USER OPTIONS: Use Gleeditions independently as a source of recommended editions of literary works. Or incorporate it into your current instruction via directed student learning, as recommended by the higher-education academy and suggested in this 1-2-3 guide.

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Note: Gleeditions includes premium performance videos for its own texts and for many more. The two mediums can be used independently or in tandem, with the videos serving various purposes, as specified in the guide below.
How to Fit Gleeditions into Today's Teaching Practices

The Newly Annotated Collections: Shakespeare

Historical Background • Full-text Play* • Side Notes • Performance Video

*Copyrighted, academically endorsed edition of the play. Videos for Gleeditions e-texts and more, including multiple renditions of a scene.

See next page for 1-2-3 directions.
USE THE NEWLY ANNOTATED SHAKESPEARE E-TEXTS IN 1 OF 2 WAYS.

1. As the main text of the Shakespeare play:
   • Review the types of annotations in the SHOW toolbar at the top of page 1 of the play. Decide which categories of annotations to activate. Use the Index of Literary Elements to see subcategories.
   • Use the Background in Brief pages when introducing the play, and/or have students read the Background for historical context.
   • Have students read the play, referring to the annotations for word meanings, themes, allusions to outside events, etc.

2. As a supplement to a print edition of the Shakespeare play:
   • Have students read the Background in Brief pages for relevant historical context. They provide context for any edition of the play.
   • Use the subcategories in the Index of Literary Elements to help illustrate a concept (e.g., Style > Metaphor) you are teaching.
   • If students have trouble understanding a line in Shakespeare’s play, direct them to the Gleeditions e-text and its vocabulary annotations for clarification (see the note below).

USE THE SHAKESPEARE VIDEOS IN 1, OR BOTH, OF 2 WAYS.

3. As a reading incentive and/or material for writing assignments:
   • Review the available video clips; they serve both Gleeditions and non-Gleeditions versions of a play. Use a clip to introduce and quickly engage students in the play, whichever version you use.
   • If more than one clip is provided for a scene or speech, have students compare and contrast the clips.
   • Use a work’s clips as source material for an expository or a persuasive writing assignment (e.g., Do you agree with the performance? Why or why not? OR How would you dramatize the scene or speech for audiences today and why?).

**Note:** In the Gleedition’s e-text, students can use the play’s *Search this literary work* box (at the top of any of the e-text pages) to locate the problematic line.

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How to Fit Gleeditions into Today's Teaching Practices

The Newly Annotated Collections: Fiction and Nonfiction

Historical Background • Full Literary Text* • Side Notes • Performance Video

* Copyrighted, academically endorsed edition of the text; performance videos and more.

See next page for 1-2-3 directions.

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USE NEWLY ANNOTATED FICTION/NONFICTION E-TEXTS IN 1 OF 2 WAYS.

1. As the main text of the literary work (story, essay, poem, speech):
   - Have students read the Background in Brief to place a work in its historical context and a writer’s corpus.
   - Have students read the e-text, referring to a page’s annotations for specialized vocabulary, etc. To remove all annotations, just uncheck SHOW ANNOTATIONS at the top of a page.
   - Open the My Own Notes box in the top right margin. Inform students that they can 1) copy and save quotes from the main text or annotations box here, and that they can 2) write their own notes here and save them for later use.

2. As a supplement to a print edition of the literary work:
   - Have students read the Background in Brief for relevant historical context. These pages provide context for any edition of the story, essay, poem, speech.
   - Is there an unclear term or event in the literary work? Have students search for that term or event in the Gleeditions e-text, using the Search this literary work box at the top of any of the work's pages.
   - Turn to the Gleeditions page with the perplexing term or event; examine the page’s annotation box to find clarification.

USE THE MULTIGENRE VIDEOS FOR THESE WORKS IN 1, OR BOTH, OF 2 WAYS.

3. As a reading incentive and/or as material for writing assignments:
   - Review the available video clips for the literary work. Use one of the clips to introduce and quickly engage students in the work.
   - Use a work’s clip or clips as source material for an expository or a persuasive writing assignment (e.g., How does this clip diverge from the author’s text? How effectively and why?).
   - If there are multiple videos for a work, have students compare and contrast them to each other (e.g., Which clip or clips are most effective and why? Which are most faithful to the author’s text? How well do they serve audiences today?)
How to Fit Gleeditions into Today's Teaching Practices

The Multigenre Collections: E-texts and Videos
For Stories, Poems, Plays, Memoirs, Essays, Speeches, Documents

Author Portrait • Synopsis • Full Literary Text* • User Notetaking • Performance Video

* Academically endorsed editions of the works; performance videos for Gleeditions e-texts and more.

See next page for 1-2-3 directions.
How to Fit Gleeditions into Today's Teaching Practices

Multigenre E-texts and Multigenre Videos
Stories, Poems, Plays, Essays, Speeches, Documents

USE THE MULTIGENRE E-TEXT COLLECTION IN 1, OR BOTH, OF 2 WAYS.

1. For reading and taking notes on a literary text:
   • For reading, use or have students use the Index of Multigenre Titles to select a genre and an e-text (any non-asterisked title).
   • Have students read the book notes (synopsis, year published) and the full text (an academically preferred edition of the work).
   • For notetaking, open the My Own Notes box in the top right margin. Students can write their own notes here and/or copy and save quotes from the literary work for later use. To move a notes box, hover your cursor over its heading until the cursor changes.

2. For writing about a text (the Gleeditions or another edition):
   • Select a concept/skill to teach, e.g., identifying and supporting a theme of the literary work (see the next page for some correlated themes).
   • Select or have students select a Multigenre E-text, then use it with My Own Notes to identify and save instances of the concept/skill that you've elected to teach.
   • Inform students that their notes serve as a prewriting tool. They’re amassing the evidence they’ll draw from later as support for their opinions or main ideas in a writing assignment.

USE THE MULTIGENRE VIDEOS FOR A LITERARY WORK IN MULTIPLE WAYS.

3. For motivation, critical thinking, and/or writing assignments:
   • Review the available clips in the Multigenre Video Collection. Decide how you want to use the videos—to introduce a text (on or external to Gleeditions), quickly engage students in a text, or offer an interpretation for them to agree with or to dispute.
   • Have students compare a video clip to the written work, or, if there are multiple clips for a work, compare them to each other.
   • Use a work’s clips to generate prompts for an expository or a persuasive writing assignment (e.g., How does this video diverge from the author's text? How effective are the changes? Why? What evidence is there for your opinion?).

Note: For a list of Multigenre Videos, see the asterisked titles in the Multigenre Index, or go to the Multigenre drop-down menu on the Gleeditions videos page.

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Sample Themes/Issues and Gleeditions Multigenre Titles: A Correlation

Below is a sampling, not an exhaustive list, of themes/issues and Gleeditions titles. Titles can, of course, be classified into more than one category. Only one is shown here and only for some of the Multigenre works. Themes for Shakespeare appear in the e-texts of his plays.

American Dream
Death of a Salesman* A. Miller
"Farewell Address" G. Washington
The Grapes of Wrath J. Steinbeck
"Harlem (Dream Deferred)* L. Hughes
Of Mice and Men* J. Steinbeck
"Four Freedoms Speech” FDR
"The Gettysburg Address” A. Lincoln
"Winter Dreams” F. Scott Fitzgerald

Women’s Rights and Roles
"Ain’t I a Woman?” S. Truth
Answer to Sor Filotea Sor Juana
A Doll’s House H. Ibsen
"Freedom or Death" E. Pankhurst
A Room of One’s Own* V. Woolf
The Scarlet Letter N. Hawthorne
"They Shut Me Up in Prose” E. Dickinson
"Still I Rise”* M. Angelou

Anti-War
The Art of War Sun Tzu
"A March in the Ranks”* W. Whitman
Catch 22* J. Heller
The Diary of Anne Frank* A. Frank
"Disabled” W. Owen
A Farewell to Arms* E. Hemingway
"Hope, Despair, and Memory” E. Wiesel
"Second Inaugural Address” A. Lincoln

Identity
The House on Mango Street* S. Cisneros
"I Have a Dream”* M. L. King
Invisible Man* R. Ellison
"Mending Wall” R. Frost
Oedipus Rex Sophocles
Song of Myself W. Whitman
Things Fall Apart* C. Achebe
"We Wear the Mask”* P. L. Dunbar

Crime and Ethics
"A White Heron” S. O. Jewett
"The Cask of Amontillado” E. A. Poe
Crime and Punishment* F. Dostoevsky
Fahrenheit 451* R. Bradbury
"I Applied for the Board”* J. S. Baca
"Letter from Birmingham Jail”* M. L. King
"The Liar” W. Faulkner
Native Son* W. Faulkner

Life and Death
Antigone* Sophocles
As I Lay Dying* W. Faulkner
"Because I Could Not Stop for Death” E. Dickinson
Billy Budd H. Melville
"Dulce et Decorum Est” W. Owen
"The Raven” E. A. Poe
Survival in Auschwitz* Primo Levi
Waiting for Godot* S. Beckett

Love and Marriage
"The Gift of the Magi” Guy de Maupassant
The Great Gatsby* F. Scott Fitzgerald
The House of Bernarda Alba* F. García Lorca
The Importance of Being Earnest O. Wilde
Layla and Majnun* Nizami
"A Poem of Changaan” Li Po
Pride and Prejudice J. Austen
"The River Merchant’s Wife” E. Pound

Social and Personal Freedom
"Address at Moscow...University” R. Reagan
Adventures of Huckleberry Finn M. Twain
Common Sense T. Paine
The Diary of Anne Frank* A. Frank
"Declaration of Conscience” M. C. Smith
"Four Freedoms Speech” FDR
In the Time of the Butterflies* J. Alvarez
The Life of Frederick Douglass F. Douglass

Migration/Immigration
Black Boy* R. Wright
Candide Voltaire
Dreaming in Cuban* C. García
The Joy Luck Club* A. Tan
The Namesake* J. Lahiri
The Grapes of Wrath* J. Steinbeck
The Piano Lesson* A. Wilson
The Odyssey* Homer

Civil Rights
"Atlanta Compromise” B. T. Washington
The Bluest Eye* T. Morrison
The Color Purple* A. Walker
"Letter from Birmingham Jail”* M. L. King
"Lift Every Voice and Sing” J. W. Johnson
"On Being Brought from Africa...” P. Wheatley
The Souls of Black Folk, Ch. 3 W. E. B. DuBois
To Kill a Mockingbird* H. Lee

* indicates video only

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