

The Past Through Modern Eyes

Drawing on optic theory, ethnography, and the visual cultures of Christianity, this volume explores various discourses of vision in early modern Europe and the colonial Americas. This volume addresses the representation of European history in European cinema through a collection of nine case studies such as *Der Untergang* (2004) and *Dawn* (1928). "Like the artists studied here, we pick and choose our Shakespeares, and through that labor another story emerges. Frozen in time on the page or screen, some of those collaborations continue to speak, but denuded of their immediate moment and surroundings; we are left to supplement the traces. In recovering that past, the present takes on greater clarity and contrast. But the proof must be in the telling. A writer lifts a pen. Enter the multiple forces—political and economic, psychological, formal, and technical—that serendipitously transform imagination into memory. Let the collaborative play begin."—from the Introduction Focusing on key writers, actors, theater directors, and filmmakers who have kept Shakespeare at the center of their endeavors over the past two hundred years, *Collaborations with the Past* illuminates not only the playwright's work but also the choices and responsibilities involved in re-creating culture, and the ingenuity and peril of the artistic process. By concentrating on rich yet problematic instances of Shakespeare's reanimation in such quintessentially modern forms as the novel and film, from Sir Walter Scott's *Kenilworth* to Kenneth Branagh's *Henry V*, Diana E. Henderson sketches a complex history of the pleasures and difficulties that ensue when Shakespeare and modern artists collaborate. Working with texts across the entire range of Shakespeare's career, Henderson demonstrates—through detailed analyses of novels including *Jane Eyre* and *Mrs. Dalloway* as well as filmed, televised, and staged performances—that art (even in the newest media) cannot avoid collaborating with the past. Only by studying that collaborative process can we comprehend Shakespeare and Anglo-American culture. Emerging from what was a somewhat staid sub-discipline, there is currently a battle for the soul of Management and Organizational History (MOH), at the centre of which is a widespread concern that much recent work has been more about how one should or might do history rather than actually doing historical work. If ever there was a time for a new volume on MOH, this is certainly it.

Because all wars in the twenty-first century are potentially global wars, the centenary of the first global war is the occasion for reflection. This volume offers an unprecedented account of the lives, stories, letters, games, schools, institutions (such as the Boy Scouts and YMCA), and toys of children in Europe, North America, and the Global South during the First World War and surrounding years. By engaging with developments in Children's Literature, War Studies, and Education, and mining newly available archival resources (including letters written by children), the contributors to this volume demonstrate how perceptions of childhood changed in the period. Children who had been constructed as Romantic innocents playing safely in secure gardens were transformed into socially responsible children actively committing themselves to the war effort. In order to foreground cross-cultural connections across what had been perceived as 'enemy' lines, perspectives on German, American, British, Australian, and Canadian children's literature and culture are situated so that they work in conversation with each other. The multidisciplinary, multinational range of contributors to this volume make it distinctive and a particularly valuable contribution to emerging studies on the impact of war on the lives of children.

In *Making the Miscellany* Megan Heffernan charts the development of printed poetry in early modern England, showing how material practices of organization were dynamic responses to poetic form and content. Her book argues for a literary history that is sensitive to the conditions of making and using early printed books.

Edward Golub, distinguished researcher and former professor of immunology, shows that major advances in medicine are caused by changes in the way scientists describe disease. Bleeding, sweating, and other treatments we consider barbaric were standard treatments for centuries because they conformed to a conception of disease shared by patients and doctors. Scientific breakthroughs in the understanding of disease in the nineteenth century transformed treatment and the goals of medicine. Golub argues that the ongoing revolution in molecular genetics has opened the door to the "biology of complexity," again transforming our view of disease. This thought-provoking, timely book reveals a crucial but overlooked role of science in medicine, and offers a new vision for the goals of both science and medicine as we enter the twenty-first century.

This book offers a critique of the all pervasive Western notion that other communities often live in a timeless present. *Who Needs the Past?* provides first-hand evidence of the interest non-Western, non-academic communities have in the past.

[Cambodia to Darfur](#)

[Reshaping Shakespeare across Time and Media](#)

[Unmasking Ideology in Imperial and Colonial Archaeology](#)

[Forces of Nature](#)

[The Historiography of Modern Architecture](#)

[Who Needs the Past?](#)

[Religion, Law and Society](#)

[Readings from the Christian Tradition](#)

[Adaptations, Translations, Reconsiderations](#)

[Vocabulary, Symbols, and Legacy](#)

[Early Modern Eyes](#)

[Ways of Re-visioning Historical Fiction for Young Readers](#)

[Indigenous Values and Archaeology](#)

This anthology is a collection of readings on the Christian life. They were carefully selected from every era of history and from across the spectrum of Christian traditions. They include letters, sermons, treatises and disputations, poems, songs and hymns, confessions, biblical commentary, and even part of a novel. In each case, the subject is life with God, life in God, life for God--life infused and enlivened by God's grace. The editors introduce each selection, highlighting relevant aspects of the author's biography, spirituality, and historical context. Introductions are also provided for the major eras of the church which present theological, historical, and cultural perspectives to help the reader best engage the selections. For individuals and groups, classrooms and seminars, this collection will generate dialogue between past and present, and between traditions familiar and unfamiliar. It is not merely a book on the Christian life but for the Christian life, making yesterday's witness to life with God a resource for the Church today.

This book offers new critical approaches for the study of adaptations, abridgments, translations, parodies, and mash-ups that occur internationally in contemporary children's culture. It follows recent shifts in adaptation studies that call for a move beyond fidelity criticism, a paradigm that measures the success of an adaptation by the level of fidelity to the "original" text, toward a methodology that considers the adaptation to be always already in conversation with the adapted text. This book visits children's literature and culture in order to consider the generic, pedagogical, and ideological underpinnings that drive both the process and the product. Focusing on novels as well as folktales, films, graphic novels, and anime, the authors consider the challenges inherent in transforming the work of authors such as William Shakespeare, Charles Perrault, L.M. Montgomery, Laura Ingalls Wilder, and A.A. Milne into new forms that are palatable for later audiences particularly when—for perceived ideological or political reasons—the textual transformation is not only unavoidable but entirely necessary. Contributors consider the challenges inherent in transforming stories and characters from one type of text to another, across genres, languages, and time, offering a range of new models that will inform future scholarship.

This book explores the meaning of nation or nationalism in children's literature and how it constructs and represents different national experiences. The contributors discuss diverse aspects of children's literature and film from interdisciplinary and multicultural approaches, ranging from the short story and novel to science fiction and fantasy from a range of locations including Canada, Australia, Taiwan, Norway, America, Italy, Great Britain, Iceland, Africa, Japan, South Korea, India, Sweden and Greece. The emergence of modern nation-states can be seen as coinciding with the historical rise of children's literature, while stateless or diasporic nations have frequently formulated their national consciousness and experience through children's literature, both instructing children as future citizens and highlighting how ideas of childhood inform the discourses of nation and citizenship. Because nation and childhood are so intimately connected, it is crucial for critics and scholars to shed light on how children's literatures have constructed and represented historically different national experiences. At the same time, given the massive political and demographic changes in the world since the nineteenth century and the formation of nation states, it is also crucial to evaluate how the national has been challenged by changing national languages through globalization, international commerce, and the rise of English. This book discusses how the idea of childhood pervades the rhetoric of nation and citizenship, and how children and childhood are represented across the globe through literature and film.

This book considers how contemporary British children's books engage with some of the major cultural debates of recent years, and how they resonate with the current preoccupations and tastes of the white mainstream British reading public. A central assumption of this volume is that Britain's imperial past continues to play a key role in its representations of race, identity, and history. The insistent inclusion of questions relating to colonialism and power structures in recent children's novels exposes the complexities and contradictions surrounding the fictional treatment of race relations and ethnicity. Postcolonial children's literature in Britain has been inherently ambivalent since its cautious beginnings: it is both transgressive and authorizing, both undercutting and excluding. Grzegorzczuk considers the ways in which children's fictions have worked with and against particular ideologies of race. The texts analyzed in this collection portray ethnic minorities as complex, hybrid products of colonialism, global migrations, and the ideology of multiculturalism. By examining the ideological content of these novels, Grzegorzczuk demonstrates the centrality of the colonial past to contemporary British writing for the young.

Empire and maps are mutually reliant phenomena and traceable to the dawn of civilisation. Furthermore, maps retain a supremely authoritative status as unquestioned reflections of reality. In today's image-saturated world, their influence is more powerful now than at any other time in history. This book argues that in the 21st century we are seeing an imperial renaissance in the European Union (EU), a political organisation which defies categorisation, but whose power and influence grows by the year. It examines the past, present, and future of the EU to demonstrate that empire is not a category of state but rather a collective imagination which reshapes history and appropriates an artificial past to validate the policies of the present and the ambitions of the future. In doing so, this book illuminates the imperial discourse that permeates the mass maps of the modern EU. This text will be of key interest to students and scholars of political science, EU Studies, Human Geography, European political history, cartography and visual methodologies and international relations.

Winner of the Children's Literature Association Book Award This book visits a range of textual forms including diary, novel, and picturebook to explore the relationship between second-generation memory and contemporary children's literature. Ulanowicz argues that second-generation memory — informed by intimate family relationships, textual mediation, and technology — is characterized by vicarious, rather than direct, experience of the past. As such, children's literature is particularly well-suited to the representation of second-generation memory, insofar as children's fiction is particularly invested in the transmission and reproduction of cultural memory, and its form promotes the formation of various complex intergenerational relationships. Further, children's books that depict second-

generation memory have the potential to challenge conventional Western notions of selfhood and ethics. This study shows how novels such as Lois Lowry's *The Giver* (1993) and Judy Blume's *Starring Sally J Freedman as Herself* (1977) — both of which feature protagonists who adapt their elders' memories into their own mnemonic repertoires — implicitly reject Cartesian notions of the unified subject in favor of a view of identity as always-already social, relational, and dynamic in character. This book not only questions how and why second-generation memory is represented in books for young people, but whether such representations of memory might be considered 'radical' or 'conservative'. Together, these analyses address a topic that has not been explored fully within the fields of children's literature, trauma and memory studies, and Holocaust studies.

"Representing the Past is required reading for any serious scholar of theatre and performance historiography: original in its conception, global in its reach, thought-provoking and transformative in its effects."--Gay Gibson Cima, author, *Early American Women Critics: Performance, Religion, Race*.

This book considers the English Civil Wars and the civil wars in Scotland and Ireland through the lens of historical fiction—primarily fiction for the young. The text argues that the English Civil War lies at the heart of English and Irish political identities and considers how these identities have been shaped over the past three centuries in part by the children's literature that has influenced the popular memory of the English Civil War. Examining nearly two hundred works of historical fiction, Farah Mendlesohn reveals the delicate interplay between fiction and history.

[Jews and Jewishness in British Children's Literature](#)

[Global Perspectives on Death in Children's Literature](#)

[Creating Memory](#)

[Ghost Images](#)

[Representing the Past](#)

[Neue Methoden Der Epenforschung](#)

[Poetry, Print, and the History of the Book in Early Modern England](#)

[Contemporary Dystopian Fiction for Young Adults](#)

[Charles Dickens and the Victorian Child](#)

[Brain, Tale and Teller, from Infancy to Old Age](#)

[Textual Transformations in Children's Literature](#)

[The Past through Modern Eyes](#)

[Global Theories and Implications](#)

After the French Revolution, Switzerland developed from a country in which German dominated linguistically into a confederation of four officially recognised language groups -- German, French, Italian, Romansh -- concentrated in different geographical areas and marked by distinctive cultures and lifestyles. Following a historical overview of this development and the social and political institutionalisation of the linguistic cleavages, McRae's study examines key elements in the functioning of modern Swiss society; political parties, federal and cantonal institutions, the media, educational and cultural policies, the relation between the linguistic cleavages and class and religion, the attitudes and behaviour of the four language groups to one another. It concludes by reviewing the various explanations advanced to explain the relative social and political stability of Switzerland.

We live in a world of stories; yet few of us pause to ask what stories actually are, why we consume them so avidly, and what they do for story makers and their audiences. This book focuses on the experiences that good stories generate: feelings of purposeful involvement, elevation, temporary loss of self, vicarious emotion, and relief of tension. The author examines what drives writers to create stories and why readers fall under their spell; why some children grow up to be writers; and how the capacity for creating and comprehending stories develops from infancy right through into old age. Entranced by Story applies recent research on brain function to literary examples ranging from the Iliad and Wuthering Heights to Harold and the Purple Crayon, providing a groundbreaking exploration of the biological and neurological basis of the literary experience. Blending research, theory, and biographical anecdote, the author shows how it is the unique structure of the human brain, with its layering of sophisticated cognitive capacities upon archaic, emotion-driven functions, which best explains the mystery of story.

Existing narratives about how we should organize are built upon, and reinforce, a concept of 'good management' derived from what is assumed to be a fundamental need to increase efficiency. But this assumption is based on a presentist, monocultural, and generally limited view of management's past. A New History of Management disputes these foundations. By reassessing conventional perspectives on past management theories and providing a new critical outline of present-day management, it highlights alternative conceptions of 'good management' focused on ethical aims, sustainability, and alternative views of good practice. From this new historical perspective, existing assumptions can be countered and simplistic views disputed, offering a platform from which graduate students, researchers, and reflective practitioners can develop alternative approaches for managing and organizing in the twenty-first century.

This volume addresses the entanglement between archaeology, imperialism, colonialism, capitalism, and war. Popular sentiment in the West has tended to embrace the

adventure rather than ponder the legacy of archaeological explorers; allegations by imperial powers of "discovering" archaeological sites or "saving" world heritage from neglect or destruction have often provided the pretext for expanding political influence. Consequently, citizens have often fallen victim to the imperial war machine, seeing their lands confiscated, their artifacts looted, and the ancient remains in their midst commercialized. Spanning the globe with case studies from East Asia, Siberia, Australia, North and South America, Europe, and Africa, sixteen contributions written by archaeologists, art historians, and historians from four continents offer unusual breadth and depth in the assessment of various claims to patrimonial heritage, contextualized by the imperial and colonial ventures of the last two centuries and their postcolonial legacy.

As recently as two hundred years ago, physics as we know it today did not exist. Born in the early nineteenth century during the second scientific revolution, physics struggled at first to achieve legitimacy in the scientific community and culture at large. In fact, the term "physicist" did not appear in English until the 1830s. When *Physics Became King* traces the emergence of this revolutionary science, demonstrating how a discipline that barely existed in 1800 came to be regarded a century later as the ultimate key to unlocking nature's secrets. A cultural history designed to provide a big-picture view, the book ably ties advances in the field to the efforts of physicists who worked to win social acceptance for their research. Beginning his tale with the rise of physics from natural philosophy, Iwan Morus chronicles the emergence of mathematical physics in France and its later export to England and Germany. He then elucidates the links between physics and industrialism, the technology of statistical mechanics, and the establishment of astronomical laboratories and precision measurement tools. His tale ends on the eve of the First World War, when physics had firmly established itself in both science and society. Scholars of both history and physics will enjoy this fascinating and studied look at the emergence of a major scientific discipline.

Following scholarship on gender in science fiction, this book explores the limits of considering age as a social construction, positing that an acknowledgement of aged bodies necessarily changes the way we read both age and science fiction. The volume employs contemporary clinical psychology, the biopsychosocial model, to demonstrate that age is an important and neglected topic relevant to the study of speculative fiction. While gender offers a vocabulary, the biopsychosocial approach provides a method to consider age (and gender) as an embodied synthesis of physicality, psychology, and social environment. This respected model of clinical psychology allows a unique and innovative lens through which to read age and the body in literature. Thiess offers readings of established sf classics including Octavia Butler's Parable series; Orson Scott Card's Ender's Game; and cyberpunk authors such as Bruce Sterling, Pat Cadigan, and Neal Stephenson, also exploring more mainstream speculative works including Stephanie Meyer's Twilight series and Joss Whedon's Firefly/Serenity. Visiting topics such as care work, sexuality, sport, and the military in these works, the book demonstrates that acknowledging a more fully embodied age is not only necessary for the individual subject, but will also enrich our understanding of other social categories, including gender and race. Taking a constructive—rather than adversarial—stance, this book does not merely question how much one can ethically and responsibly "bend" age, but suggests there is a great deal to learn when one explores those limits.

This volume visits death in children's literature from around the world, making a substantial contribution to the dialogue between the expanding fields of Childhood Studies, Children's Literature, and Death Studies. Considering both textual and pictorial representations of death, contributors focus on the topic of death in children's literature as a physical reality, a philosophical concept, a psychologically challenging adjustment, and/or a social construct. Essays covering literature from the US, Mexico, El Salvador, Guatemala, Canada, the UK, Sweden, Germany, Poland, Bulgaria, Brazil, Czechoslovakia, the Soviet Union, India, and Iran display a diverse range of theoretical and cultural perspectives. Carefully organized sections interrogate how classic texts have been adapted for the twenty-first century, how death has been politicized, ritualized, or metaphorized, and visual strategies for representing death, and how death has been represented within the context of play. Asking how different cultures present the concept of death to children, this volume is the first to bring together a global range of perspective on death in children's literature and will be a valuable contribution to an array of disciplines.

New Makers of Modern Culture is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth-Century Culture*, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers of Modern Culture* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, next to John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms.

[The Women who Changed Science](#)

[Genocide in Contemporary Children's and Young Adult Literature](#)

[Conflict and Compromise in Multilingual Societies](#)

[Tabulae imperii Europaei](#)

[Subjectivity in Asian Children's Literature and Film](#)

[New Makers of Modern Culture](#)

[Romanticizing and Socializing the Imperfect Child](#)

[Belgium](#)

[Handbook of Research on Management and Organizational History](#)

[Perspectives on European Film and History](#)

[Re-visioning Historical Fiction for Young Readers](#)

[Discourses of Postcolonialism in Contemporary British Children's Literature](#)

[Second-Generation Memory and Contemporary Children's Literature](#)

This book explores the ideas of children and childhood, and the construct of the 'ideal' Victorian child, that developed rapidly over the Victorian era along with literacy and reading material for the emerging mass reading public. Children's Literature was one of the developing areas for publishers and readers alike, yet this did not stop the reading public from bringing home works not expressly intended for children and reading to their family. Within the idealized middle class family circle, authors such as Charles Dickens were read and appreciated by members of all ages. By examining some of Dickens's works that contain the imperfect child, and placing them alongside works by Kingsley, MacDonald, Stretton, Rossetti, and Nesbit, Malkovich considers the construction, romanticization, and socialization of the Victorian child within work read by and for children during the Victorian Era and early Edwardian period. These authors use elements of religion, death, irony, fairy worlds, gender, and class to illustrate the need for the ideal child and yet the impossibility of such a construct. Malkovich contends that the 'imperfect' child more readily reflects reality, whereas the 'ideal' child reflects an unattainable fantasy and while debates rage over how to define children's literature, such children, though somewhat changed, can still be found in the most popular of literatures read by children contemporarily.

In a period of ongoing debate about faith, identity, migration and culture, this timely study explores the often politicised nature of constructions of one of Britain's longest standing minority communities. Representations in children's literature influenced by the impact of the Enlightenment, the Empire, the Holocaust and 9/11 reveal an ongoing concern with establishing, maintaining or problematising the boundaries between Jews and Gentiles. Chapters on gender, refugees, multiculturalism and historical fiction argue that literature for young people demonstrates that the position of Jews in Britain has been ambivalent, and that this ambivalence has persisted to a surprising degree in view of the dramatic socio-cultural changes that have taken place over two centuries. Wide-ranging in scope and interdisciplinary in approach, *Jews and Jewishness in British Children's Literature* discusses over one hundred texts ranging from picture books to young adult fiction and realism to fantasy. Madelyn Travis examines rare eighteenth- and nineteenth-century material plus works by authors including Maria Edgeworth, E. Nesbit, Rudyard Kipling, Richmal Crompton, Lynne Reid Banks, Michael Rosen and others. The study also draws on Travis's previously unpublished interviews with authors including Adele Geras, Eva Ibbotson, Ann Jungman and Judith Kerr.

The essays in this collection address the relationship between children and cultural memory in texts both for and about young people. The collection overall is concerned with how cultural memory is shaped, contested, forgotten, recovered, and (re)circulated, sometimes in opposition to dominant national narratives, and often for the benefit of young readers who are assumed not to possess any prior cultural memory. From the innovative development of school libraries in the 1920s to the role of utopianism in fixing cultural memory for teen readers, it provides a critical look into children and ideologies of childhood as they are represented in a broad spectrum of texts, including film, poetry, literature, and architecture from Canada, the United States, Japan, Germany, Britain, India, and Spain. These cultural forms collaborate to shape ideas and values, in turn contributing to dominant discourses about national and global citizenship. The essays included in the collection imply that childhood is an oft-imagined idealist construction based in large part on participation, identity, and perception; childhood is invisible and tangible, exciting and intriguing, and at times elusive even as cultural and literary artifacts recreate it. *Children and Cultural Memory in Texts of Childhood* is a valuable resource for scholars of children's literature and culture, readers interested in childhood and ideology, and those working in the fields of diaspora and postcolonial studies.

Writing, according to Panayotis Tournikiotis, has always exerted a powerful influence on architecture. Indeed, the study of modern architecture cannot be separated from a fascination with the texts that have tried to explain the idea of a new architecture in a new society. During the last forty years, the question of the relationship of architecture to its history -- of buildings to books -- has been one of the most important themes in debates about the course of modern architecture. Tournikiotis argues that the history of modern architecture tends to be written from the present, projecting back onto the past our current concerns, so that the "beginning" of the story really functions as a "representation" of its end. In this book the buildings are the quotations, while the texts are the structure. Tournikiotis focuses on a group of books by major historians of the twentieth century: Nikolaus Pevsner, Emil Kaufmann, Sigfried Giedion, Bruno Zevi, Leonardo Benevolo, Henry-Russell Hitchcock, Reyner Banham, Peter Collins, and Manfredo Tafuri. In examining these writers' thoughts, he draws on concepts from critical theory, relating architecture to broader historical models.

Sex: how should we do it, when should we do it, and with whom? How should we talk about and represent sex, what social institutions should regulate it, and what are other people doing? Throughout history human beings have searched for answers to such questions by turning to the past, whether through archaeological studies of prehistoric sexual behaviour, by reading Casanova's memoirs, or as modern visitors on the British Museum LGBT trail. In this ground-breaking collection, leading scholars show that claims about the past have been crucial in articulating sexual morals, driving political, legal, and social change, shaping individual identities, and constructing and grounding knowledge about sex.

With its interdisciplinary perspective and its focus on the construction of knowledge, the volume explores key methodological problems in the history of sexuality, and is also an inspiration and a provocation to scholars working in related fields - historians, classicists, Egyptologists, and scholars of the Renaissance and of LGBT and gender studies - inviting them to join a much-needed interdisciplinary conversation.

What can lawyers and sociologists learn from each other about religion in the twenty-first century?

From the ancient world to the present women have been critical to the progress of science, yet their importance is overlooked, their stories lost, distorted, or actively suppressed. *Forces of Nature* sets the record straight and charts the fascinating history of women's discoveries in science. In the ancient and medieval world, women served as royal physicians and nurses, taught mathematics, studied the stars, and practiced midwifery. As natural philosophers, physicists, anatomists, and botanists, they were central to the great intellectual flourishing of the Scientific Revolution and the Enlightenment. More recently women have been crucially involved in the Manhattan Project, pioneering space missions and much more. Despite their record of illustrious achievements, even today very few women win Nobel Prizes in science. In this thoroughly researched, authoritative work, you will discover how women have navigated a male-dominated scientific culture - showing themselves to be pioneers and trailblazers, often without any recognition at all. Included in the book are the stories of: Hypatia of Alexandria, one of the earliest recorded female mathematicians Maria Cunitz who corrected errors in Kepler's work Emmy Noether who discovered fundamental laws of physics Vera Rubin one of the most influential astronomers of the twentieth century Jocelyn Bell Burnell who helped discover pulsars This book studies children's and young adult literature of genocide since 1945, considering issues of representation and using postcolonial theory to provide both literary analysis and implications for educating the young. Many of the authors visited accurately and authentically portray the genocide about which they write; others perpetuate stereotypes or otherwise distort, demean, or oversimplify. In this focus on young people's literature of specific genocides, Gangi profiles and critiques works on the Cambodian genocide (1975-1979); the Iraqi Kurds (1988); the Maya of Guatemala (1981-1983); Bosnia, Kosovo, and Srebrenica (1990s); Rwanda (1994); and Darfur (2003-present). In addition to critical analysis, each chapter also provides historical background based on the work of prominent genocide scholars. To conduct research for the book, Gangi traveled to Bosnia, engaged in conversation with young people from Rwanda, and spoke with scholars who had traveled to or lived in Guatemala and Cambodia. This book analyses the ways contemporary children, typically ages ten and up, are engaged in the study of genocide, and addresses the ways in which child survivors who have witnessed genocide are helped by literature that mirrors their experiences.

[How Science Shapes Our Hope for the Cure](#)

[We Are](#)

[Sex, Knowledge, and Receptions of the Past](#)

[The Nation in Children's Literature](#)

[The Grammar of Grace](#)

[Children and Cultural Memory in Texts of Childhood](#)

[When Physics Became King](#)

[Mapping European Empire](#)

[Essays in Performance Historiography](#)

[Entranced by Story](#)

[The Past Through Modern Eyes](#)

[The Experience of History](#)

[Brave New Teenagers](#)

Winner of the Children's Literature Association Edited Book Award From the jaded, wired teenagers of M.T. Anderson's *Feed* to the spirited young rebels of Suzanne Collins' *The Hunger Games* trilogy, the protagonists of Young Adult dystopias are introducing a new generation of readers to the pleasures and challenges of dystopian imaginings. As the dark universes of YA dystopias continue to flood the market, *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers* offers a critical evaluation of the literary and political potentials of this widespread publishing phenomenon. With its capacity to frighten and warn, dystopian writing powerfully engages with our pressing global concerns: liberty and self-determination, environmental destruction and looming catastrophe, questions of identity and justice, and the increasingly fragile boundaries between technology and the self. When directed at young readers, these dystopian warnings are distilled into exciting adventures with gripping plots and accessible messages that may have the potential to motivate a generation on the cusp of adulthood. This collection enacts a lively debate about the goals and efficacy of YA dystopias, with three major areas of contention: do these texts reinscribe an old didacticism or offer an exciting new frontier in children's literature? Do their political critiques represent conservative or radical ideologies? And finally, are these novels high-minded attempts to educate the young or simply bids to cash in on a formula for commercial success? This collection represents a prismatic and evolving understanding of the genre, illuminating its relevance to children's literature and our wider culture.

Winner of the Children's Literature Association Honor Book Award This volume establishes a dialogue between East and West in children's literature scholarship. In all cultures, children's literature shows a concern to depict identity and individual development, so that character and theme pivot on questions of agency and the circumstances that frame an individual's decisions and capacities to make choices and act upon them. Such issues of selfhood fall under the heading subjectivity. Attention to the representation of subjectivity in literature enables us to consider how values are formed and changed, how emotions are cultivated, and how maturation is

experienced. Because subjectivities emerge in social contexts, they vary from place to place. This book brings together essays by scholars from several Asian countries -- Japan, India, Pakistan, Korea, Vietnam, Taiwan, Australia, Thailand, and The Philippines -- to address subjectivities in fiction and film within frameworks that include social change, multiculturalism, post-colonialism, globalization, and glocalization. Few scholars of western children's literature have a ready understanding of what subjectivity entails in children's literature and film from Asian countries, especially where Buddhist or Confucian thought remains influential. This volume will impact scholarship and pedagogy both within the countries represented and in countries with established traditions in teaching and research, offering a major contribution to the flow of ideas between different academic and educational cultures.

The Experience of History is a lively and passionate introduction to the field that encourages students to seek and appreciate history inside the classroom and beyond. This work: Defines history as a discipline and the role of historians within it Addresses the analytical and critical thinking skills needed to engage with the past Discusses a variety of important topics in the study of history, such as historical evidence, primary documents, divisions of history, forms of historical writing, historiographical traditions, and recent categories of historical research Written by a renowned scholar of European history, this work helps students to become discerning examiners of history and historical evidence in a variety of modern settings like art, architecture, film, television, politics, current events, and more. Learn more about the author and his passion for history in this interview with popular blog Five Books: <http://fivebooks.com/interview/ken-bartlett-renaissance-books/>.

This study is concerned with how readers are positioned to interpret the past in historical fiction for children and young adults. Looking at literature published within the last thirty to forty years, Wilson identifies and explores a prevalent trend for re-visioning and rewriting the past according to modern social and political ideological assumptions. Fiction within this genre, while concerned with the past at the level of content, is additionally concerned with present views of that historical past because of the future to which it is moving. Specific areas of discussion include the identification of a new sub-genre: Living history fiction, stories of Joan of Arc, historical fiction featuring agentic females, the very popular Scholastic Press historical journal series, fictions of war, and historical fiction featuring multicultural discourses. Wilson observes specific traits in historical fiction written for children — most notably how the notion of positive progress into the future is nuanced differently in this literature in which the concept of progress from the past is inextricably linked to the protagonist's potential for agency and the realization of subjectivity. The genre consistently manifests a concern with identity construction that in turn informs and influences how a metanarrative of positive progress is played out. This book engages in a discussion of the functionality of the past within the genre and offers an interpretative frame for the sifting out of the present from the past in historical fiction for young readers.

[Children's Literature and Culture of the First World War](#)

[The Limits of Medicine](#)

[Embodying Gender and Age in Speculative Fiction](#)

[A Biopsychosocial Approach](#)

[A New History of Management](#)

[Nations of Childhood](#)

[Making the Miscellany](#)

[Collaborations with the Past](#)

[Historical Fiction and the English Civil Wars](#)