



## **But Was the Book Better? Analyzing Film and Literature**

by Deena Aglialoro, 2020 CTI Fellow  
Olympic High School

This curriculum unit is recommended for:  
Lit and Film Electives or English/History Related Courses (Grades 9-12)

**Keywords:** World War I, film, literature, *All Quiet on the Western Front*, The Great War, the lost generation, Erich Maria Remarque, stages of grief, trauma, patriotism, nationalism, honor, glory, propaganda, trench warfare, human experience, theme, symbolism, genre, modern warfare, analysis, cinematography, argumentative writing.

**Teaching Standards:** See [Appendix 1](#) for teaching standards addressed in this unit.

### **Synopsis:**

This curriculum unit is designed to be an introductory unit in a film and literature course, with a heavier emphasis on film analysis and terminology since students will know many of the analytical concepts of literature from their English courses. This unit will begin with a focus on comparing and contrasting film and literature under the umbrella of World War I as a focal point. Students will initially be tasked with understanding the components of analyzing literature as they do in their English courses while reading various primary source documents, poetry, and excerpts from the novel *All Quiet on the Western Front*. They will then expand on those skills by learning additional film terminology to become strong film critics. To incorporate the central topic of World War I, students will be given background information on the key elements that led to the start of the Great War, but will discuss philosophical questions about war such as: *Why is it considered a “glorious” death to die for one’s country?* To support their opinions, students will gather information from their literature sources as well as the film version of *All Quiet* to determine if common themes of “horrors of war” and “the effects of war on soldiers” were translated accurately and affectively in literature and film, as well as debate which medium translated those overall messages more affectively. Students will also consider if we approach film and literature differently, and will be tasked with determining how and why we view and read these pieces differently, essentially answering the age-old question “Is the book better than the movie?” in a final argumentative essay that compares the two versions of this story.

*I plan to teach this unit during the coming year to approximately 30 students in a high school level Literature and Film course. Students will be in grades 10-12.*

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## **Introduction: Breaking The “Movie Day” Stigma**

From parents to school administrators, there seems to be a negative stigma surrounding watching movies in school. Granted, when some teachers decide to put them on, they aren't doing so with the best intentions in mind, but rather for the needed distraction it gives students and the opportunity to do other things while the class is silently enthralled. This is not allowing films to be used to reach their full potential as a valuable tool for media literacy and a work of art that can parallel with (if not, arguably, surpass) any piece of literature.

My passion for film runs almost as deep as my passion for literature, and I think that once you [teachers and/or students] learn the nuances of each, a mutual respect and appreciation is logical. But there is something about a good movie that rivals what a book can do for you. It is as if every sensory receptor in your brain is triggered and firing at the same time, creating an entirely unique experience for each viewer. You become emotionally connected to characters in a different way than when you simply read along with them because you feel as if you are walking by their side. For instance, there is just something about the speech Mel Gibson gives as William Wallace in *Braveheart*. This speech he gives to his men before charging on the English would not have had the same emotional effect if one simply read the words. But the acting, the tone, the setting, the music in the background all play an intricate part in captivating audience members to the point of wanting to ride into the battle with him.

This course breaks that classroom movie stereotype and shows how film is just as much a work of art that can be an extremely important tool in shaping the thoughts and ideas of students as much as literature and art itself. Caitlin Barry, a contributor to the *HuffPost* and a middle school media teacher, wrote that “Most filmmakers consider their craft as significant as a piece of literature. And films have the added complexity of requiring their audience to process visual and auditory information along with plot and character development”.<sup>1</sup> In other words, films can be (and should be!) used as a form of visual literacy in all classrooms.

### **Rationale:**

**Question: War- What is it Good For? Answer: Great Action Movies.**

World War I is called “The Great War” yet it is a war that so many American students know so little about. We have mainstreamed and glamourized World War II to the point that everyone can tell you some factoid about it; however, we do not see the same kind of fascination for the war that was the first of its kind. In fact, in American cinema the staggering number of World War II films dwarfs the amount of World War I films. Additionally, World War II is easier to research in terms of conversations with survivors, as well as books, newsreels and many other sources. In contrast, there are no living survivors of World War I.<sup>2</sup>

American films like *Saving Private Ryan* are so popular because they present battle lines and clear victories that are easy for audiences to understand and because “WWII films are so popular because they take us back to a war where America was acting nobly, and you haven't had that in recent wars...It yields a ‘satisfying narrative’”.<sup>3</sup>

Having spent much of my adult life researching events that took place during World War II, I had to ask myself how I was properly educating my students with only half the story. After minutes of researching World War I, it seemed hard to believe that I had missed so much pertinent information that was so relative to our lives today and to the literature and film I use in class.

For instance, did you know that the concept of Daylight Savings Time was invented to ration coal during the war? How many North Carolinians know that Camp Greene, located right here in Charlotte, housed a total of 65,000 US troops, and was the largest military camp in the state? Sanitary pads and trench coats, Kleenex and Pilates, zippers and even the wristwatch are all thanks to this amazing, albeit tragic, time period.

But those are the “fun facts”.

At the turn of the century, the film industry began to develop. The Lumiere brothers had benefited from on the Edison Company’s Kinetoscope in December 1895 to produce the first projected moving picture to paying audiences in Paris, France.<sup>4</sup> By 1914, Europe, Russia and Scandinavia became dominant headquarters in the industry (America was not on the map yet). Soon film took on the narrative qualities of novels and then we began to see the birth of novel to film adaptations and the crossover of literary techniques. Upon the outbreak of the First World War, newsreels and information films were produced, many used as propaganda in neutral countries such as the United States. Specific techniques in terms of location, special effects, and storytelling were created and developed to produce an emotional impact for the audience as they became able to see trench warfare, reenacted battles, and harsh realities such as mutilations and death directly.<sup>5</sup>

This is what makes a good film perfect supplemental material for classroom instruction. The biggest dilemma that an educator faces is how to bring the true nature of a genre such as “war” to students most effectively. Tibbetts and Welsh explain this dilemma best:

I understand that there are a few educators who sometimes use a movie as a substitute in the classroom for the book itself. That can be very dangerous. A lazy educator might be tempted to do this. It’s so much better to compare the book and film and see how each has its own ‘spin’ on the central concept of story. It can be fascinating to know what was kept and what was rejected in the adaptation process, and why. But the tricky question is, what should come first? Read the book, then see the movie? See the film, then read the book? Or is it see the book and read the film?<sup>6</sup>

History is more than just dates and statistics. Sometimes it seems that this concept is lost in the classroom, especially when district and state mandates require course goals to focus on whatever needed to meet state testing requirements and boost test scores. To enhance learning, I strive to insert some humanity amidst the dates and statistics to deepen the educational impact by focusing on the human story- Who were the men that were placed on the frontline? What was life like for them during the war? Even though we know so many did not return home, what

happened to those that did? What was life like for them when they came back to a reality that no longer seemed real?

My hope is that through using literature and film, students can gain a deeper understanding and appreciation of what life was like for soldiers before, during, and after the war in order to explore common themes of “the effects of war on soldiers” and/or “the brutality of war”. Students will gain specific insights on these themes through their mentor text before putting the visual literacy component in front of them. Once they make the switch from paper to screen, they will be able to choose which theme is effectively communicated through different concepts such as:

- Screenwriting: Does the writing convey the message that the author hoped?
- Director: Did the director’s decisions and vision translate the author’s original vision to the audience?
- Special effects: Were the special effects necessary, needed, accurate, or over the top?

As Tibbetts and Welsh state:

How much better, at the very least, to challenge these students by comparing both novel and film, not just as an exercise to discover similarities and discrepancies, but also as an investigation into the understanding of the shared and unique characteristics of the two media and their respective possibilities of narrative.<sup>7</sup>

### **School/Student Demographics**

This topic will be introduced during the first unit of a literature and film course at Olympic High School in August when the school year begins, and runs approximately 4-6 weeks. All grade levels will be in one room, which will open a unique opportunity for debate on various subject matters\*. Olympic High has a student population that is roughly 2600 students with an average class size of 25-35 students. We are known to have a diverse mix of students with the majority being African-Americans (39%), followed closely by Hispanic students (30%) and white students (23%), with a majority of students qualifying for free or reduced lunch.

As an avid supporter of elective courses, this opportunity falls under the English umbrella and allows for the integration of English and history standards seen in core classes. Opportunities to converse on matters such as psychology, sociology, politics, social justice present itself with every novel or film that is being presented. This course can also be useful to anyone who has an interest in learning more about screenwriting, how the written word is translated to the screen, and cultural and historical aspects of adaptation. It may also be of interest to those who may have an interest in directing, photography, cinematography, illustration, acting, computer graphics, and the like.

This is the course that all students should want to sign up for. This course presents the opportunity to combine entertainment with education; to cloak or envelop learning objectives within tasks that students already enjoy- watching films. There is no state exam that is tied to this

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*\*The 2020-2021 school year began virtually/entirely online. Even though this did limit the amount of class discussion due to technology issues, students were able to interact using programs such as Nearpod, Kami, and discussion boards.*

course, so the opportunity to learn more fluidly about any topic or concept that is of interest is available to us. My target audience for this course is anyone who may be struggling in their English or history courses because this will give them the outlet they need to receive extra help while using film as a medium for that. Many of our students are not strong writers by the time they enter high school, and that comes from the fact that in North Carolina, we do not put a focus or value on writing even though it is a life skill that encompasses being “college and career ready”. Far too often I see students sitting in English classes who do not know how to write proper sentences, use proper grammar, and convention errors are so common it almost becomes too overwhelming while grading. What better way to get our students writing and practicing this skill alongside analysis than with films as well as literature?

No background in film studies is needed for this course as this serves as an introduction to the concept of all things film and the study of film analysis and criticism. Both novels and films in this course will be viewed from a variety of perspectives; responses to these texts and close viewing and reading of the texts will be important components of this class.

**Unit Goals:**

As per CMS curriculum standards, the main goals for this unit will be to introduce students to key terminology and analytical processes. By analyzing film from a literary and cinematic perspective, students will develop a keen understanding of the art of filmmaking and will be able to examine both film and novels as works of art (Appendix 1).

These goals are set as:

What do students need to KNOW?	What do students need to be able to DO?
Literary elements Director’s purpose Film Focus Roles of cinematographer, director, writer, etc. Visual design elements	Determine film focus Identify characterization points Identify story elements and apply to film Identify elements of cinematic composition Explain why lighting, sound, and editing matter in the development of the film

I have tailored these goals to incorporate knowledge of other specific content:

What do students need to KNOW?	What do students need to be able to DO?
Literary elements- symbolism, theme, motifs, allusion, irony, imagery, metaphor, simile, foreshadowing, juxtaposition, climax, characterization Director’s purpose/style Color in the modern film Sound effects and dialogue Roles of cinematographer, director, writer, etc.	Determine theme Identify characterization points Identify story elements and apply to film Identify elements of cinematic composition Explain why lighting, sound, and editing matter in the development of the film

Visual design elements/CGI/Special Effects Adaptations Cause and effect of WWI on society/world Technological advances due to WWI Trench warfare Medical issues and achievements Psychological ramifications of war	Explain if the film achieved its purpose in an objective and subjective evaluation of the film. Analyze the film as a moral, philosophical, or social statement. Discuss and debate the human condition and the effect war has on a person.
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In creating a World War I unit, students research the details behind World War I in order to gain the background knowledge that will aid them in the appreciation and analysis of the novel and film that are being studied through activities such as Jigsaws and Gallery Walks (See Appendices 2 and 3). By taking the time to learn the historical background of content such as this, the subject matter becomes easier to understand and creates a deeper connection with the audience.

A personal goal I have for this course is that by teaching students to analyze film, they will be able to use those skills to improve their abilities in doing that with all variations of print text. Just as we wouldn't expect students to be able to analyze a piece of literature perfectly on a first attempt, we have to prepare students gradually by scaffolding instruction in a way that allows them to stop and discuss different parts of the film, re-watch parts multiple times, and most importantly, write and reflect on what they're digesting often.

#### **Course Objectives:**

1. To become familiar with the difference between film and literary analysis.
2. To develop greater skills in visual literacy to aid in "reading" films.
3. To become more skilled in discussing and evaluating movies and literature.
4. To exam film as a reflection of cultures and periods of history.
5. To increase knowledge on film techniques.

#### **Student Learning Outcomes:**

1. Students will define film terminology and learn how to integrate it into their own written analysis.
2. Students will demonstrate analytical skills in standard and visual literacy.
3. Students will be able to facilitate whole class discussion on novels and films reviewed in class.
4. Students will demonstrate understanding of all concepts in a final film criticism of their choosing and by creating their own short film.

#### **Content Research: The Backstory That Everyone Needs**

Max Hastings once wrote "Between 1900 and 1914, technological, social, and political advances swept Europe and America on a scale unknown in any such previous timespan...the blink of an eye in human experience".<sup>8</sup> Just as electricity was becoming commonplace in modern homes, the invention of things like escalators, tractors, air conditioning, color photography were introduced. Marconi sent the first transatlantic radio signal in 1901, Albert Einstein introduced his revolutionary concept of relativity and Marie Curie became the first woman to receive the Nobel Prize for successfully isolating radium. In terms of transportation, the Wright brothers

taught us that we too could soar through the sky, Henry Ford made it possible for cars to be affordable for large numbers of people, and Thomas Edison created the first talking motion picture.<sup>9</sup>

Upon the outbreak of war in 1914, the men of Great Britain were put into the position of unite or fight. Lord Kitchener, the Secretary of State for War, realized Britain needed a bigger army and became the face of one of the most daunting pieces of propaganda that targeted able-bodied men. He pointed his finger at everyone passing, which seemed to call to them to be proud of their country, and in turn, ignite a sense of duty and obligation in men so they would volunteer to go overseas to fight in a war that was not actually threatening their own country.

Fifty-four million posters were issued in a campaign that targeted everyone in the country. It was said that “eight million letters were sent, 12,000 meetings were held, [and] 20,000 speeches were given by military spokesmen. In the first weekend of the war, 100 men an hour (3,000 a day) signed up to join the armed forces. By the end of 1914 1,186,337 men had enlisted”.<sup>10</sup> Great Britain and Lord Kitchener were not the only ones that used propaganda as a recruitment tactic. Parents, family members, teachers, and even strangers put extreme pressure on men to join the war effort, implying that they were cowards or unpatriotic if they did not wish to fight. Norman Demuth, who was only 16 in 1914, recalls this episode:

I was given a white feather when I was 16, just after I’d left school. I was looking in a shop window and I suddenly felt somebody press something into my hand and I found it was a woman giving me a white feather. For the moment I was so astonished I didn’t know what to do about it. But I had been trying to persuade the doctors and recruiting officers that I was 19 and not 16 and I thought, well this must give me some added bounce because I must look the part and so I really went round to the recruiting offices with renewed zeal.<sup>11</sup>

Many other countries experienced the same swell of pride and pressure, yet even with that said, it did not seem like they ever had enough men. Even with the legal age to enlist in most countries being 19, getting in underage was easier to do then than it is now with a really good fake ID.

Bill Haine shares his story of seeing this firsthand:

So, I went right up to the front and into the gates where I was met by a sergeant major at a desk. And my friend, he introduced me to the sergeant and the sergeant said, ‘Are you willing to join?’ I said ‘Yes, sir’. He said ‘Well, how old are you?’ I said, ‘I’m 18 and one month’. He said, ‘Do you mean 19 and one month?’ So I thought a moment: I said ‘Yes, sir’. He said ‘Right-O, well, sign here please’.<sup>12</sup>

And this is where we really start seeing the human story develop; boys picked up their uniform and weapon and shipped off to defend their country with dreams of honor, glory, and adventure in their head. With an estimated record 10 million men killed and twice that injured, the glories of battle were never viewed as such again. The idea that modern weapons would shorten the war and that the war would be over by Christmas was quite the opposite of what actually happened.

While living in the trenches, conditions were deplorable. Disease was rife: Trench foot, in which soldiers suffered from gangrene and fungus as a result of wet, muddy conditions; Trench fever, which included conjunctivitis, rashes, and headaches; and Trench mouth, or acute necrotizing ulcerative gingivitis.<sup>13</sup> At least two million deaths in the trenches resulted from disease before the armistice on November 11, 1918 that ended hostilities on the Western Front. However, the hell that men faced was something that soldiers would hide from their loved ones at home. It is now assumed that the average man would write home “cheerfully mendacious letters assuring his relatives that he was warm, dry, and relatively safe, that he remained a patriotic supporter of the war in which he fought”, all in an effort to protect those that they loved from worry.<sup>14</sup>

After the war concluded, many former soldiers began the hard transition back to their lives. German soldier Erich Maria Remarque was one of those men. Drafted into the German army in 1916 at the age of 18, Remarque fought on the Western Front, taking part in the trench warfare in Flanders, Belgium. A friend by the name of Troske died from a head wound from a shrapnel splinter in front of him. By July 1917, he was wounded by shell fragments during a heavy British artillery attack.<sup>15</sup> He worked as an orderly room clerk as well but was medically discharged in 1918 before the end of the war. He never truly recovered from his postwar trauma and physical wounds that prevented him from achieving a career as a concert pianist.

Upon his return to life after the war, Remarque seemed to be restless, unsettled, and overall, unhappy, even going as far to attach a letter to a collection of poems he submitted for possible publication that stated, “Remember that this is a matter of life and death for me”.<sup>16</sup>

After reviewing some war books for the magazine *Sport im Bild* in June 1928, it is possible that he was inspired to objectively explore the war experience and the damage war had on the generation that grew up during it.<sup>17</sup> What resulted from this exploration was *All Quiet on The Western Front*. The novel is not a memoir, and should be considered entirely fiction, even though many speculate it is based on his time in the war and the people he encountered. He immediately makes his purpose clear to his audience by stating on page one that:

This book is to be neither an accusation nor a confession, and least of all an adventure, for death is not an adventure to those who stand face to face with it. It will try simply to tell of a generation of men who, even though they may have escaped shells, were destroyed by the war.<sup>18</sup>

Originally published in serial form in the German newspaper *Vossische Zeitung* in January 1929, it was an instant bestseller. The following year, it was released in print form in Germany and sold out on release day with an additional 20,000 copies being sold within the first few weeks on its way to more than a million books sold by the end of the year. In Britain and France, 600,000 copies were sold, and in America, another 200,000 (Universal Pictures scooping up the film rights immediately).<sup>19</sup> This novel triggered what is known as the “war boom”, the “explosion of war material in 1929 and unleashed a bitter and acrimonious debate on the essence of the war experience”.<sup>20</sup> A little over a decade after the war had concluded, war material such as official histories and some memoirs and novels had been hard to come by. British writers and poets such as Edmund Blunden, Stanley Caisson, Robert Graves, and T.E. Lawrence either found the memories too painful and sought to repress them, or felt that it should not be mentioned in



conversations in order to move on and build a better future. The world seemed to agree, becoming more interested in jazz and “risqué films and flippant revues”.<sup>21</sup> Instead, Remarque used this outlet to communicate and identify the war as the cause of his despair and stated in an interview after its publication:

It was through...deliberate acts of self-analysis that I found my way back to my war experiences. I could observe a similar phenomenon in many of my friends and acquaintances. The shadow of war hung over us, especially when we tried to shut our minds to it. The very day this thought struck me, I put pen to paper, without much in the way of prior thought.<sup>22</sup>

Reviews in various countries initially praised the novel, numerous reviews calling it “the greatest of all war books”. Herbert Read stated it was “The Bible of the common soldier...it has swept like a gospel over Germany and must sweep over the whole world, because it is the first completely satisfying expression in literature of the greatest event of our time”.<sup>23</sup> The novel was said to state the “truth” about what modern war was really like and, more importantly, what the war was like on the soldier. Veterans and younger readers who matured after the war were the largest audience, however, the novel captured foreign reader’s attentions as well and helped them see that German soldiers experienced war in the same way that soldiers of other nations had as well.

And in true cinematic style, a movie usually supersedes a successful book. By 1914, the cinema was becoming a part of needed entertainment for people, who began to attend picture-houses regularly. The appeal of film then still holds true today:

Film gave their audience the opportunity to see an imitation of life, to observe...films were not merely a mirror of what was happening; they showed people what they must know; they contributed in molding their vision and instructing them in how to behave in war.<sup>24</sup>

Universal Pictures produced a film adaptation in 1930, right on the heels of Remarque’s story being published in book form. This film, directed by Lewis Milestone, went on to win the Academy Award for both Outstanding Production and Best Director. It has been ranked as one of the best American epic films of all time and has been preserved in the United States Library of Congress’ National Film Registry as “culturally, historically, or aesthetically significant.”

Since the United States intervened in 1917, three years after the war’s outbreak, Americans were not in the same “sense of shock felt by the British and German concerning World War I” and still maintained a somewhat “romantic tinge in the cultural consciousness of the Republic”.<sup>25</sup> Due to the general societal detachment in the U.S. at this time, the film industry began to produce what some refer to as “spectacular” films that reflected an abstruse attitude towards the conflict. Spectators were “overwhelmed by the gun shots, the rattling of machine-guns and the whistling of bullets”.<sup>26</sup> Even though *All Quiet* tends to fall into the category of a war spectacle, it also successfully exhibited the cost of war between the French and German troops. It broke the stereotypical storyline with no romance, no protagonist set to be the hero, and no glamour. American film viewers felt empathetic to the soldiers that were not of their own, but were able to

remain objective due to the fact that American troops were not in the film, and the mention of the US was limited to one small scene. Overall, the film solidified American views of remaining out of foreign entanglements and enjoying the action on the silver screen instead.<sup>27</sup>

Anti-war sentiments became the spirit of the times with other works like Edmund Blunden's *Undertones of War*, Ernest Hemingway's *A Farewell to Arms*, Richard Aldington's *Death of a Hero* and Siegfried Sassoon's *Memoirs of an Infantry Officer* emerging in both literature and, later, film. These stories portrayed the "futility and brutality of conflict" and promoted the necessity of preventing another war to its readers.<sup>28</sup> Because middle-class Americans were the majority in thought and behavior, and made the film industry profitable, the industry continued to make these pictures depicting heroism and noble sacrifice. Now Americans were ready to "accept an alternative view of war, one that did not supplant adventure but rather coexisted with it in uneasy tension".<sup>29</sup>

The film in itself has become a historical document that creates a unique opportunity for an audience to explore important questions and conversations about war, film, and history. It opened the door for conversations about the common soldier, "emphasizing the alienation and mental and physical suffering of individual soldiers" as well as the toll war had on laying waste to millions of young men, defining war as something that produced only "death or bitterness".<sup>30</sup> Lew Aryes, the original Paul Baumer in the 1930s version of the film, told an interviewer in 1981:

There's no film to this day where movie battle scenes are more realistic than *All Quiet*. In fact, with its black and white quality, it's almost like a documentary film itself. And strangely enough, I have seen many books which have been put out about photographs of World War I, and occasionally in these books, if you go through them, I will pick out shots for you that were taken from *All Quiet on the Western Front*, right from our set... They have simply put them in there, because the realism is so tremendous.<sup>31</sup>

Even with all the popularity, protests against the film began and by December 11, 1930, the film was prohibited by the Film Censorship Board, Hungary, Bulgaria, and Yugoslavia following suite closely after. It was only after Universal Studios agreed to cut some scenes that the ban was lifted, but the censorship of the film had a long-lasting impact on the movie itself. Because scenes were deleted in versions of the film all throughout the world, countries from 1931 to present day only see the "sanitized" version that was molded to please the German censors.<sup>32</sup>

In 1979, the movie was reinvented in the United States again as a made-for-TV version directed by Delbert Mann. This version, filmed in color and starring Richard Thomas as Paul Baumer, continued to be viewed as a powerful antiwar and antimilitary device at least in the United States. Staying true to the visual images of Remarque's book, the new version continued to portray the story of the individual lives that were lost and the brutality of war in vivid accuracy winning it the Golden Globe Award for Best Motion Picture Made for Television as well as an Emmy Award for Outstanding Film Editing for a Limited Series or Special.

So which was better in portraying Remarque's desired purpose? How does one determine that? It will forever be debated- book or movie? The answer will always be subjective. But in order to voice an opinion, the art of analysis needs to be completely explored within each medium of art. There are pros and cons to each- film operates in real time, making it more limited, while a novel can end whenever the author feels like (look at any popular series that has continued throughout the years). Nevertheless, where film is limited in its duration of time, it makes up for this in its pictorial possibilities where a novel cannot.<sup>33</sup> A novel is told through a narrator where the audience sees and hears what they want, allowing the reader's imagination to create its own visualization of the material. A film, however, allows us to see both their perspective and the one we draw on our own. Novels can manipulate words, whereas images are the dominant force in a film. So to the viewer, which will create the deeper lasting effect at the conclusion- the words on the page, or the images in the scene?

Linda Costanzo Cahir made the observation that "to know why one finds a film to be flawed or fantastic and to be able to see and communicate how it is skillfully or poorly constructed is to experience a broader and deeper sense of appreciation".<sup>34</sup> Students of film need to know the fundamentals of their subject- its language- in order to move forward in their understanding and develop a claim that takes the side of the novel affectively communicating its themes or the film. In analyzing a literary work, we look at a paragraph, a sentence, or a single word. Much in that same way, in analyzing a film, we scrutinize a shot, a sequence of frames that make up the shot, or a single frame. To become an expert on film, "The writer on film needs an educated and discerning eye" and this mastery is something that is developed over time and through perseverance.<sup>35</sup> Developing this skill takes time, however, this is the end goal of the unit; to ensure that students learn to view and analyze film in general with a more critical eye so that they are more critical observers. By learning how to conduct a "close read" of a film in the same instance they use this strategy with literature, they can look at a film as more than just a "break" from reading, but as an integral educational tool to understand history and literature together.

### **Instructional Implementation:**

#### Teaching Strategies

Jigsaw (virtually- within breakout rooms) (Appendix 2): The Jigsaw strategy asks a group of students to become "experts" on a specific text or body of knowledge and then share that material with another group of students. This strategy offers a way to help students understand and retain information while they develop their collaboration skills. Because students know they will be responsible for teaching the new content to their peers, they often feel more accountable for learning the material. The Jigsaw strategy is most effective when students know that they will be using the information they have learned from each other to create a final product, participate in a class discussion, or acquire material that will be on a test.

Exposition and Characterization Analysis Graphic organizers (Appendix 3): This graphic organizer will be used in order to establish the elements that are used to establish the exposition of the story. It will get students used to citing evidence from the text to support their inferences and answers (R.L. 1). The character tracker will start in chapter one and will be revisited again in the middle and end of the story to determine if the character of Paul has changed throughout the story, and also so students can see how many men perished by the end (R.L. 3).

**Close Viewing Protocol:** Like close reading of text, close viewing of film media is carefully and purposefully viewing and *reviewing* a film clip in order to focus on what the filmmaker is trying to convey, the choices the filmmaker has made, the role of images, narration, editing, and sound, and what the film’s purpose might be. Close viewing ensures that students become critical viewers of film content and that they really understand what they’ve watched. Skillful close viewing is also an important foundation for helping students develop the ability to justify their claims in class discussions and writing assignments with specific evidence. The following sample protocol is meant for use with a short (five- to ten-minute) film or video clip.

**Document Analysis Form:** Analyzing historical documents requires students to identify the purpose, message, and audience of a text. Document analysis forms are graphic organizers that guide students through a process of identifying important background information about a document (e.g., author/creator, date created, place, format, etc.) and using this data to determine the text’s bias or perspective.

## **Lessons/Activities**

Anticipatory Lesson- What Do You Know About The Great War? (One Day)

*Objective:* Students will be able to define the term “genre” and understand how and why novels and film are categorized; Students will be able to determine the alliances and initial causes that sparked the outbreak of WWI by completing a Jigsaw activity.

*Teaching Point:* In elective courses, students are in various grade levels. This activity will allow for students to become familiar with the outbreak of war and the countries involved in it initially as either a review or an introduction. It helps to ensure that students are becoming familiar with the topic as well as working with each other.

*Activity/Assessment:* Jigsaw to determine how the countries involved caused the war through imperialism, nationalism, militarism, and supported the alliance system (M.A.I.N Strategy) (Appendix 2). Google Doc will be shared as a whole class discussion to confirm accuracy and then submitted for an informal assessment grade.

*Virtual option-* jigsaw can be implemented by using break out rooms for both home and expert groups.

*Gallery Walk:* The Rush to Enlist/Nationalism and propaganda as a tool (One to Two Days)

*Objective:* Students will be able to determine the motives men had to enlist based on an analysis of wartime propaganda and enlistment techniques; participate in and complete a Gallery Walk to determine the messages in various forms of propaganda using visual literacy skills.

*Teaching Point:* This is great opportunity to learn visual literacy skills that can be translated to film analysis. Starting together as a whole, students will learn the initial questions they should ask when viewing an image such as who is in the picture, where is the picture taken, what is

going on in the picture, and when was this picture taken. They will use this initial questions to then make inferences of their own.

*Activity/Assessment:* A Gallery Walk can be done in person by printing out images and placing around the room or in hallways, or can be done virtually using any form of file sharing (slides, PowerPoint, documents, SlideShare, etc.). Students will work in small groups to first think then discuss what they are looking at. They will record their answers and then share them with the class to discuss what they saw. Students will submit their document when they are finished for an informal assessment grade.

#### The Significance of a title and Chapter 1 (Two Days)

*Objective:* Students will be able to explain the significance and irony found in the novel's title; students will be able to identify the key elements found in the exposition of the story and begin to characterize the group of men in a character tracker to trace how and if they change throughout the story.

*Teaching Point:* The exposition of this story needs some time to discuss and analyze. Since the setting and characters are typically developed within an exposition, students will have to complete a close reading of this chapter to begin taking notes and identifying points they will need to know to progress into the next chapter and record evidence they can use later in further analyses. Because we will be reading excerpts of the novel, learning to take notes on literary elements, characters, plot points, and other literary elements will be essential to supporting the themes that develop (part of the final assessment). By starting here, the routine is being established and the habits will begin to form that every inference needs evidence to support it, and every piece of evidence needs an interpretation and analysis to show comprehension.

*Activity/Assessment:* As we read, students will record the information they find that explains the exposition of the story. They will identify the characters that are introduced and make direct and indirect characterizations about several. The majority of the assignment will outline our narrator to begin to track his mental health and view on war and comradeship throughout the story.

#### Film Terminology and Cinematic Effects (Two Days)

*Objective:* Students will be able to define shot, scene, sequence, and multiple camera angles in order to identify them in various film clips. Students will determine the desired effect each director hoped to achieve by choosing this style to convey his/her purpose.

*Teaching Point:* To begin understanding how to conduct a "close read" of a film, students need to start by understanding what a scene is. To determine where a shot begins and ends and to see how it functions within a sequence and the film overall is a foundational step in understanding the film's structure. This ties in with camera angles, which are all determined by the director for different effects. These lessons will review the terminology and will use still images and film clips from various movies to demonstrate the style and its effectiveness.

*Activity/Assessment:* Students will record new terminology and definitions in their vocab section (if virtual, students can complete guided notes or use an online tool like Quizlet to make online flashcards). After the terminology has been reviewed, still images of each can be used to identify each shot (Appendix 7)

### **Assessments**

Summative Assessment (informal): Students will complete a theme tracker in order to gather evidence while we read on a theme of their choosing. Additionally, students will complete a constructed response that analyzes the elements that contributed to one of the major themes of the novel. In their response, they must identify a literary or cinematic element that contributed to the development of theme and support their reasoning with evidence from the text in preparation for their final paper.

Final Assessment (formal): But was the book better?- Book to film comparison (Appendix 5)  
Argumentative writing- develop a claim that states whether the novel or film version of *All Quiet on the Western Front* was more effective in portraying one of the major themes? Be sure to use specific literary or cinematic elements to explain how the theme of your choosing was developed throughout the work. Provide examples from the text of film to support your claim.

- Graphic organizer will include claim, evidence, literary and film elements assessed, counterargument and conclusion.

### **Appendix 1: Implementing Teaching Standards**

RI/RL 1: Make specific references to passages and events from a text to prove what the text says directly as well as the meaning I can infer indirectly.

RI3: Examine how the author introduces and develops his main points

RI5: Identify an author's ideas and claims; Analyze how an author uses particular sentences, paragraphs, or larger portions of the text to develop his ideas and claims

RI/RL6: Show how the author uses his arguments to develop his point of view or purpose; Identify the audience, context, or situation.

RI8: Delineate the argument and specific claims of a text. Evaluate the argument and specific claims in terms of 1) reasoning and evidence (is it valid and sufficient?), and 2) false statements and fallacious reasoning.

RL 2: Determine a theme and explain its development throughout the text using specific details. Objectively summarize a text.

RL4: Figure out the meaning of words and phrases as they are used in context. Figure out the meaning of figurative words and phrases as they are used in the text. Analyze the use of word choice including figurative words and words with strong connotation and its effect on meaning and tone.

W1: Analyze a substantive topic or text; Introduce a precise claim; Provide reasons and substantive evidence to support claim; Organize reasons and evidence in a logical manner; Understand how to maintain a formal style and objective tone; Provide an effective conclusion.

W2: Understand and use various organizational structures; Introduce a topic/thesis statement and preview what is to follow; Use facts, concrete details, quotations, examples to develop the topic

Utilize various transitional expressions to establish cohesion among ideas and concepts;  
Understand and use domain-specific vocabulary

SL1: Prepare for discussion by reading and researching topic; Make reference to the evidence discovered during reading and researching; Justify your views and make new connections if necessary when presented with new evidence.

L5: Understand figurative language (simile, metaphor, personification, imagery, irony); understand denotation and connotations

## Appendix 2- M.A.I.N Jigsaw Activity Document

*The purpose of this document is to allow each group to become an “expert” on the reasons why their country declared war/became involved in the war. They will gain the background they need on the historical connection to this topic through this lesson.*

### MAIN Causes of World War I Jigsaw Activity

Directions: Using the MAIN acronym, research in your home group the different things that lead your country into war in the early 1900s (make sure you’re researching the correct dates/era). Remember, you are going to be the expert to explain these reasons to the next group- so make sure you write down as much detail as possible.

European Country	M (Militarism) How do this country exhibit militarism?	A (Alliances) Who were your alliances with?	I (Imperialism) How did this country exhibit imperialism?	N (Nationalism) How did this country show nationalism?
	<i><b>Militarism</b> is the belief or the desire of a government or a people that a state should maintain a strong <u>military</u> capability and to use it aggressively to expand national interests and/or values</i>	<i><b>Alliances</b> are a union or association formed for mutual benefit, especially between countries or organizations.</i>	<i><b>Imperialism</b> is a policy of extending a country's power and influence through diplomacy or military force.</i>	<i><b>Nationalism</b> is an intense form of patriotism or loyalty to one's country. Nationalists exaggerate the value or importance of their home country, placing its interests over and above those of other nations.</i>
1. Austria-Hungary				
2. Germany				
3. Britain				


4. France				
5. Russia				

**Appendix 3- (Virtual) Propaganda Gallery Walk**

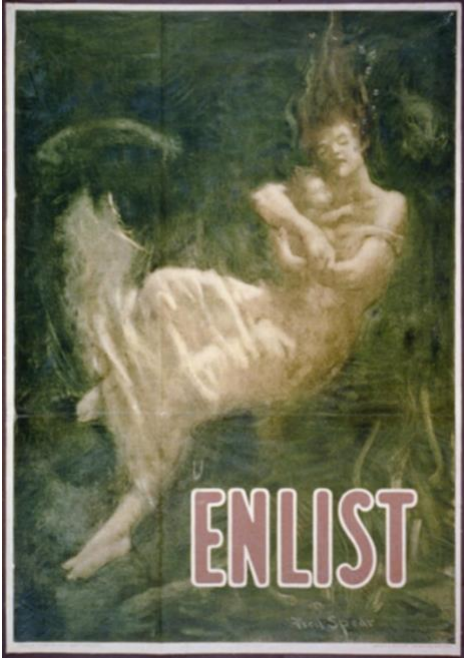
*This Gallery Walk can be done in person or virtually. A Gallery Walk is typically a discussion technique that allows students to be actively engaged as they walk throughout the classroom with their peers, sharing ideas and responding to the visuals posted around the room. This is the beginning of assessing their visual literacy skills in comprehension, determining meaning, and communicating purpose and message of visual images.*

## Virtual Gallery Walk Assignment

**Directions:** Typically, for a Gallery Walk, you would be walking from one display to another writing down things that you noticed and questions that the image makes you think of. Today, we are doing that virtually. Below you will find XXX number of propaganda posters that were used as recruitment tactics for men during the outbreak of The Great War. **Choose 3 to respond to and answer the questions in the right hand column in as much detail as possible.** Let's see how you analyze visuals!

	<p>Some questions to help you analyze the image:</p> <ol style="list-style-type: none"> <li>1. Who is Edith Cavell?</li> <li>2. What other words do we see in this picture?</li> <li>3. What is she wearing?</li> <li>4. What is the man in the foreground wearing? Does it match the people in the background?</li> <li>5. Why would this be a smart piece of propaganda? Who is it appealing to?</li> </ol>
<p>Answer (in paragraph form- spelling and grammar count!):</p>	





Some questions to help you analyze the image:

1. Who is in the picture?
2. Where are they in this picture?
3. What major event do you think this image is alluding to?
4. Why would this be a smart piece of propaganda? Who is it appealing to?

Answer (in paragraph form- spelling and grammar count!):



Some questions to help you analyze the image:

1. What country does this soldier represent?
2. Who is in the background?
3. What is going on in the background?
4. What do the words mean? Why are they there?
5. Why would this be a smart piece of propaganda? Who is it appealing to?

Answer (in paragraph form):



Some questions to help you analyze the image:

1. Who is this picture targeting/appealing to? Why?
2. What is the message in this picture?
3. What does this message say about women? About the men?
4. Is this poster effective? Why or why not?

Answer (in paragraph form- spelling and grammar count!):

*Translation reads: 'If the enemy's hate and army win, the workplaces will stand empty. Before closed doors, you'll have to tie up your bundles in hunger.'*



Some questions to help you analyze the image:

1. What country is represented here?
2. Who is in the image
3. What is going on?
4. What can you infer the message to the audience is based on the translation of the words?
5. Why would this be a smart piece of propaganda? Who is it appealing to?

Answer (in paragraph form):



Some questions to help you analyze the image:

1. What countries are represented in this picture?
2. Who are the soldiers and what is going on in this picture?
3. What message does this picture send?
4. Why would this be a smart piece of propaganda? Who is it appealing to?

Answer (in paragraph form):

### **EVERYONE ANSWERS THIS QUESTION:**

Out of all the propaganda you've looked at today, which one do you find the most appealing and why?

## **Appendix 4 – Exposition and Character Tracker**

*This document is used during the first lesson of the novel to identify key elements found in the exposition of the story. Additionally, students will track the lives and actions of the main characters to assess how they have changed and developed throughout the novel.*

### **Chapter 1: Exposition**

**Exposition:** In any narrative, the exposition is the insertion of background information within a story or narrative. This information can be about the setting, characters' backstories, prior plot events, historical context, etc.

### **Standards:**

**R.L. 1-** Make specific references to passages and events from a text to prove what the text says directly as well as the meaning I can infer indirectly.

**R.L. 3- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.**

*Chapter One opens with Paul Bäumer, the narrator, and the other members of the Second Company, a unit of German soldiers fighting during World War I, resting after being relieved from the front lines. They have spent the last two weeks at the front in constant battle. Out of a company originally comprised of 150 men, only eighty returned after a heavy attack on the last day.*

Question	Answer	Evidence with page number
What’s the mood at the start of his story?		
How have they already changed since the beginning of the war?		
What does the word “constraint” mean?		
Who is Kantorek? Why does Bäumer mention him?		
Baumer conveys some very strong sentiments about his teachers. How does he feel his instructors should have treated all of these men since they were only 18?		
What did Kemmerich’s mother ask of Baumer and how do you think that weighs on him?		
Is Muller being insensitive asking for the boots or is he being practical? Explain your opinion. What does he mean when he says “[Kropp} saw red; out there every man gets like that sometime”?		

Quote	Interpretation and Inference
<p>“There is in each of us a feeling of constraint. We are all sensible of it; it needs no words to communicate it. It might easily have happened that we should not be sitting here on our boxes today; it came damn near to that. And so everything is new and brave, red poppies and good food, cigarettes and summer breeze.”</p>	

<p><b>“Iron Youth! Youth! We are none of us more than 20 years old. But young? Youth? That is long ago. We are old folk.”</b></p>	
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### Character Tracker

This will need to be filled in completely by the time we are doing with the novel. Make sure to keep track of what happens to each of these men who came to the front together.


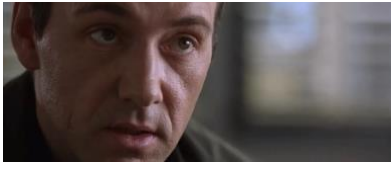
Name of Character	Age	Character Trait	Evidence and page number	Did this man survive? If not, how did he die?
Paul Bäumer (narrator)				
Tjaden				
Muller				
Stanislaus Katzinsky				
Albert Kropp				
Leer				
Haie Westhus				
Detering				
Kemmerich				
Joseph Behm				



### Appendix 5- Camera Shots and Angle “Shot for Shot” Activity

*This document is used to help students identify the shot types in still images before looking at a live scene. While working independently or with a partner, students will have to identify the shot type and time of the shot while watching a scene from North By Northwest as well as explain the director’s purpose.*

### Camera Shots and Angles

**Directions: Identify which shot was used in each still. Make sure to explain what the purpose of this shot is- being able to identify it is only HALF the answer.**

Image	Shot Types	Purpose/Effect
		This shot type demonstrates_____
		
		
		
		
		
		

Watch [this scene](#) from *North by Northwest* (Alfred Hitchcock, 1958) and answer the following questions:

Time- 1:05:49-1:15:10

<p>What does Hitchcock do to make this scene suspenseful?</p>	
<p>How does Hitchcock make Thornhill appear to be vulnerable? What technique does he use and why?</p>	

### Appendix 6- Summative Assessment Requirements and Sample Outline

*This document is used to introduce the essay-writing task and to help students who struggle with brainstorming and outlining their thoughts as they beginning the writing process.*

#### Film and Literature Analysis Essay But...Was The Book Better?

**Purpose:** The purpose of this argumentative analysis is to compare a short story and all it's wonderful charm to the film adaptation created from it. Therefore, you will need to know how to analyze literature AND the basic skills needed to analyze a film that we have reviewed so far in class. Your essay should answer and address the following question:

Was the novel or film version of *All Quiet on the Western Front* more effective in portraying one of the major themes? Be sure to use specific literary or cinematic elements to explain how the theme of your choosing was developed throughout the work. Provide examples from the text of film to support your claim.

Choices of themes for this paper:

- The horrors of war (brutality of war)

- Comradeship
- The effect of war on a soldier
- Patriotism/nationalism and political power
- Betrayal for the lost generation

**\*\*Warning- there should be NO FIRST PERSON in formal, academic, analytical writing\*\***

<b>Title</b>	
<b>Main Characters</b>	
<b>Plot Summary</b>	
<b>Theme</b>	
<b>Conflict(s)- if there is more than one, list all of them IN DETAIL</b>	
<b>How do these conflicts contribute to the theme/meaning of the story?</b>	
<b>Specific moments in the story that you felt would best be compared to the film</b>	

<b>Film Title</b>	
<b>Director</b>	
<b><u>Main</u> Characters and the actors that play them (create more lines if you'd like)</b>	
<b>Identify ONE actor/actress and discuss how he/she did in the film (did they portray the character as imagined?)</b>	
<b>Discuss the technical elements you have identified in the film: Lighting: Music: Clothing: Sets/Setting:</b>	
<b>What techniques did the director use to create an emotional effect in the audience?</b>	
<b>What camera techniques were used to help convey the theme most effectively?</b>	



<b>Specific scenes that you will bring up in your paper in comparison to the novel:</b>	
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<b><u>Essay Outline</u></b>	
<b>Working Thesis (your CLAIM- what are you trying to prove):</b>	
<b>Body paragraph #1-Topic Sentence:</b>	
<b>Main Points:</b>	
<b>Body Paragraph #2-Topic Sentence:</b>	
<b>Main Points:</b>	
<b>Body Paragraph #3-Topic Sentence:</b>	
<b>Main Points:</b>	
<b>Conclusion:</b> <ul style="list-style-type: none"> <li>• <b>Restate your thesis in new words</b></li> <li>• <b>Summarize your main ideas if possible with new and stronger words</b></li> <li>• <b>Include a call to action for your reader</b></li> </ul> <p><b>No new information should be presented in the conclusion!!!</b></p>	

**Resources**

**List of Materials for Classroom Use:**

- Chromebooks/Internet access
- Canvas
- Nearpod
- Graphic organizers (as needed)
- Google Docs/notebook (as needed)
- Mentor texts

**Teacher Resources**

LoMonico, Michael. "Unit 2: The Film Literature Connection." Film School. PDF File.

November 16, 2020. [https://michael-lomonico.squarespace.com/s/IFC\\_UNIT2.pdf](https://michael-lomonico.squarespace.com/s/IFC_UNIT2.pdf)

A curriculum developed by the IFC Center Film School that is an excellent way to begin the year. Students that have no experience with analyze film or the nuances that go into film would get great beginning information.

Linda Costanzo Cahir. *Literature into Film : Theory and Practical Approaches*. Jefferson, NC: McFarland & Company, 2006.

This resource was incredibly helpful in learning the nuances that go into not only how to read literature and watch film analytical, but also breaks down the language in each. It has an insightful chapters on novels, plays, and short stories being adapted into film, and also has an entire chapter on writing about film. In its appendix, it highlights a shot sequence and storyboard, which would make a good example to share with students if you go into that much depth in your classroom.

Giannetti, Louis D. *Understanding Movies*. 13<sup>th</sup> ed. Boston: Pearson, 2014.

This textbook is used in many film courses at the college level but can be a tremendous resource to high school courses as well if a textbook is not already predetermined. Each chapter focuses on specific cinematic elements in order to gain mastery prior to moving on to the next concept. Chapters that were used the most for shaping this particular unit were chapter 8 (story), chapter 9 (writing), chapter 11 (critique), and chapter 12 (synthesis).

Golden, John. *Reading in the Dark: Using Film as a Tool in the English Classroom*. Urbana, Ill.: National Council of Teachers of English. 2001.

This teacher resource is wonderful for anyone who is a beginner at teaching film studies. Chapters are broken up in a logical format to walk both teacher and student through new terminology, film and reading strategies, film and literary analysis, and teaching a complete film. Sample lessons, guiding questions, and graphic organizers/handouts are also provided throughout the book. An older, but similar PDF version of this book can be found here as well:

[https://www.pps.net/cms/lib/OR01913224/Centricity/Domain/179/Film\\_Unit.pdf](https://www.pps.net/cms/lib/OR01913224/Centricity/Domain/179/Film_Unit.pdf)

Igor Kozorog. "All Quiet on the Western Front (1979)," YouTube, 2018, video, <https://www.youtube.com/watch?v=sTKCg-ufHuM>.

Since this course was taught virtually, YouTube had a free version on the movie that made it accessible during class time, but more importantly, so that students could view/rewatch designated scenes on their own time and at their own pace. This helps the most for students with learning disabilities.

Petrie, Dennis W, and Joseph M Boggs. *The Art of Watching Films*. New York, NY: McGraw-Hill Education, 2014.

This textbook is used in multiple schools within CMS for this course. The chapters are outlined in a sequential way to bridge the gap between literature and film. The chapters that were used in preparation for this unit and within class were chapter 1 (The Art of Watching Film), chapter 2 (Thematic Elements), chapter 4 (Visual Design), chapter 12 (Analysis of the Whole Film), chapter 13 (Adaptations), and chapter 14 (Genre Films, Remakes, and Sequels). McGraw-Hill also offers a free version to educators, which allowed me to post the textbook to my Canvas course during virtual instruction.

## Notes

- <sup>1</sup> Barry, Caitlin, “Teaching Film in a High School Classroom,” *HuffPost*.
- <sup>2</sup> Gary, Tim, “Why Hollywood Rarely Depicts WWI in Film,” *Variety*.
- <sup>3</sup> Gibian, Rebecca, “Why Are WWII Films So Universally Popular,” *InsideHook*.
- <sup>4</sup> “A Very Short History of Cinema,” Science and Media Museum.
- <sup>5</sup> *Ibid.*
- <sup>6</sup> Tibbetts and Welsh, “Novels Into Film: The Encyclopedia of Movies Adapted From Books”, (XVII).
- <sup>7</sup> *Ibid.*
- <sup>8</sup> Loconte, Joseph “A Hobbit, A Wardrobe, and a Great War”
- <sup>9</sup> *Ibid.*
- <sup>10</sup> “How Were Soldiers Recruited in WWI,” *BBC Bitesize*.
- <sup>11</sup> “Voices of the First World War,” *Imperial War Museum*.
- <sup>12</sup> *Ibid.*
- <sup>13</sup> O’Connor, Kate. “Lost Generation”, *Great Writers Inspire*.
- <sup>14</sup> Crocker, Terri, “Absolute Hell,” in “The Christmas Truce”.
- <sup>15</sup> US Holocaust Memorial Museum “Erich Maria Remarque: In Depth”.
- <sup>16</sup> Prater, *European of Yesterday*.
- <sup>17</sup> Eksteins, “All Quiet on the Western Front and the Fate of a War”.
- <sup>18</sup> Remarque, *All Quiet on the Western Front*.
- <sup>19</sup> “The Most Loved and Hated”, *Smithsonian*.
- <sup>20</sup> Eksteins, “All Quiet on the Western Front”.
- <sup>21</sup> *Ibid.*
- <sup>22</sup> Kelly, *Cinema and the Great War*, 43–57.
- <sup>23</sup> Eksteins, “All Quiet on the Western Front”.
- <sup>24</sup> Paris, *The First World War and Popular Cinema*, 6.
- <sup>25</sup> McGuire, *Filtering and Interpreting The Great War*.
- <sup>26</sup> Paris, *The First World War*, 18.
- <sup>27</sup> McGuire, *Filtering and Interpreting*, 668-671.
- <sup>28</sup> Kelly, *Cinema and The Great War*, Chapter 4.
- <sup>29</sup> Isenberg, *War On Film: The American Cinema and World War I, 1914-1941*, 128-135.
- <sup>30</sup> Chambers II, “‘All Quiet on the Western Front’ (1930): the antiwar film”.
- <sup>31</sup> *Ibid.*
- <sup>32</sup> *Ibid.*
- <sup>33</sup> Monaco, James, *How to Read A Film*, 27-33.
- <sup>34</sup> Cahir, *Literature into Film: Theory and Practical Approaches*, 44-45, 46. 235.
- <sup>35</sup> *Ibid.*

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