

# *The Literariness, Culture of Films and the Teaching of English and American Literature*

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**Abstract:** As the society demands more people's literacy, English and American literature is even more important. In traditional teaching, English and American literature is often used to teach English and American literature. This method can stimulate students' interest, expand vocabulary, improve reading comprehension and writing level, and through the literature can understand the English and American cultural background and improve their communication skills. However, there are some problems in this teaching method. For example, the teaching duration is limited, the literature classics are too thick, and it is difficult for beginners to read and so on, so that the traditional methods can no longer meet the needs of today's society. The emergence of literary classic adaptation films has brought a new turn for the teaching of English and American literature. The adaptation of literary classics is intuitive, short, and informative, and the visual effects are more easily absorbed by students. In particular, the emergence of the concept of inter-textual film adaptation makes the literary and cultural value of the film better reflected. These are feasible and effective for the use of film in the teaching of English and American literature. This paper first introduces the concept of inter-textual film adaptation, and then introduces the literary and cultural nature of the film adapted from classical literature, and the methods and principles applied to the teaching of English and American literature. The analysis shows that the application of film to the teaching of English and American literature can play a good auxiliary effect. Combining it with the traditional classical novel teaching method can improve the teaching effect of English and American literature and improve the learning effect of students.

## **1. Introduction**

English and American literature is one of the important carriers of the history and culture of the United Kingdom and the United States. It bears important cultural connotations, national background and national development process. The study of English literature can not only improve students' interest in learning English, but also enable students to understand the cultural background

of the United Kingdom and the United States and learn more about their customs. Therefore, the teaching of English and American literature has become one of the compulsory courses for English majors. The purpose of each course is throughout the entire teaching process, and it is the ultimate goal of the course training students, and its importance. The purpose of English and American literature teaching is to cultivate students' ability to read, appreciate and understand the original works of English literature, and to master the basic knowledge and methods of literary criticism. Through reading and analyzing English and American literary works, students' English learning is comprehensively improved, and students' understanding of English and American culture is enhanced, thereby improving their own deficiencies and improving their humanistic qualities. However, influenced by the college entrance examination, students are more inclined to learn vocabulary, grammar, reading and writing. The study of English literature and culture is not valued, which leads to the solid foundation of many English students. However, there is a great lack of knowledge in English and American literature. Even many students have never been exposed to English and American literature. This situation has a great influence on the cultivation of English majors' literary literacy and even English learning. How to carry out the teaching of English and American literature has become a key point in English teaching nowadays, which has a vital impact on English majors.

The traditional teaching of English and American literature mainly adopts the teaching method of "book+blackboard+chalk" in classroom teaching. The teacher chooses a classic novel to explain the knowledge of English and American literature. But this teaching only plays an introductory role, and there are great limitations in making students study the knowledge of English and American literature in depth. First of all, the teaching method is old and single, which leads to the inability to pass a large number of vivid and multi-channel knowledge information to students in a limited number of classes, and can not guide students to actively learn, the classroom atmosphere is dull, and the learning efficiency is not high. Secondly, the selection of English and American literary classics is based on the experience of teachers, which is not in line with the aesthetics of students, and it is difficult for beginners to watch the classics of English and American literature. In this way, when the teacher explains, the students will feel that the content is esoteric and difficult to understand. Finally, there is limited time for class study, 45 minutes in a class. The study time of the course is not long overall, and it is difficult for the teacher to be in such a short period of time. A complete introduction to the classics of this essay can only be selected to explain the important parts of the teacher. This is not conducive to the students' comprehensive understanding of the cultural heritage and historical background of the English and American literary classics. These problems have led to the current poor teaching of English and American literature, and it is not good for students to understand English and American literature knowledge, enhance their cultural literacy, and only become task-based teaching, which is not in line with the teaching purpose of this course. Therefore, the reform of the teaching of English and American literature is imperative. Scholars carry out reforms in different ways, such as multimedia integrated into the current trend of teaching reform, and the realization of the reform of the English and American literature courses can effectively achieve certain results. However, it is not only possible to stop here. It is feasible to use classical English and American literature as a teaching material. However, it is necessary to break through the difficulties. The content is esoteric and difficult to read. Students cannot absorb knowledge well. This has become a key threshold for students to seek knowledge. In order to break through this threshold, this article uses a film adapted from a literary classic to assist in teaching, which can solve this problem to a certain extent and achieve the improvement of teaching.

The birth of the film is a perfect combination of science and art. It is also an extension of the

classic novel. It is the product of the extension of the classic novel born by many scientists and art creators through long exploration. In foreign countries, "Movies and Literature" has become an independent course opened in the English Department of the University. Among them, Cambridge University has more than three research courses on film and literature. This shows that the literary value of the film has become more and more important and has important research significance. But as of today, there are still people in the literary critique who think that film is a kind of "illegitimate child" produced by the combination of drama and photography, and can even be said to be a vulgar commercial product. There is a certain truth in the critical world, but it is too absolute. Otherwise, there must be commercial behavior in the film. However, the content of the film is largely loyal to the original, or literary adaptation based on the original work, so it cannot be denied that it has good literary and cultural value. Many classic works have been adapted into films, such as the British classic literary work "The French Lieutenant's Woman". The film also explains the literary and cultural values of the classic works to a large extent, attracting people's attention and giving people a clearer understanding of the classic works. Nowadays, the art of film has gradually matured, and it is no longer the pursuit of auditory or visual sensory enjoyment. More and more films have embarked on the road of art, pursuing a combination of literature, rich in English and American literature and culture, these are some good places to study. The literary and cultural characteristics of the film are the tools used to assist the teaching of English and American literature.

In summary, to face up to the differences between literary classics and adapted films, and to correctly understand the literary and cultural characteristics of movies, these are all beneficial to us to understand the film, so that it can be better applied to the teaching of English and American literature. Therefore, this article explains in detail the inter-textual of literary works adapted from the concept of film. This concept is more perfect than the traditional concept of adaptation. It also introduces the literary and cultural characteristics of the film adaptation of literary classics. Finally, through the above analysis, the adaptation of the film as an auxiliary tool for teaching English and American literature will improve the teaching effect of English and American literature.

## 2. The Concept of Inter-textual Adaptation Film

Through the analysis of traditional film adaptation concepts, we can find that both "faithfulness" and "creativity" film adaptation concepts inevitably deviate from the normal track and produce extreme adaptation results while guiding film adaptation practice[1]. Therefore, the film adaptation practice calls for more rational, objective, and scientific adaptation of the theory. Different from the first two adaptation concepts, the concept of film adaptation under the guidance of inter-textual theory first requires equal dialogue and exchange between texts. It not only deconstructs the authority, sacredness, and origin of the original literary works, but also circumvents the late works of the film works above the literary works, and arbitrarily falsifies or even spoofs the original works. The concept of "inter-textual" emphasizes the equality, creativity and constructiveness of film adaptation activities[2-4].

Equality refers to the equal status between texts and multiple subjects, and there is no distinction between high and low. First of all, equality requires film as an independent visual art category, with its own independent aesthetic principles and image ontology principles. The film adaptation activities must first be faithful to themselves, rather than loyal to the original literary works, and reproduce them intact. The idea of equality is similar to that of Genette's "hypertext", a text derived from an existing text. This kind of derivation is a derivative and extension relationship on the same level, rather than a relationship between the parent and the copy at a higher level. Secondly,

equality emphasizes that film adapters should have a dialogue with authors, readers and audiences in a mature and equal attitude and mood to form a tolerant, understanding and harmonious cooperative adaptation. Only in this way can they create fruitful adaptation results.

Creativity means that film adaptation itself is a creative activity, requiring the subject of film adaptation to recreate genuine film works with film thinking and feeling rather than the reproduction of original literary works. Creativity first requires film adapters to draw inspiration from literary works. The diversified style and profound connotation of literary works provide the possibility of recreation. But creativity does not require film adaptation to be blindly innovative, nor is it a wayward move that deviates from the original literary works. Only standing on the shoulder of the giant literature can film adaptation transcend literature itself and achieve creative leap. Movie adaptation is manifested not only in the inheritance and use of literary works, but also in the transcendence and innovation of literary works through citation, collage, parody and other forms. The subject of film adaptation has the initiative of adaptation. How to adapt depends on the subjective will of the subject. Creativity requires film adaptation not to stick to the surface form of literary texts, break the routine of life and art routines, and use the means of light, shadow, sound and other means to achieve the re-creation of literature.

Constructiveness refers to the appreciation of the meaning of the literary works and the improvement of aesthetic tastes through the adaptation of the film adaptation activities after obtaining independent and equal status and broad creative space. The film adaptation activities under the guidance of the concept of “creative” adaptation are easy to go to extremes, leading to the film above the literary works. It was arbitrarily distorted and falsified, and the film adaptation text became the game of incompetent refers to the nihilism, entertainment, and vulgarization of meaning. The constructiveness is a good way to circumvent this extreme adaptation behavior, so that the film adaptation has the ultimate meaning. In his inter-textual theory, Bart's reading of readers actively participates in the process of textual meaning generation as a creative act. The reader's interpretation of literary texts in turn constitutes and continuously forms part of the meaning of the text. According to Bart's understanding, film adaptation itself is also a kind of reading behavior of literary works. This creative reading behavior constitutes a part of literary texts, and realizes the value-added of literary works, thus realizing the construction of literary works.

As a more rational and objective adaptation theory, "inter-textual" not only helps to expand the creative space of film adaptation, but also effectively regulates film adaptation behavior, so that it can achieve considerable development in a reasonable range. The emergence of this concept of adaptation makes the film adaptation of today's literary classics have high literary and cultural values, which is of great value in the application of the adaptation of English and American literary classics to the teaching of English and American literature.

The following is an analysis of the application of the concept of inter-textual film adaptation in the English and American classics. As can be seen from the figure, since 2010, the proportion of inter-textual film adaptation concepts has increased year by year. After 2015, the proportion of the increase is more intense, indicating that the role of inter-textual film adaptation concepts is of great significance to film adaptation.

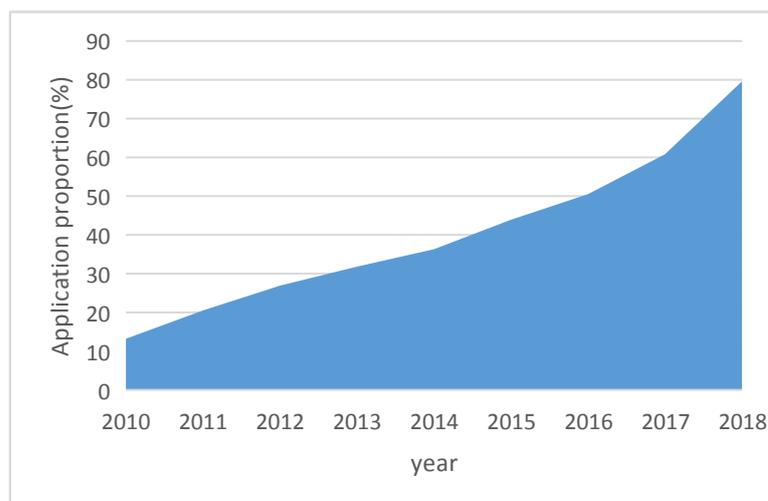


Figure 1. Inter-textual adaptation concept application ratio

### 3. Literary and Cultural Analysis of the Film

The adaptation of literary works into films has become a common situation today. Figure 2 shows the investigation of the change of literary works into movies. The proportion of literary works changed into movies accounts for about half.

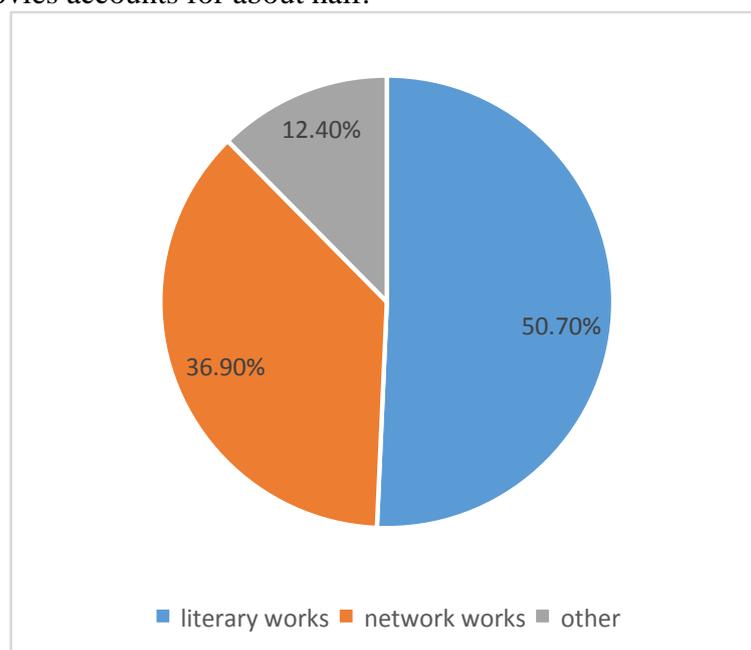


Figure 2. The source of film material

In the teaching of English and American literature, the traditional use of literary classics in the teaching of English and American literature has gradually been unable to meet the needs of today teaching, works are difficult to read, the amount of reading and other conditions limit the application of this method in the teaching of English and American literature. The adaptation of films based on literary works has largely inherited the literary and cultural nature of literary works,

especially the idea of inter-textual film adaptation, which plays an important role in the literary and cultural improvement of the film.

### 3.1. Literary Nature of the Film

The literary nature of the film is mainly reflected in two parts. One is that the film is a continuation of the literary work, and the other is that it can effectively stimulate the students' interest in reading.

The work is the blueprint of the film adaptation script, the profound connotation and rich expression form of the famous book, which becomes the reference object of the film picture and language. Literature and film are also a dialectical relationship. The two are convergence and divergence. Literature has made the film's meaning rich, and the film continues the life of literature. Literature uses static words to convey emotions, movies use dynamic images to stimulate the senses, and the fusion of film and literature enhances the expressiveness of the film and makes the literature more lively and rich. The generation and development of art are not isolated. They cannot be separated from other art forms. The combination of film and literature is a win-win situation, and the life of literature can be continued.

When it comes to the relationship between literature and film, the first thing that comes to mind is whether the adapted film is faithful to the original work. Whether it is academic or reader audience, the perspective of research or viewing is around this topic. One of the viewpoints that advocates the loyalty to the original is the party of the "absolutely faithful" original work of the French fan leader Bazin. He believes: "The authenticity of narrative is opposite to the authenticity of sensibility, and the authenticity of sensibility is first and foremost from the reality of space." "The extent of loyalty to the original work varies from person to person. Really good classics should be as faithful as possible to the original." Other scholars who hold opposing views believe that "the original should not be obeyed as a student." The adaptation should conform to contemporary requirements in the context of quality and quantity, adopt a positive approach to reorganize the work, and use the proceeds of a film as the target of adaptation to express the creativity and imagination of the adapter. Each adapted version of Jane Austen's *Pride and Prejudice* has a different artistic appeal. None of the many films adapted from it is a repeating previous film. It can be seen that it is not a follow-up work that does not follow the original innovation of the director. The famous British female writer Woolf once said, "Jane Austen is the most difficult to capture at the great moment." In other words, behind the scenes of the various characters in Austen's works, there are too many subtle morals and ethics and accidents behind them. However, although there are still many directors who are so hard to grind, there are still many directors who are willing to try.

A successful film has also revived the literary masterpieces that have disappeared into the world. Excellent literary works will not be watched by the readers who have read it, so that the reader's original inner feelings will change, and the aesthetic reading experience of literature will remain unchanged. A good adaptation of the movie may be exchanged for the audience to pay attention to the work. A person who has not read the original work, watching the movie is a step closer to the original. If he wants to be closer to literature, he will pick up the original and read it carefully.

Beginning in the 1930s, *Pride and Prejudice* entered a period of crazy adaptation. In 1938, British director Robert Leoner; Beginning in the 1930s, *Pride and Prejudice* entered a period of crazy adaptation. In 1938, the British director Robert Leonard, the 1940 American director Lawrence Oliver, was a farce in 1958, but it was a farce. It also leaves a negative textbook for

people. Starring Celia Bannerman in 1967; a company in the United States in 2003; directed by Joe White in 2005, and a large number of adaptation films starring Keira Knightley, which not only enriched the screens of major theaters, but also led to economic development. It has promoted a large number of viewers to enter the theater, which has touched the research boom of literature and film adaptation. The adaptation once again evokes the life of literature and gives the chances of a long-awaited classic recovery.

The adaptation of the film not only carries the aesthetic meaning and social value of the original work, but also the aesthetic expectation and social significance of the adaptation era. It can be seen that the adaptation is an extremely broad research time domain. *Jane Eyre* is first and foremost a masterpiece. It has gained eternal artistic value and social identity. The display of the picture expresses the complex inner character and the intense thought transformation. The image of *Jane Eyre* left by the audience at the end of the film is more the image of *Jane Eyre's Jane Eyre*. *Jane Eyre's* gestures are vividly expressed by Joan Fontain, and the superb acting of the actor makes *Jane Eyre's* image more vivid. As a young art and a new way of mass culture, the film vividly literate the image, which injects the fresh blood of the times into literature.

### 3.2. The Culture of the Film

Movies are often seen as a product of popular culture and non-elite culture. Daniel Bell pointed out: "Contemporary culture is becoming a visual culture." The film as a visual art and sensory consumer art focuses on the direct impact on the audience's emotions, intensifying the audience's entertainment participation, and eroding the audience's viewing experience. "The film uses montage to move farther than any contemporary art in regulating emotions."

In contrast, the novel as a print medium focuses on cognitive and symbolic things, emphasizing the reader's aesthetic distance and observation experience. In a sense, the novel gives the reader sufficient time and freedom to allow dialogue in the process of inspiring the reader's speculation; while the film lingers in time and space, imposes speed on the audience, shapes, stimulates and satisfies the viewer's urgent desires. Therefore, visual culture (movie) is more responsive to the impulse of the cultural public than printing (fiction). The impact of mass culture on the needs of market needs on elite culture and literature is obvious.

But the question is, is the film as a mass media and the novel as a classic art work a kind of opposite relationship? The author believes that although the film and the novel use different media, the two are mutually inclusive and mutually exclusive. Excellent novels are always fully disseminated through the film and accepted by the public. When talking about the function of film and television media in the era of globalization, one scholar pointed out that if it is about its coverage and impact, the first is the network, the second is television, and finally the movie. But in terms of its artistic level, it is first of all a movie, then a TV, and finally a network. Because the uncensored and screened online art is full of cultural waste and low-level fun, it can never be found in the palace of art. However, some of the artworks that may be buried in the film but are valuable will be discovered by film directors and producers and processed into works of art. From this point of view, the film, the mass culture media and the novels as classic culture and art, are not binary oppositions. It was after watching a large number of Chinese movies and reading Lu Xun's and Lao She's novels that American postmodernist theorist Fermson published his masterpiece *Geopolitical Aesthetics: Films and Space in the World System* in the 1990s. From the perspective of cross-culture and cross-discipline, this paper discusses the conflict of function and significance between Western and third world film narrative.

In Britain, cultural studies have a clear and discernible track of development: from M. Arnold's humanistic interpretation of classics to F. R. Leavis's esteem of elite ideas to R. Hoggart and R. Williams' advocacy of civilian consciousness and Birmingham University's study of civilian communities and mass media, which rose in the 1960s. In fact, this is a road from classical to modern to post-modern. The development of movies in the past century has not only spread literary works more widely, but also injected new cultural connotations into their works. If TV really clears up the distance and difference between literature and reality as Jameson said, and this process of clearing up is "the whole essence of post-modern". However, films (especially those based on classical fiction) try to maintain a certain aesthetic distance at the edge of art and reality in a sense, showing a strong fusion of literariness and culture.

In the contemporary society dominated by visual culture, movies are increasingly used in the teaching of English and American literature. Admittedly, many aspects of the novel can not be reproduced in the film, because even the "most faithful" director or scriptwriter must modify the novel. But it is wrong to ignore the artistry of the film itself, or to see the film as inferior to the novel. Film is based on fiction, but film is a kind of "image culture" which integrates literature, art and popular culture. It has its own unique tradition and style. Literature teachers should inspire students to dig out the literary and cultural connotations of movies at a higher level.

#### **4. Adapting Movies to Assist in the Teaching of English and American Literature**

The last section analyses the literariness and culture of movies, which play an important role in the teaching of English and American literature. It can also promote students to learn the cultural connotation and literary literacy of English and American literature. This is in line with the teaching purpose of English and American literature teaching.

##### **4.1. Principles of Applying Film-assisted Instruction**

The correct application principle is derived from the correct understanding of the teaching objectives of English and American literature. In the use of film-assisted English and American literature teaching, the ultimate goal is to serve English and American literature teaching. Therefore, it is necessary to have correct principles in selection and broadcasting, so as to better assist the teaching of English and American literature and achieve teaching purposes[5].

First of all, the most fundamental is the purpose of teaching. The "Syllabus for English Majors in Colleges and Universities" promulgated by the government in 2000 provided us with the basic framework for the teaching objectives of English and American literature. "The aim of literature course is to cultivate students' ability to read, appreciate and understand English literary works, and to master the basic knowledge and methods of literary criticism. Through reading and analyzing English and American literary works, students' basic language skills and humanistic literacy can be improved, and their understanding of Western literature and culture can be enhanced." On the basis of this teaching purpose, some scholars further refine and analyze the connotation of the teaching objectives: the literature courses in the undergraduate stage should be mainly introductory, experiential and aesthetic. It can be combined with movies, television, and video to view literature as a means of entertainment and education for the masses, not as a science and theory in the ivory tower. The combination of literature courses and movies can be understood as the use of more and more lively English and American literature courses. Teaching methods that are easy to induce students' interest in learning develop students' love and interest in English and American literature, which can enhance students' cultural accomplishment and humanistic quality more effectively, and

it is easier to achieve the teaching purpose of English and American culture teaching. This also provides a direction for the film to be applied in the teaching of English and American literature, so it can establish the principle of selection of materials with an open attitude and accurate selection of materials, as well as the principles of broadcasting that are reasonable and promote interaction.

#### 1. Material selection principle

The principle of selecting materials should be open-minded and refined. The open-minded attitude means that we should realize that movies can help to cultivate students' interest in literature, help students understand the original works, help students improve their learning, and thus realize the cultivation of students' humanistic quality. That is to say, we should realize that movies can be used in the teaching of British and American literature. Generally speaking, the adaptation of classic works into films can be divided into three types, namely, the adaptation of the original work, the adaptation of the details, but the overall framework is consistent with the original, and the freely adapted adaptation. In the use of movies for the teaching of English and American literature, teachers generally believe that the use of the first adaptation of the original film is more conducive to the teaching of English and American literature. However, this paper believes that in the contemporary context of cultural diversity and unclear boundaries, film selection can be extended to the latter two adaptation methods, so that students can better view literary works, which is also consistent with the human spirit. In addition, if some movies are not related to literary works, their film background and human environment are consistent with literary works, and they have the effect of bypassing the analogy. They can also be used for English and American literature teaching.

In the selection of materials, this article recommends all the principles of selecting materials to serve the purpose of teaching English and American literature. However, during the broadcast, the content should be refined, and the refinement is mainly reflected in the fact that the selected material and the content taught by the plan should be highly correlated, and the teaching effect can be improved most effectively to achieve the teaching purpose. If the content of the film is improperly selected, it is easy to mislead the students, and it is not conducive to the teaching of English and American literature, and it is easy to give students a wrong guidance [6]. Therefore, in order to accurately grasp the content of the film, we should study the papers comparing the contrast between film and literature, and collect relevant data for analysis.

#### 2. Play principle

The principle of broadcasting should be based on the principle of reasonable collection and evaluation, and the film should be treated with caution in the classroom. If the film material cannot be used scientifically and reasonably, then the movie viewing in the classroom will largely lose the meaning of teaching and become an appreciation of film and television appreciation [7]. After the investigation, it was found that the film playback lacked a clear teaching purpose. There was a lack of necessary pauses and explanations during the screening. The teacher's spirit is not concentrated when the film is shown for rest or when it is shown. Playing a movie as a means of reward, rather than teaching means, is not conducive to teaching applications.

In order to avoid the above-mentioned playback situation, a reasonable playback principle is extremely necessary. Teachers should clarify the purpose of English and American literature teaching, clearly show the film is to assist teaching, and clearly show students that this is a teaching method, not entertainment. Then design relevant viewing questions according to the purpose of the teaching, and make a reasonable analysis and explanation, and pause the playing if necessary, so that the students can fully think about it. Finally, after the completion of the broadcast, it should be reviewed in time to combine the film with the literary classics to make the film-assisted literary classics learn, which is conducive to the students' interest in reading and enhance the teaching effect

[8-10].

#### 4.2. Teaching Effect Analysis

When using film-assisted English and American literature teaching, this paper analyzes the teaching effect by means of surveys, questionnaires and experimental classes, and verifies the feasibility and superiority of the film used to assist the teaching of English and American literature. It also shows that the use of film to assist the teaching of English and American literature is in line with the purpose of teaching, to enhance the teaching effect of English and American literature and the humanistic qualities of students.

First of all, through research, it is found that the combination of vision, hearing and self-practice is conducive to enhancing human memory. In theory, the use of film to assist the teaching of English and American literature is beneficial to students' memory and is also conducive to the realization of teaching purposes. Figure 3 shows the data of psychology on the characteristics of human memory. Among them, memory mode 1 is the ability to memorize through hearing, memory mode 2 is the ability to remember through vision, and memory mode 3 is the ability to combine hearing, vision and self-practice. As can be seen from the figure, the worst listening memory is only able to memorize 14.3% of the content. The ability to visually remember is slightly better, and you can remember 26.6% of the content. The ability to remember in combination with hearing, vision and self-practice is the strongest, and it can remember 69.1% of the content.

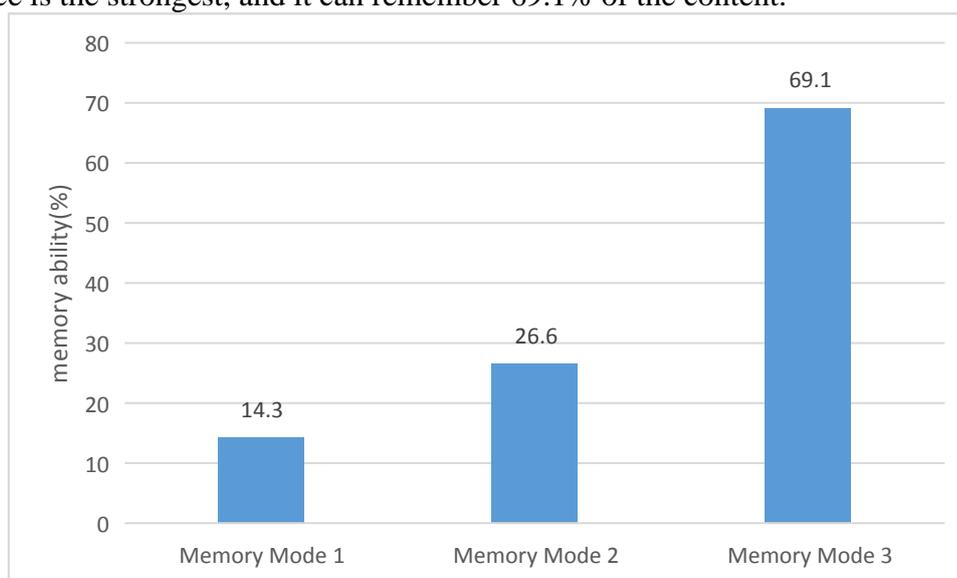


Figure 3. Psychology data on the characteristics of human memory

Secondly, in order to evaluate students' interest in using film-assisted teaching in English and American literature teaching, this paper surveyed 89 English students. Through this analysis, this paper shows that the use of literary works to adapt movies to assist English and American literature teaching is an interest that can arouse students' learning. Figure 4 shows the results of the survey and analysis. This paper investigates and analyzes the students from the difficulty of reading English and American literary works and the auxiliary role of the film in the teaching of English and American literature. As can be seen from the figure, 63 students think that English and American literary works are difficult to read. 21 students think that reading is difficult. Only five

students think it is easy to read. This data shows that reading literary works is not conducive to students' learning. That is to say, the traditional teaching method of reading literary works is not suitable for the teaching of English and American literature. As for the auxiliary role of the film in the teaching of English and American literature, it can be seen that 53 students think that the film has a positive effect on the teaching of English and American literature, 13 students feel that it has no effect, and 23 students think that it has a negative effect. On the whole, most of the students think that the film has a positive effect on the teaching of English and American literature. As for the students who have a negative effect, they feel that the film is not properly played and it is easy to mislead the students' thinking. This is also the case that this article has already considered in the broadcasting principle.

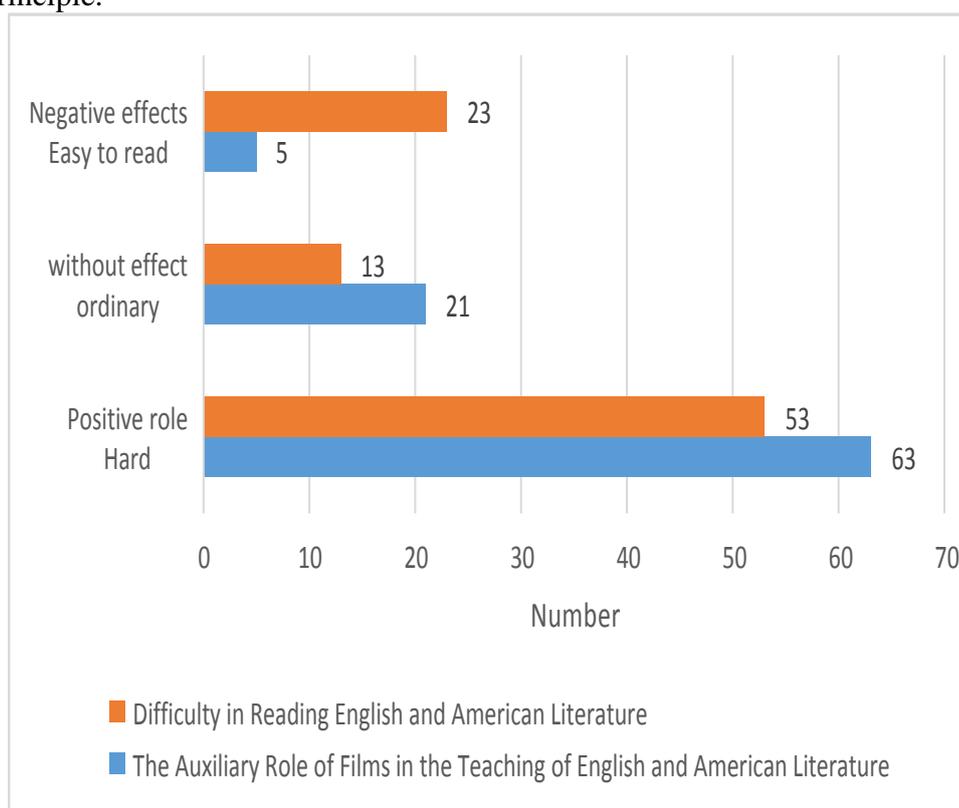


Figure 4. Questionnaire results for students

Finally, the effect of the film in the teaching of English and American literature is analyzed in the form of experimental classes. Figure 5 shows a comparison of test scores for two classes, with listening, reading, and writing being a full score of one percent and rated by a professional English teacher. As can be seen from the figure, the use of movies in the experimental class to assist the teaching has an effect on the students in three aspects, especially in the writing, the most significant improvement, the experimental class is 16.4 points higher than the average class.

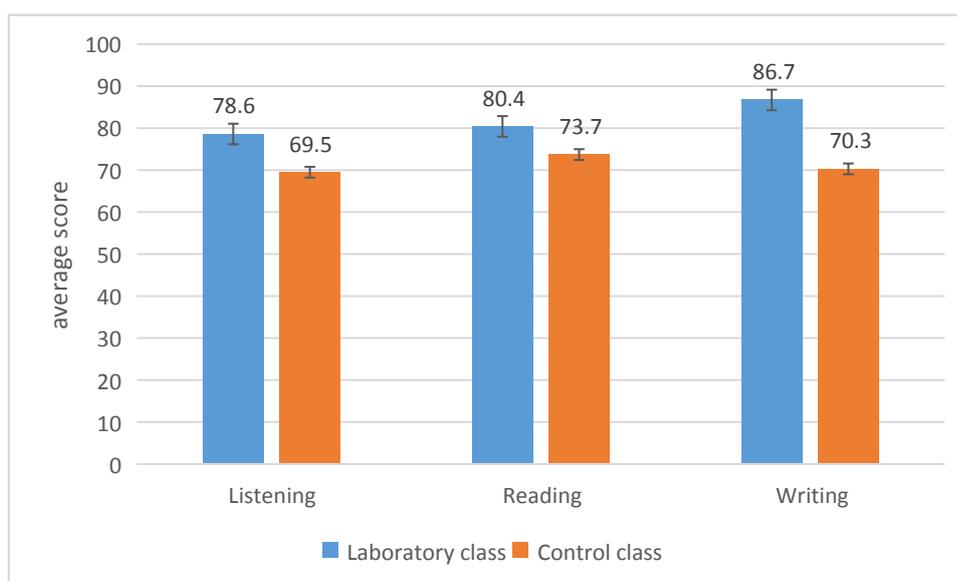


Figure 5. The role of film in the teaching of English and American literature

## 5. Conclusions

The increasing importance of English and American literature and the inadequacy of traditional English and American literature teaching methods indicate that the reform of English and American literature teaching is imperative. The use of film to reform English and American literature teaching has become an important reform tool in people's eyes. The film can give students a brief introduction to the cultural background of English and American literature, and make students more familiar with the characters in the literary works, and the film has the advantages of being intuitive, short and large in information. In addition, memory research shows that the combination of visual, auditory and self-practice has the strongest memory ability, which can enhance the learning effect of students. These various advantages all indicate that the film has a good auxiliary value in the teaching of English and American literature. Combining film and literature to teach English and American literature is a good means of teaching reform. In addition, through the methods of student questionnaires and experimental classes, it is verified that students' interest in learning can be well promoted in the teaching of English and American literature. The method of teaching only English and American literary works has the problem that literary works are difficult to read. Therefore, in the comparative analysis of experimental classes, it can be clearly seen that the film-assisted teaching improves the performance of the experimental class students. The above analysis shows that the film has a good effect in assisting the teaching of English and American literature, can enhance the effect of students' learning, and is easier to achieve the purpose of English and American literature teaching.

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