washington Post Book World*

This volume is a timely and necessary intervention as it provides a rich, multifaceted approach to the study of cinema and visual representation. It presents a lucid and intelligent account of twentieth century film criticism essential for students in the fields of media studies and cultural studies. It leads the reader through the major contemporary philosophical and sociocultural theories of appreciating cinematic signs and themes. The book also gathers together informed discussions about the nature and principles of literary adaptation that will greatly benefit anyone interested in this field of study.

This volume presents insights from five years of intensive Holocaust, genocide, and mass atrocity education at Queensborough Community College (QCC) of the City University of New York (CUNY), USA, to offer four approaches--Arts-Based, Textual, Outcomes-Based, and Social Justice--to designing innovative, integrative, and differentiated pedagogies for today's college students. The authors cover the theoretical foundations of each approach, and include faculty reflections on the programs, instructional strategies, and student reactions that brought the approaches to life across the disciplines. Now in its fourth edition, this popular textbook introduces prospective and practicing English teachers to current methods of teaching literature in middle and high school classrooms. This new edition broadens its focus to cover important topics such as critical race theory; perspectives on teaching fiction, nonfiction, and drama; the integration of digital literacy; and teacher research for ongoing learning and professional development. It underscores the value of providing students with a range of different critical approaches and tools for interpreting texts. It also addresses the need to organize literature instruction around topics and issues of interest to today's adolescents. By using authentic dilemmas and contemporary issues, the authors encourage preservice English teachers and their instructors to raise and explore inquiry-based questions that center on the teaching of a variety of literary texts, both classic and contemporary, traditional and digital. New to the Fourth Edition: Expanded attention to digital tools, multimodal learning, and teaching online New examples of teaching contemporary texts Expanded discussion and illustration of formative assessment Revised response activities for incorporating young adult literature into the literature curriculum Real-world examples of student work to illustrate how students respond to the suggested strategies Extended focus on infusing multicultural

and diverse literature in the classroom. Each chapter is organized around specific questions that preservice teachers consistently raise as they prepare to become English language arts teachers. The authors model critical inquiry throughout the text by offering authentic case narratives that raise important considerations of both theory and practice. A companion website, a favorite of English education instructors, <http://teachingliterature.pbworks.com>, provides resources and enrichment activities, inviting teachers to consider important issues in the context of their current or future classrooms.

Film studies has been a part of higher education curricula in the United States almost since the development of the medium. Although the study of film is dispersed across a range of academic departments, programs, and scholarly organizations, film studies has come to be recognized as a field in its own right. In an era when teaching and scholarship are increasingly interdisciplinary, film studies continues to expand and thrive, attracting new scholars and fresh ideas, direction, and research. Given the dynamism of the field, experienced and beginning instructors alike need resources for bringing the study of film into the classroom. This volume will help instructors conceptualize contemporary film studies in pedagogical terms. The first part of the volume features essays on theory and on representation, including gender, race, and sexuality. Contributors then examine the geographies of cinema and offer practical suggestions for structuring courses on national, regional, and transnational film. Several essays focus on interdisciplinary approaches, while others describe courses designed around genre (film noir, the musical), mode (animation, documentary, avant-garde film), or the formal elements of film, such as sound, music, and mise-en-scene. The volume closes with a section on film and media in the digital age, in which contributors discuss the opportunities and challenges presented by access to resources, media convergence, and technological developments in the field.

A highly original book that demonstrates how ideas stemming from complex literary theory can be found in even the most mainstream movies.

"I have used the Norton Critical Editions since graduate school. As a teacher of high-school literature, I find them to be excellent resources for the study of various novels, plays, etc."—Brooke Gifford, Vincent Middle High School

This Norton Critical Edition includes:

- The annotated text of Kate Chopin's modernist novel of marital infidelity, set in New Orleans and Grande Isle, Louisiana.
- A preface, a critical essay, and explanatory annotations by Margo Culley.
- Essays by acclaimed Chopin biographers Per Seyersted and Emily Toth, "An Etiquette/Advice Book Sampler" with selections from the conduct books of the period, and contemporary perspectives on womanhood, motherhood, and marriage.
- Forty-five reviews and interpretive essays on *The Awakening* spanning three centuries.
- A Chronology of Chopin's life and work and an updated Selected Bibliography.

About the Series Read by more than 12 million students over fifty-five years, Norton Critical Editions set the standard for

apparatus that is right for undergraduate readers. The three-part format—annotated text, contexts, and criticism—helps students to better understand, analyze, and appreciate the literature, while opening a wide range of teaching possibilities for instructors. Whether in print or in digital format, Norton Critical Editions provide all the resources students need.

[How to Understand Literary Theory by Watching Movies](#)

[Critical Theory and Film](#)

[Why theory?](#)

[Theory and Practical Approaches](#)

[A Reader Friendly Look at the Schools of Thought That Shaped the Books We Love](#)

[Using Film and Media in the Language Classroom](#)

[Approaches to Mass Atrocity Education in the Community College Context](#)
[Texts and Histories](#)

[Beyond Gatsby](#)

[Using Film as a Tool in the English Classroom](#)

[Using Critical Theory](#)

[Using Key Passages to Understand Literature, Theory and Criticism](#)

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 130. Chapters: Structuralism, Film theory, Literary theory, Situationist International, Posthumanism, Ideology, Irrealism, Gender studies, Outline of critical theory, Critical psychology, Queer theory, Frankfurt School, Public sphere, Postcolonialism, Critical psychiatry, Universal pragmatics, Intersectionality, Whiteness studies, Teaching for social justice, Science wars, Post-postmodernism, Christian privilege, Archetypal literary criticism, Toronto School of communication theory, Critical pedagogy, Structuration, Pembroke Center for Teaching and Research on Women, Livy A. Visano, Ecriture feminine, Critical consciousness, Critical discourse analysis, Critical geopolitics, Binary opposition, Lifeworld, Metanarrative, Freud-Marxism, Rouge Forum, Exceptionalism, Role-playing game theory, Critical reading, Critical management studies, Unit for Criticism and Interpretive Theory, Jurgen Habermas bibliography, Neo-Gramscianism, Theory of Subversion and Containment, Critical design, Secondary antisemitism, Logocentrism, Wlad Godzich, French structuralist feminism, Verstehen, Critical social work, Political positivism, Pop culture pathology, Epic and Novel, Technoromanticism, Gad Barzilai, Critical international relations theory, Critical Terrorism Studies, List of works in critical theory, Eranos, History of Consciousness, Cultural materialism, Instrumental rationality, Michael Vavrus, School of Resentment, Phallogocentrism, Reflective disclosure, Aesthetic Journalism, Feel Tank Chicago, Critical geography, Gerhard Stapelfeldt, Technocriticism, Arthur Kroker, Animation: An Interdisciplinary Journal, Post-Marxism, Critical Language Awareness, Posthegemony, Biennialist, International Journal of i ek Studies, Ethan Kleinberg, Francoise Meltzer, List of postmodern critics, Paratext, List of critical theorists, Critical Inquiry, ...

The social and emotional welfare of students in both K-12 and higher education settings has become increasingly important during the third decade of the 21st century, as students face a variety of social-emotional learning (SEL) challenges related to a multitude of internal and external factors. As concepts around traditional literacy education evolve and become more culturally and linguistically relevant, the connections between SEL and academic literacy opportunities warrant considerable exploration. The Handbook of Research on Supporting Social and Emotional Development Through Literacy Education develops a conceptual framework around pedagogical connections to social and emotional teaching and learning within K-12 literacy practices. This text provides a variety of research and practice protocols supporting student success through the integration of SEL and literacy across grade levels. Covering topics such as culturally relevant literacy, digital literacy, and content-area literacy, this handbook is essential for curriculum directors, education faculty, instructional facilitators, literacy professionals,

practicing teachers, pre-service teachers, professional development coordinators, school counselors, teacher preparation programs, academicians, researchers, and students.

Teaching Adaptations addresses the challenges and appeal of teaching popular fiction and culture, video games and new media content, which serve to enrich the curriculum, as well as exploit the changing methods by which English students read and consume literary and screen texts.

Students of literature, film and cultural studies need to understand key theoretical terms and concepts but often find it hard to get to grips with exactly what they mean. This book provides precise definitions of terms and concepts in literary theory, along with explanations of the major movements and figures in literary and cultural theory and an extensive bibliography. It is designed for the student who needs to know what a particular term means, how it is used, and where it comes from, and enables them to apply the terms and concepts to their own investigations. The three part structure provides clear definitions of key terms and ideas, introductions to major figures including biographical and historical overviews and an annotated guide to important works. This invaluable resource provides readers with an easily accessible and comprehensive reference guide to literary and cultural theory.

An accessible and thorough introduction to literary theory and contemporary critical practice, this book is an essential resource for beginning students of literary criticism. Covers traditional approaches such as formalism and structuralism, as well as more recent developments in criticism such as evolutionary theory, cognitive studies, ethical criticism, and ecocriticism Offers explanations of key works and major ideas in literary criticism and suggests key elements to look for in a literary text Also applies critical approaches to various examples from film studies Helps students to build a critical framework and write analytically

From film and television theory to intertextuality, poststructuralism to queer theory, postcolonialism to meme theory, a host of contemporary theories in the humanities have engaged with adaptation studies. Yet theorizing adaptation has been deemed problematic in the humanities' theoretical and disciplinary wars, been charged with political incorrectness by both conservative and radical scholars, and declared outdated and painfully behind the times compared to other disciplines. And even separate from these problems of theorization is adaptation's subject matter - with many film adaptations of literature widely and simply declared "bad." In this thorough and groundbreaking study, author Kamilla Elliott works to detail and redress the problem of theorizing adaptation. She offers the first cross-disciplinary history of theorizing adaptation in the humanities, extending back in time to the sixteenth century - revealing that before the late eighteenth century, adaptation was valued and even celebrated for its contributions to cultural progress before its eventual - and ongoing - marginalization. Elliott also presents a discussion of humanities theorization as a process, arguing the need to rethink how theorization functions within humanities disciplines and configure a new relationship between theorization and adaptation, and then examines how rhetoric may work to repair this difficult relationship. Ultimately, Theorizing Adaptation seeks to find shared ground upon which adaptation scholars can dialogue and debate productively across disciplinary, cultural, and theoretical borders, without requiring theoretical assent or uniformity.

Eastern and Western Synergies and Imaginations traces and investigates multi-cultural interpretations of fictional and non-fictional narratives that feature people and events in East-West hubs. The Three Ladies of Macao, premièred in December 2016, is now published as appendix in this volume.

[Theorizing Adaptation](#)

[The Complete Idiot's Guide to Literary Theory and Criticism](#)

[How to Read and Write About Literature](#)

[The Woman Writer and the Nineteenth-Century Literary Imagination](#)

[Filmspeak](#)

[Reflections on Research-led Teaching](#)

[Literary Theory](#)

[Literature - Film - Culture](#)

[Literary Theory and Children's Literature](#)

[Library Bulletin](#)

[The Pedagogy of Adaptation](#)

[Structuralism, Film Theory, Literary Theory, Situationist International, Posthumanism, Ideology, Irrealism, Gender Studies, Outline O](#)

Explaining both why theory is important and how to use it, Lois Tyson introduces beginning students of literature to this often daunting area in a friendly and approachable style. The new edition of this textbook is clearly structured with chapters based on major theories that students are expected to cover in their studies. Key features include: coverage of major theories including psychoanalysis, Marxism, feminism, lesbian/gay/queer theories, postcolonial theory, African American theory, and a new chapter on New Criticism (formalism) practical demonstrations of how to use these theories on short literary works selected from canonical authors including William Faulkner and Alice Walker a new chapter on reader-response theory that shows students how to use their personal responses to literature while avoiding typical pitfalls new sections on cultural criticism for each chapter new "further practice" and "further reading" sections for each chapter a useful "next step" appendix that suggests additional literary titles for extra practice. Comprehensive, easy to use, and fully updated throughout, Using Critical Theory is the ideal first step for students beginning degrees in literature, composition and cultural studies.

"Covers all the major schools and methods that make up the dynamic field of literary theory, from Formalism to Postcolonialism."--

Edward Tomarken's previous book, Filmspeak, was a study of literary theory in relation to contemporary mainstream films. Some of the abstruse ideas of early literary theorists (1950-70) had in fact permeated our thinking to such an extent that both films and theories enriched and shed light upon one another. One early response to Filmspeak was the question 'Why theory?', a remark that provides the title of this new and exciting exploration of literature. In pursuit of an answer, Tomarken turns to the 'second generation' of critics (1970-2000), and analyses television programmes as well as films. He considers scholars such as Clifford Geertz and Martha Nussbaum who saw themselves as working in the field of cultural studies. Why theory? thus has a dual focus - on both culture and literary theory. The result of integrating cultural ideas with media interpretation sees Tomarken grapple with the question of the title: theory has become a part of our cultural life.

Using Key Passages to Understand Literature, Theory and Criticism is a completely fresh and innovative approach to teaching and learning literary theory: using short passages of theory to make sense of literary and cultural texts. It focuses on the key concepts that help readers understand literature and cultural events in new and provocative ways. Covering a wide variety of iconic and contemporary theorists, the book offers a broad chronological and global overview, including thirty passages from theorists such as Viktor Shklovsky, Roland Barthes, Judith Butler, Diana Fuss, Jean Baudrillard, Kwame Anthony Appiah, Michel Foucault, Monique Wittig, and Eve Sedgwick. Built on the premise that scholars use theory pragmatically, Using Key Passages to Understand Literature, Theory and Criticism identifies problems, puzzles, and questions readers may encounter when they read a story, watch a film, or look at artwork. It explains, in detail, thirty concepts that help readers make sense of these works and invites students to apply the concepts to a range of writing and research projects. The textbook concludes by helping students read theory with an eye on finding

productive passages and writing their own "theory chapter," signaling a shift from student as critic to student as theorist. Used as a main text in introductory theory courses or as a supplement to any literature, film, theater, or art course, this book helps students read closely and think critically.

"This is a wise and wonderful book, which among other things provides a novelist's eloquent insider's perspective on the transformation of one of her books into a film. Thirty years ago Stanley Cavell published *The World Viewed: Reflections on the Ontology of Film*, which opened up an intellectual highway between philosophy and cinema. Now at long last Mary Snyder's book accomplishes a parallel clearing of the way between film making, the art of the novel, and literary and critical theory. Every page is bubbling with creative, theoretical, and pedagogical insights. Her intertextual readings of a score of literature-to-film adaptations are priceless in themselves. I only wish that the title of the book had been taken from her chapter, 'The Fascination Never Ends.'" Michael Payne, Professor of English Emeritus, Bucknell University

Critical questions specific to film adaptations need to be not only developed but established. These questions, or approaches, must be accessible to students, including those students who are not yet educationally sophisticated enough to digest purely theoretical material. *Analyzing Literature-to-Film Adaptations: A Novelist's Exploration and Guide* demonstrates an exploration into film adaptation from a novelist's perspective, comprising a study of literary creation as well as the process/product of adaptation and moving into the author's collaboration with a screenwriter, which ultimately becomes a journey to understand and identify the implications of literature-to-film adaptation and the complexities and problems it raises. Drawing from both classic and contemporary film adaptations (*Frankenstein*, *The Hours*, *The Constant Gardener*, *Children of Men*, *The Lovely Bones*, *Away from Her*), the book puts forth an understanding of film and film analysis, as well as addresses literary analysis. The crux of the book, however, lies in its introduction to an academic means for critical analysis of film adaptations.

Feminist theory has been at the forefront of critical analysis for more than two decades. With dazzling insight, Maggie Humm highlights and explains feminist issues and offers a fascinating array of original film analyses. *Feminism and Film* is the first book to apply such a broad range of theory to contemporary film. Humm begins with an in-depth historical survey of contemporary feminist theory, visual aesthetics and film theory, with a particular focus on the work of Laura Mulvey, Annette Kuhn, E. Ann Kaplan and bell hooks. Subsequent chapters examine the most pressing questions posed by feminism about reproduction, pornography and the gaze, autobiography and literary theory, postmodernism, Black feminism and "the personal is political" in relation to a variety of mainstream and independent films, including *Klute*, *Dead Ringers*, *A Question of Silence*, *Orlando* and *Daughters of the Dust*.

This *Critical Theory and Contemporary Society* volume analyzes how cinema can help critical theory repoliticize culture and society. >

[Literature into Film](#)

[Teaching Film](#)

[Cinema and Its Representations](#)

[Rethinking Ideology Through Film Noir](#)

[Critical Theory](#)

[The Moral Framework of the Novel and the Film](#)

[The Madwoman in the Attic](#)

[Analyzing Literature-to-Film Adaptations](#)

[Feminism and Film](#)

[Reading the Movies](#)

[Key Terms in Literary Theory](#)

[Cultural critique in film and television](#)

This collection of essays focuses on numerous contexts to emphasize why film adaptations matter to students of literature. Written by specialists in a variety of fields, ranging from film, radio, theater, and even language studies, it is the first such volume devoted exclusively to teaching adaptations from a practical, teacher-centered angle.

*This book offers an original perspective on the narrative in the film and the novel *No Country for Old Men*, it also gives a good account on the issue of fidelity that plays an important role in the analysis of the relationship between the film adaptation and its source text, observing whether the Coens have not eradicated the novel's complex and allegorical essence. The narrative analysis in the book as well involves an observation of the narrator's point-of-view and its reliability. Besides, the book undeniably proves that the relation of narrative time and narrative space is vital in the comparison of the film adaptation and its source text. The contents of the book may serve as a valuable source for aspiring students and researchers in the area of literary and film studies.*

This book demonstrates the positive impact of using film and audiovisual material in the language classroom. The chapters are evidence-based and address different levels and contexts of learning around the world. They demonstrate the benefits of using moving images and films to develop intercultural awareness and promote multilingualism, and suggest Audiovisual Translation (AVT) activities and projects to enhance language learning. The book will be a valuable continuing professional development resource for language teachers and those involved in curriculum development, as well as bringing the latest research, theory and pedagogical techniques to teacher training courses.

"Introduces ways to use film to introduce complex literary theories to students, coupling works of literature with attendant films to encourage classroom discussion. Includes psychoanalytic criticism, cultural criticism, and thematic criticism. Then offers a survey of the image patterns into which film adaptation theories can be grouped and how these theories relate to literary theory"--Provided by publisher.

This popular textbook introduces prospective and practicing English teachers to current methods of teaching literature in middle and high school classrooms. It underscores the value of providing students with a range of different critical approaches and tools for interpreting texts and the need to organize literature instruction around topics and issues of interest to them. Throughout the textbook, readers are encouraged to raise and explore inquiry-based questions in response to authentic dilemmas and issues they face in the critical literature classroom.

New in this edition, the text shows how these approaches to fostering responses to literature also work as rich tools to address the Common Core English Language Arts Standards. Each chapter is organized around specific questions that English educators often hear in working with pre-service teachers. Suggested pedagogical methods are modelled by inviting readers to interact with the book through critical-inquiry methods for responding to texts. Readers are engaged in considering authentic dilemmas and issues facing literature teachers through inquiry-based responses to authentic case narratives. A Companion Website [<http://teachingliterature.pbworks.com>] provides resources and enrichment activities, inviting teachers to consider important issues in the context of their current or future classrooms.

Shows how middle school English teachers can effectively use motion pictures in the classroom.

In the past few decades, there has been a growing interest in the benefits of linking the learning of a foreign language to the study of its literature. However, the incorporation of literary texts into language curriculum is not easy to tackle. As a result, it is vital to explore the latest developments in text-based teaching in which language, culture, and literature are taught as a continuum. Teaching Literature and Language Through Multimodal Texts provides innovative insights into multiple language teaching modalities for the teaching of language through literature in the context of primary, secondary, and higher education. It covers a wide range of good practice and innovative ideas and offers insights on the impact of such practice on learners, with the intention to inspire other teachers to reconsider their own teaching practices. It is a vital reference source for educators, professionals, school administrators, researchers, and practitioners interested in teaching literature and language through multimodal texts.

[An Introduction to Criticism](#)

[Deconstructing the Hero](#)

[Poetics and Politics](#)

[For the Love of Cinema](#)

[A Novelist's Exploration and Guide](#)

[A Practical Introduction](#)

[Handbook of Research on Supporting Social and Emotional Development](#)

[Through Literacy Education](#)

[Teaching Literary Theory Using Film Adaptations](#)

[Twelve Great Films on Video and how to Teach Them](#)

[Teaching Literature to Adolescents](#)

[McCarthy and the Coens: The Novel versus the Film No Country for Old Men: The Moral Framework of the Novel and the Film](#)

[Reading in the Dark](#)

Provides an overview of the film genre and illustrates how traditional textual analysis can be used to understand a film's themes.

The majority of scholarly treatments for film adaptation are put forth by experts on film and film analysis, thus with the focus being on film. *Analyzing Literature-to-Film Adaptations* looks at film adaptation from a fresh perspective, that of writer or creator of literary fiction. In her book, Snyder explores both literature and film as separate entities, detailing the analytical process of interpreting novels and short stories, as well as films. She then introduces a means to analyzing literature-to-film adaptations, drawing from the concept of intertextual comparison. Snyder writes not only from the perspective of a fiction writer but also as an instructor of writing, literature, and film adaptation. She employs the use of specific film adaptations (*Frankenstein*, *Children of Men*, *Away from Her*) to show the analytical process put into practice. Her approach to film adaptation is designed for students just beginning their academic journey but also for those students well on their way. The book also is written for high school and college instructors who teach film adaptations in the classroom.

For most people, film adaptation of literature can be summed up in one sentence: "The movie wasn't as good as the book." This volume undertakes to show the reader that not only is this evaluation not always true but sometimes it is intrinsically unfair. Movies based on literary works, while often billed as adaptations, are more correctly termed translations. A director and his actors translate the story from the written page into a visual presentation. Depending on the form of the original text and the chosen method of translation, certain inherent difficulties and pitfalls are associated with this change of medium. So often our reception of a book-based movie has more to do with our expectations and reading of the literature than with the job that the movie production did or did not do. Avoiding these biases and fairly evaluating any particular literary-based film takes an awareness of certain factors. Written with a formalistic rather than historical approach, this work presents a comprehensive guide to literature-based films, establishing a contextual and theoretical basis to help the reader understand the relationships between such movies and the original texts as well as the reader's own individual responses to these productions. To this end, it focuses on recognizing and appreciating the inherent

difficulties encountered when basing a film on a literary work, be it a novel, novella, play or short story. Individual chapters deal with the specific issues and difficulties raised by each of these genres, providing an overview backed up by case studies of specific film translations. Films and literary works receiving this treatment include *The Unbearable Lightness of Being*, *The Manchurian Candidate* (1962), *Lady Windemere's Fan* by Oscar Wilde and Shakespeare's *Henry V*. Interspersed throughout the text are suggestions for activities the film student or buff can use to enhance his or her appreciation and understanding of the films. Instructors considering this book for use in a course may request an examination copy [here](#).

From Plato to Freud to ecocriticism, the book illustrates dozens of stimulating-and sometimes notoriously complex-perspectives for approaching literature and film. The book offers authoritative, clear, and easy-to-follow explanations of theories that range from established classics to the controversies of current theory. Each chapter offers a conversational, step-by-step explanation of a single theory, critic, or issue, accompanied by concrete examples for applying the concepts and engaging suggestions for related literary readings. Following a section on the foundations of literary theory, the book is organized thematically, with an eye to the best way to develop a real, working understanding of the various theories. Cross-references are particularly important, since it's through the interaction of examples that readers most effectively advance from basic topics and arguments to some of the more specialized and complicated issues. Each chapter is designed to tell a complete story, yet also to reach out to other chapters for development and debate. Literary theorists are hardly unified in their views, and this book reflects the various traditions, agreements, influences, and squabbles that are a part of the field. Special features include hundreds of references to and quotations from novels, stories, plays, poems, movies, and other media. Online resources could also include video and music clips, as well as high-quality examples of visual art mentioned in the book. The book also includes periodic "running" references to selected key titles (such as *Frankenstein*) in order to illustrate the effect of

different theories on a single work. This book sets out to explore the structure and meanings within the most popular of all literary genres - the adventure story. Deconstructing the Hero offers analytical readings of some of the most widely read adventure stories such as *Treasure Island*, the James Bond stories and *Star Wars*. The book describes how adventure stories are influential in shaping children's perception and establishing values. When many of these stories define non-white, non-European people as inferior, and women as marginal or incapable, we should be worried about what they are teaching our children to think. Margery Hourihan shows how teaching children to read books critically can help to prevent the establishment of negative attitudes, discourage aggression and promote values of emotion and creativity. Many of the heralded writers of the 20th century—including Ernest Hemingway, John Dos Passos, F. Scott Fitzgerald, and William Faulkner—first made their mark in the 1920s, while established authors like Willa Cather and Sinclair Lewis produced some of their most important works during this period. Classic novels such as *The Sun Also Rises*, *The Great Gatsby*, *Elmer Gantry*, and *The Sound and the Fury* not only mark prodigious advances in American fiction, they show us the wonder, the struggle, and the promise of the American dream. In *Beyond Gatsby: How Fitzgerald, Hemingway, and Writers of the 1920s Shaped American Culture*, Robert McParland looks at the key contributions of this fertile period in literature. Rather than provide a compendium of details about major American writers, this book explores the culture that created F. Scott Fitzgerald and his literary contemporaries. The source material ranges from the minutes of reading circles and critical commentary in periodicals to the archives of writers' works—as well as the diaries, journals, and letters of common readers. This work reveals how the nation's fiction stimulated conversations of shared images and stories among a growing reading public. Signifying a cultural shift in the aftermath of World War I, the collective works by these authors represent what many consider to be a golden age of American literature. By examining how these authors influenced the reading habits of a generation, *Beyond Gatsby* enables readers to gain a deeper comprehension of how literature shapes culture.

What role does love—of cinema, of cinema studies, of teaching and learning—play in teaching film? For the Love of Cinema brings together a wide range of film scholars to explore the relationship between cinephilia and pedagogy. All of them ask whether cine-love can inform the serious study of cinema. Chapter by chapter, writers approach this question from various perspectives: some draw on aspects of students' love of cinema as a starting point for rethinking familiar films or generating new kinds of analyses about the medium itself; others reflect on how their own cinephilia informs the way they teach cinema; and still others offer new ways of writing (both verbally and audiovisually) with a love of cinema in the age of new media. Together, they form a collection that is as much a guide for teaching cinephilia as it is an energetic dialogue about the ways that cinephilia and pedagogy enliven and rejuvenate one another.

[Library of Congress Subject Headings: P-Z](#)

[How Fitzgerald, Hemingway, and Writers of the 1920s Shaped American Culture](#)

[Library of Congress Subject Headings](#)

[Humanistic Pedagogy Across the Disciplines](#)

[Teaching Literature and Language Through Multimodal Texts](#)

[Teaching Adaptations](#)

[The Awakening \(Third Edition\) \(Norton Critical Editions\)](#)

[Eastern and Western Synergies and Imaginations](#)

[Teaching Our Passion In and Outside the Classroom](#)