

**Adaptation of English Literature Texts in the Context of the Junior
Certificate: A Student-Centred and Theoretical Interrogation**



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DECLARATION

I hereby declare that this thesis represents my own work and has not been submitted, in whole or in part, by me or any other person, for the purpose of obtaining any other qualification.

Signed: _____

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Abstract

The idea for this thesis first came to light while teaching my first year students the novel *The Boy in the Striped Pyjamas*. I was asked why they had to read the novel when a film had already been made. In today's fast-paced society, many people rely on films rather than the written word yet, for the purposes of the Irish State Examinations, students need to have a deep insight of the written text at hand. Throughout this thesis, I will argue the importance of utilizing filmic adaptations within the classroom while at the same time highlighting the importance of the limitations of this medium. Adaptations are not mirror images of the source text. Directors, scriptwriters, producers and actors all put their own indelible mark on a film and therefore can often change the meaning, story or characters. To rely solely on this medium would drastically effect a student's understanding and learning of a particular text. I intend to use four primary texts and their filmic counterparts; *To Kill a Mockingbird*, *The Boy in the Striped Pyjamas*, *Romeo and Juliet* and *Hamlet*. I will also discuss a range of novels, plays and films to emphasise the importance of seeing the process of adaptation as a genre and recognising the filmic adaptation as a new text. I will look at the intricate nature of adaptation and explore the reasons for inclusions and omissions whilst adapting a literary work.

In the Introduction, I will look at the current situation of adaptations and how a literary work is adapted. In Chapter One, I will focus predominately on *The Boy in the Striped Pyjamas* and its filmic counterpart directed by Mark Herman. Chapter Two will explore *To Kill a Mockingbird* and the filmic adaptation directed by Robert Mulligan. Chapter Three will look at William Shakespeare's play *Hamlet* and filmic adaptations by Franco Zeffirelli and Kenneth Branagh. Chapter Four will explore *Romeo and Juliet* and filmic adaptations by Baz Luhrmann and Franco Zeffirelli. I will then present my findings

and conclude my thesis, weaving together my reasoning for seeing the process of adaptation as a genre in itself and the filmic adaptation as a new text.

Introduction

If one walks into any book shop, one will be met by a wide range and variety of books. On closer inspection, one will often see the words ‘Now a Major Motion Picture’ appear on the title page. As a teacher of English in a male single-sex secondary school, I am often met with resistance when I encourage my students to read. Many complain that soon enough the book will be made into a film and ask whether it is not enough just to watch that. It was in my classroom one day that the idea for this thesis was first born. I was introducing the novel *The Boy in the Striped Pyjamas* when one student asked why we had to read the book when we could just watch the film. The ensuing discussion made me contemplate the area of adaptation. What is the process of adapting a literary text to the filmic one? Why do screenwriters alter or even omit certain scenes and characters to adapt a novel into a film? Is the film really as good as the book? Is the meaning of the plot lost in the glitz and glamour of Hollywood? Thinking of my pupils and their reliance on the visual as opposed to the verbal, I wonder whether if a student relies predominantly on the film version of a piece of literature, they will ultimately get a condensed account of the story? However with the waned interest in reading, film appears to be an enlightening medium. Denise Faithfull believes that cinema relies ‘on the actions of an audience’, whereas ‘reading is a solitary act which demands uninterrupted quiet and where public dreaming is not desired’, hence film is not just a source of entertainment but also a social medium (Faithfull 2007, p.17).

The main argument of this thesis is three-fold. Firstly, I aim to convey the complexities of the process of adaptation. I will do so by looking at the various factors; actors, productions, scriptwriters, lighting and so on, which effect the process of adaptation from written word to filmic adaptation. Secondly, I aim to look at the filmic adaptation’s

relationship with the source text. It is my contention that this relationship is so complex as to constitute a new genre in itself. Finally, I aim to convey that the filmic adaptation is not merely a copy or reproduction of the source text but a new text.

In recent years, there has been a renewed interest in adapting literature. J.K. Rowling's series of books about a young boy who discovers that he is a wizard, have sold more than 300 million copies and been translated into 63 languages (BBC 2005). To date, there have been 6 *Harry Potter* films, with another 2 in preproduction. The Harry Potter series has been hugely successful both on paper and on screen; however, even with this popular franchise there is still debate as to why certain scenes were changed or why specific characters were chosen to play the roles. The same can be said of J.R.R Tolkien's *Lord of the Rings* trilogy. Hunter believes that 'science fiction extravaganzas, comic book adaptations, and epic series like *Star Wars* (1977-2005), *Harry Potter* (2001 ongoing), *The Chronicles of Narnia* (2005 ongoing) and *The Lord of the Rings* trilogy (2001-2003), appeal internationally to the crucial teenage demographic' (Hunter 2007, p.154), and ultimately it is teenagers who are the largest film audience according to statistics gathered in 2007 from the British Cinema Exhibitor's Association Limited (Cinema Exhibitor's Association 2010) (appendix i). As we can see from the statistics, 28% of 7-14 year olds and 42% of 15-24 year olds visited the cinema at least once a month in 2007. If we compare this to the 45-54 year old category we can see that this is dramatically reduced with only 10% stating that they visit the cinema at least once a month. It is therefore evident that teenagers tend to be the largest film audience and as a result, a wide variety of films must appeal to them. It is also interesting to note that many of these adaptations have been coined as 'sagas' (Hutcheon 2006, p.149). There is an appeal for the story to continue over a longer period of time as identification with characters, the story and fantasy entices one to watch and stay transfixed. The story in many ways becomes part of their lives. When the *Harry Potter* series was first adapted to film, many

children immediately became transfixed. Ten years later the saga is still ongoing and those children have now grown up into adults. The series or saga became a huge part of their lives.

Throughout this thesis, I will be using a variety of texts and films to highlight the importance of seeing adaptation as a genre. I will be drawing from Denise Faithfull and Brian Hannant's book *Adaptations: A Guide to Adapting Literature to Film*, Brian's McFarlane's *Novel to Film: An Introduction to the Theory of Adaptation*, Linda Hutcheon's *A Theory of Adaptation* and Denise Cartmell and Imelda Whelehan's *The Cambridge Companion to Literature on Screen* as well as a variety of novels plays and films. The process of adaptation is not as straightforward as one may think as it is rare that a film will be able to stick rigidly to the original text. I intend to look at a range of texts which are being used in the Junior and Leaving Certificate English curriculum and their film counterparts and outline the differences and similarities between the two mediums. I will survey my students as they learn to see from which medium they comprehend and retain the most information, and I will explore their attitudes on the process of adaptation. Questions will probe whether they like the original text or the film more, they will look at major differences between the text and film, and I will ask them to outline key moments which they remember from either media. I will also ask them to consider what changes they would make were they to be involved in an adaptation from book to film and if they were to direct an adaptation of the text, or what would they do differently to that which has been done before.

The core of my argument is that the concept of adaptation should be seen as a process, and that this process is so intricate and complex that it should be seen as a genre in itself and that students will inevitably be effected by changes from an original text in an adaptation therefore the novel or play should be seen as separate entities from their film counterparts. Perhaps the core connection and difference between the literary and filmic texts is the story or narrative. It is the sequence of events, and the characters who enact this sequence and who

are created and constituted by this sequence that is the connective tissue between the book and its filmic adaptation. However, a central aspect of the adaptation is a change in the telling of that story or in the portrayal of that narrative. For my students, the grasping of the whole story seemed easier when watching the film than when reading the book. However, very often, elements of sequencing, plot, representation and character were altered in the film which meant that the students now had a problematic relationship with the original narrative and some asked whether the film was actually a different text to the book. This dilemma is at the core of my own research question: is adaptation a separate genre? What is the relationship between the literary text and its filmic adaptation?

The word ‘adaptation’ can be looked at in many ways. To ‘adapt’ means to become familiar with, ‘make suitable’ or get used to something. It can also mean ‘to change’ or ‘adjust’ (Onions 1966, p.11). So, when we talk of adaptation in a literary sense, what do we mean? If we take the first explanation I have outlined, it could be argued that the multiple adaptations of a classic play such as *Romeo and Juliet* are so that the audience can familiarise themselves with the story. The story in many ways is timeless and can be shared across cultures and years: ‘adapting a classic can be a way of sharing an important text with an audience that would never otherwise encounter that story’ (Faithfull 2007, p.58). When I first introduced Shakespeare’s *Romeo and Juliet* to my students, I was met with looks of boredom and frustration; however when I introduced the concept of film, there was a much more positive reaction from the students. Many people today will not read Shakespearian literature but when it is made into a filmic blockbuster such as Luhrmann’s adaptation in 1996, audiences flock to the cinema, often to see their favourite actor or actress, but they will inevitably leave knowing the full story of the play. Interestingly, this can also be seen as cross curricular. In history class, a lesson on the Titanic can be made more appealing through the use of cinematography. While the filmic adaptation *Titanic* made in 1997 may not be wholly

based on fact, in terms of the main characters, the historic facts are predominantly true. Film, used carefully within the classroom, can often enhance the teaching and learning of students. The film provides a holistic account of the plot which can be used to give the students an overall sense of the core narrative issues of the text.

If we take the second explanation of adaptation, to change or adjust to something, we can look at the concept of adaptation in a completely different way. It could be taken to mean that we should change our understanding of the core text or even change the story itself. It could also mean that we must adjust our views of the story to accommodate a cultural context or the setting in which the story occurs. Linda Hutcheon believes that ‘the context of reception is just as important as the context of creation’ meaning that successful adaptations must consider their target audience in terms of what they are expecting as well as considering the nature of the process of creating the adaptation itself (Hutcheon 2006, p.149). An adaptation will not succeed unless there is an audience to watch and appreciate it therefore when adapting any literary work, one must consider for whom the work is intended to reach. I think that a discussion on the concept of adaptation needs to first establish what is meant by the term ‘adaptation’. Brian McFarlane sees it as ‘a process of convergence between art forms’ (Braudy and Cohen 2009, p.274). In his book *Novel to Film*, McFarlane says ‘a novel and film can share the same story, the same raw materials but are distinguished by means of different plot strategies which alter sequence, highlight different emphases, which – in a word – defamiliarize the story’ ultimately meaning that the story has been changed thereby creating a new text and altering the understanding and meaning (McFarlane 1996, p.23). Denise Faithfull refers to the work of adaptation as ‘a balancing act between detailed attention to the existing work and a forward looking readiness to ruthlessly discard and revise’ (Faithfull 2007, p.vii). My personal understanding of adaptation is an amalgamation of these definitions. I see adaptations as both highlighting the story so that it can reach a wider

audience, while at the same time changing the story enough to make it fresh and appealing; in other words, making a new story.

Adapting children's literature has a long and rich history, in part due to the enormous volume of children's books available. Due to the popularity of some children's novels, there are often multiple adaptations of well-known classics. *Willy Wonka and the Chocolate Factory* (1971) and *Charlie and the Chocolate Factory* (2005) both originated with Roald Dahl's 1964 novel. *Alice in Wonderland*, written in 1865 by Charles Lutwidge Dodgson, commonly known under the pseudonym Lewis Carroll, has inspired numerous adaptations since 1903 in the era of silent film right up to Tim Burton's 2010 adaptation. Similarly *Peter Pan* began as a character created by J.M Barrie. This character first appeared in a novel for adults in 1902, and was later developed into a novel in 1911. Numerous plays, radio broadcasts and film adaptations have all been made from this children's classic which is yet another prominent example of children's adaptations. Children's literature which is adapted into film can be classified into three groups. These groups are based on the type of text: classic, obscure and popular (Cartmell and Whelehan 2007, p.169). Classic children's books tend to be adapted multiple times. Looking at recent cinema releases, *Alice in Wonderland* is a prime example of this. Adaptations of children's novels tend to be popular because, simply put, children often have favourite stories that they will read over and over again. Various directors and film production companies tend to put their own stamp on the story hence changes between the novel and films. Disney's influence has been monumental since its establishment in 1923 producing hundreds of film adaptations since the 1930's to the present day.

It is also interesting to look at the adaptation of films into stage musicals such as *The Lion King* in 1997, *The Producers* in 2001 and *Mary Poppins* in 2004. Adaptations tend to occur across many mediums. Television series have been adapted into film including

Maverick in 1994, *The Flintstones*, also in 1994, *Mission Impossible* in 1996 and *Starsky and Hutch* in 2004. Skits have also been extended and turned into film such as *Saturday Night Live* which was adapted and turned into the film *Wayne's World* in 1992 (Hutcheon 2006, p.45). This conveys the vast array of adaptations that are on offer.

The struggle between the written word and its filmic adaptation is becoming more and more prevalent in today's culture. In a world where Shakespeare, Austen and Brontë must compete with Xboxes and Wii consoles, students need to avail of other resources to make learning come alive and film is a relevant option. Brooker argues that 'when a film is based on the book, story or play...then the author's name tends also to recede along with their text even such a one as Helen Fielding, J.R.R Tolkien, Jane Austen or Shakespeare' (Brooker 2007 p.107). It is clear that students today identify more with the stars of a film than the author of a book. On studying Shakespeare's *Hamlet* for their Leaving Certificate, my fifth year students were more interested in the fact that Mel Gibson once played the role than in the characters or plot of Shakespeare's most famous play. When discussing films, most people will generally associate the film with the actors and actresses starring in it. Just as when my fifth year students identified *Hamlet* with Mel Gibson, many identify films with the person in the starring role. Few will automatically associate the author Helen Fielding with *Bridget Jones' Diary* but instead, with its star Renée Zellweger. However, this commonplace notion hides a point of great importance which is that every actor/actress, and every production company, will put their own perspective on a role or film therefore a film can never remain 100% authentic to the original text. The adaptation is not just the work of the adaptor or the director, but also the actor in terms of what they do with the roles in question. There is a strong level of intertextuality at work here. Marlon Brando made himself a household name with his portrayal of Stanley Kowalski in *A Streetcar Named Desire*. Few can identify the director or the original author of the text, but his image of the southern

brutish figure immediately springs to mind when faced with the title of the film. Would the film have worked as well if Kowalski was played by a different actor? *The Shawshank Redemption* made the names of Tim Robbins and Morgan Freeman world renowned yet many may not be aware that this film originated as a novella by Stephen King. It is interesting to look at the question of authorship when looking at adaptation. There is always the question of authorship when discussing adaptations due to the intricate nature of the work and with film and television it is always more complicated to state who is actually the adapter and author. Is it the director or the screenwriter? Similarly, music, costumes and set design are all integral to the adaptation and therefore people in these roles can also claim authorship (Hutcheon 2006, p.81). These issues are all integral to the understanding of the theory of adaptation. Hence this shows the complexity of the adaptation process which I will speak about in more detail later.

Since looking at the area of adaptation, I have come to see it as a genre within itself. The intricate process of adapting a literary work can often result in a completely changed plot, time-frame, perspective and indeed character portrayal. The issue of multiple adaptations can also confuse the intended meaning or even change it completely. Jane Austen's *Emma* is a perfect example of this. *Emma* has always been a long-time favourite of mine since studying the novel during my own Leaving Certificate. Linda Troost put it best when she said that 'the nineteenth century novel has been a staple of twentieth-century entertainment' (Troost 2007, p.75). There have been multiple adaptations of works by Austen, Brontë and Dickens throughout the decades, due predominantly to their popularity and recognition. Through my research, I have discovered four separate recognised film adaptations of Jane Austen's classic novel: the 1972 BBC television adaptation starring Doran Godwin and John Carson which is often referred to as the adaptation which has come closest to the novel in terms of characters and scenes (DiPaolo 2007), the 1996 Miramax

adaptation starring Gwyneth Paltrow and Jeremy Northam, the 1996/1997 ITV version starring Kate Beckinsale and Mark Strong and most recently the 2009 BBC production starring Romola Garai and Jonny Lee Miller. While these four film adaptations have been quite popular in their own right, there have been a number of smaller, less well known adaptations dating back to 1948 when Judy Campbell's screenplay focused on Emma's frivolous personality. Another adaptation of this popular classic is Amy Heckerling's *Clueless* starring Alicia Silverstone and Paul Rudd which modernises the story (Hoberg 1999). There have been numerous adaptations in the areas of radio and theatre, and currently there are plans to create a Bollywood version (BBC 2010). With so many adaptations of the same story, it is clear that certain scenes, characters and themes may have altered in the variety of productions and this is one of my key research questions within my thesis. Throughout a variety of adaptations, the various scenes and characters often change. As a result, the meaning of the story can change, resulting in an altered meaning for the viewer. Therefore, students in this situation should learn to rely on the literary text as the primary source of information. A second important point to note is that film can be a hugely valuable medium for students when it comes to getting them to understand a text. There is a range of issues and variables to be considered within the process of adaptation namely: timing, visual effects and narration. Thomas Leitch, in his work *Adaptation Studies at a Crossroads* recognises the complexities of examining adaptations as merely offshoots of literary works and refers to literature on screen as 'something more capacious and defining than citation: the possibility that literary adaptations are at once cinema and literature' which in turn means a new genre has been created (Leitch 2008, p.63). It is not necessarily a question of asking which medium is better. It is however a question of recognising a filmic adaptation as a separate and individual piece of work from its source text.

In Brian McFarlane's chapter 'Reading Film and Literature' in the *Cambridge Companion to Literature on Screen*, he states that in 'modern set versions' of *Emma*, the directors 'had more on their minds than careful adaptation of Jane Austen'. Their interest seemed to lie 'primarily in how far works of earlier centuries might be made to seem relevant to later generations in settings and times far removed from those in which they had their origins' (McFarlane 2007, p.28). This shows us that adaptations do not necessarily remain true to the original text but rather they give the audience what they want or expect. It is fascinating to look at novels and plays that have been adapted on numerous occasions. How is it that one story can be retold and recreated in so many different ways and still hold an appeal for the viewer? In the same way that nursery rhymes bring comfort repeatedly to children, so too do adaptations of favourite stories such as *Pride and Prejudice* and *Emma* (Hutcheon 2006, p.114). While the narrative remains largely the same in each adaptation, the context can change making it highly adaptable. Referring again to Hutcheon, the reception of the adaptation is just as important as the creation (Hutcheon 2007, p.149).

In the Irish Leaving Certificate, within the Comparative Section, a wide range of texts are prescribed for the examination. These texts include films, plays and novels. Taking the prescribed texts for the comparative study in 2011, there is a significant amount of variety. There is also a significant amount of literary works that have been adapted to film (Department of Education and Science 2010). In my experience, students become more engrossed in the visual media than the verbal, therefore the inclusion of film in the Leaving Certificate sparks some interest for them.

Within the body of this thesis, I intend to analyse four literary texts and their film counterparts. One of these texts is prescribed for the Leaving Certificate comparative study in 2011 namely William Shakespeare's *Hamlet* (appendix ii), while another is suggested for the 2012 Junior Certificate *Romeo and Juliet* (appendix iii). I feel that it is important to include

Shakespearian texts due to the emphasis on them in the syllabus itself but also due to the setting and the range of themes which they cover: love and death, conflict and mortality. The other texts I chose are John Boyne's *The Boy in the Striped Pyjamas* and Harper Lee's *To Kill A Mockingbird*. My reasoning behind the selection of these particular texts is varied. *The Boy in the Striped Pyjamas* was chosen by the head of our English department as a novel for first year students therefore enabling me to teach and survey them as they interacted with this text. This is a wonderful text which focuses on a time when prejudice and power are key elements in society. *To Kill A Mockingbird* is an optional novel to read within the Junior Certificate as outlined by the Department of Education and Science (Department of Education and Science 2010). Set in the 1930's, I feel that it teaches many lessons about the cultural context of Alabama in the height of racial prejudice. There is a great movement in opinions and beliefs expressed and felt by the people then compared to people in today's society and many lessons for students to learn. The variety of messages and morals to be learned makes it a perfect example of the importance of adaptation as verbal messages can be made visual.

Adaptations of literature are often criticised for not remaining faithful to the original text. Changes or omissions often occur due to timing, fluidity of story or relevance of characters. One prominent example of this can be seen in the film adaptation of Harper Lee's *To Kill A Mockingbird*. In the film version, the scene where the children, Jem and Scout, go to church with Calpurnia has been omitted. This is arguably a crucial scene within the novel, as it outlines the unease between the black and white communities and symbolises the care and love that Calpurnia has for the children. However this scene was omitted in the film version due to time constraints that are evidently part of the film process but not necessarily part of that of literature. This example is only one of many which will be illustrated throughout this thesis. Literature can often be difficult to adapt for a number of reasons. Time

is a huge constraint within a film, whereas this issue does not necessarily arise when reading a book. A book is for personal enjoyment whereas cinema is usually public. In a novel, 'setting, time and characters are all vital'...whereas 'in film, a reliance on the dialogue between actors is weighed upon more heavily' (Faithfull 2007, p.45). Therefore it can be said that the new adapted filmic text needs to be judged both as an individual piece of work and as an adaptation of its predecessor. Adaptation creates a new text as it organises the material from the original text in a new way creating a new story and therefore a new meaning. The original text and the adapted text can then be compared, contrasted and discussed.

According to Faithfull, adaptations can be divided into four separate types namely 'Faithful', 'Variation', 'Appropriation' and 'Intersection' (Faithfull 2007, p.73), which I will discuss briefly and will arise throughout the body of my thesis. Faithful adaptations are possibly the most difficult to achieve because the primary purpose is to match the literary text with the film version. This is difficult because of timing and as a result there are few good examples. Variation adaptations retain the basic premise of the text but often add, change or even omit specific scenes. *The Boy in the Striped Pyjamas* fits into this description. Appropriation adaptations retain some of the fundamental features of the text, such as theme and setting but often deviate when it comes to the structure, tone, atmosphere and even title. Modern examples of this include the 1999 production *10 Things I Hate About You* based on William Shakespeare's *The Taming of the Shrew*, the 2005 production of *Bride and Prejudice* adapted from Jane Austen's *Pride and Prejudice* and the 1995 film *Clueless* which originated from Jane Austen's *Emma*. The final type of adaptation she discusses is 'Intersections'. This type of adaptation, coined by the film theorist J. Dudley Andrew, relies on absorbing the original text into the cinema version so that the two texts match, while enhancing the filmic version through specific attention to the visual (Faithfull 2007, p.74). Franco Zeffirelli's

Hamlet with Mel Gibson is an example of this type of adaptation. He pays particular attention to creating a very dark vision of Elsinore.

Each type of adaptation is faced with its own conflicts which arise when adapting a literary text to film. Throughout this thesis, I will also look at the implications of relying on a film version as opposed to the 'mother text', especially for students in a Leaving Certificate setting. Taking the four texts listed earlier, I will investigate their filmic adaptations and, using surveys within a classroom setting, I will examine the effect of the visual versus the verbal. I will establish that the process of adaptation can actually be seen as a genre in itself due to the variety of stages that must occur to change a text into a film, from scriptwriting to the final screen version. Chapter One will focus on the novel *The Boy in the Striped Pyjamas* and its filmic counterpart. Chapter Two will address *To Kill a Mockingbird* and the 1962 filmic adaptation starring Gregory Peck. Chapter Three will examine the play *Hamlet* and look at a variety of adaptations including films by Franco Zeffirelli, Kenneth Branagh and Laurence Olivier. Chapter Four will focus on *Romeo and Juliet* including an examination of Baz Luhrmann's 1996 blockbuster film and Franco Zeffirelli's 1968 adaptation. I will then highlight my findings with particular reference to the surveys from students who will have been exposed to the source texts and filmic adaptations. Using these surveys, I will establish whether students are affected more by the visual than the verbal or vice versa and outline any confusion which may occur in relying solely on the filmic adaptations for their examinations. I will use a variety of resources to accentuate my theory including the layout of the Junior and Leaving Certificate English papers from the Department of Education and Science, classroom tests, historical background to the texts, PowerPoint presentations and websites. I will emphasise the importance of seeing the filmic adaptation as a new text as opposed to a copy of the source text and outline the complicated process of adapting a literary work. It is

my belief that this process is so complex that it warrants its own genre. I will then conclude my work by reiterating and summarising the main points of this thesis.

Chapter 1 The Boy in the Striped Pyjamas

I have always believed in the importance of books. When I became a teacher, I hoped that my students would also develop the same enthusiasm but with the advent of video games, computers and film, for many, books have become an outdated medium. If the old adage is true that we retain 10% of what we read, 20% of what we hear, 30% of what we see, 50% of what we hear and see, 70% of what we say and 90% of what we say and do, then it is no wonder that many have shied away from the written word and turned their attention to the silver screen. It is for this reason, I am writing this thesis. When I look at the variety of titles in the bookshops, it is clear that many of them have been adapted to film. It has been an ongoing dispute among many as to whether the book is better than the film or vice versa. However the process of adaptation means that many decisions and changes must occur to bring the written word to the big screen. These changes can often alter the meaning of the plot, can result in the modification of characters or key scenes or even result in the reworking of the ending. Therefore I intend to analyse four literary works and their film counterparts which have all been either suggested or assigned reading in secondary schools by the Examinations Board of the Department of Education and Science.

Throughout the body of this thesis, I will explore the process of adaptation and will seek to identify it as a genre in itself due to the variety of changes which must occur to transform the written text to the screen. In this chapter, I will focus on the novel *The Boy in the Striped Pyjamas* and by conducting surveys with my students after reading the novel and watching the filmic adaptation, I hope to show the comparisons and contrasts between the two media and the impact which the visual form has on the students compared to the verbal. I

also hope to show that based on the process of adaptation, the meaning of a text can change for the reader when adapted to film and also how and why these changes occur.

There has been much written in the theory of adaptation on the media of adaptation throughout the decades, specifically on the movement from ‘print to performance media’ as adapting a piece of literature requires a change in medium and a ‘move from imagination to actual ocular perception’ (Hutcheon 2006, p.40). With this in mind, I was immediately aware of the fact that the different medium would appeal to a different way of learning among my students. Based on the filmic adaptation, they would be shown how certain characters looked and dressed. They would be able to see the settings and the surroundings. These are all aspects which are added to the filmic adaptation which make it separate and different to the source text.

The first novel I selected for this thesis was *The Boy in the Striped Pyjamas*. I chose this for a number of reasons; firstly, the English coordinator within my school chose it to be on the suggested reading list for first year students. Secondly, it is a recent novel which has been adapted to film and I believed that a number of students would have either already seen the film or read the book. Finally, I thought it would be an apt selection as crossovers could be made with the History department of my school.

When I first introduced the novel to my first year English group, I was met with a mixed audience. As I had previously thought, a number of them had already read the book and/or watched the film. I assured them however that the way in which we would study both forms would be very different to anything they had done before.

I began by giving them a little background information about the setting, first finding out what they already knew about the book and film and then building on from that. For example they knew that it was set during World War II, many knew it started in Germany but

fewer knew that the main setting was actually in Poland. Many believed that the book was a Holocaust book, which John Boyne the author would vehemently deny. The book is much more than that. Predominately it is about relationships, particularly the friendship which develops between the main characters Bruno and Shmuel. We discussed the setting of the novel during the Second World War and what was happening at the time. The History department was able to further the students' knowledge of this setting and, with their assistance, the students were able to understand the reasons behind the war, the invasions and the actions of the various parties concerned. We discussed the diverse beliefs of the Nazi party under the authority of Adolf Hitler and while many students had heard stories of his actions, we were able to research information using the school's computer lab based on his life (appendix 1.1). Looking at this information, one is able to understand a chronological account of Hitler's actions during World War II, identify when he joined the Nazi Party, established the Third Reich and met Eva Braun. Facts like these proved to be quite useful in the classroom as it grounded the students' understanding of the setting and context. Many were shocked by the actions of the Nazi party and what they did to the Jewish people.

I was able to explore testimonials from a number of Holocaust survivors which I shared with the class (appendix 1.2). These were particularly poignant for the students as they made the situation very real and current for the students as opposed to merely a story they were reading. To read the survivors' testimonials was a chilling experience for many of the children, especially as many of them lost their entire families and eventually found their way to Ireland on the *Kindertransports*. Whilst reading the testimonials aloud, there was a palpable stillness and quiet in the room, the same stillness and quiet that overcame the students whilst watching the film as Bruno and Shmuel were gassed to death. This was an important lesson for the students as many of the testimonials were written based on the experiences of what happened to the survivors when they were children. This is

predominately a novel based on the innocence of children and I wanted the students to try to comprehend how people must have felt at that time. The testimonials show us the power of the written word. While I was careful with the content that I used due to my students' ages, I was impressed that many asked their parents for assistance with extra research on the internet and in the library. Some had heard of dramatic stories of torture and medical experiments done on Jewish victims such as sewing twins together to make them conjoined or the removal of bone fragments without anaesthesia. Many were perplexed as to how one man could be so influential over so many but others in the class argued that, as they had learned in History, this has happened repeatedly throughout the years as kings, presidents and leaders take control of a country. We discussed issues of equality and justice as the students had recently studied the Universal Declaration of Human Rights in Religion classes with a number of students focusing on article five: 'No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment' (United Nations 2010).

Knowing that there would be many German phrases and some terminology that the students would not understand, I prepared a list of words which I knew they would encounter in their study of the novel. This list included the meanings of terms such as 'Holocaust', 'The Final Solution', 'Führer', 'Auschwitz', 'Death Camps', 'Concentration Camps', 'Genocide', 'Warsaw Ghetto', 'Hitler Youth', 'Anti-Semitism', 'Nuremberg Laws', 'Swastika', 'Gestapo' and 'Death Trains' (appendix 1.3). I felt that it was important for students to become accustomed to these words and have an understanding of them for the purposes of the novel. I wanted the students to have as much information as possible on the setting and context of the novel before they read it as a greater insight leads to a greater appreciation of the text. Many of the students presumed they knew what a concentration camp was but few realised that there was a distinction between concentration camps and death camps. Over a two week period, we read the novel in class. For homework, the students were asked to finish off

reading the chapter and write a short summary of what we had covered. By the end of the two weeks, they had completely summarised the book. Any questions directly related to the book were answered in class or researched online. Examples of these included ‘what was the difference between a death camp and a concentration camp’, ‘where did the symbol for the swastika first originate’ and ‘did the characters of Mother, Maria and ‘the blonde woman’ understand what was really happening at Auschwitz’. While reading the book, I had them create character analyses so that they could have a greater understanding of each person in the novel. I also asked them to write down any questions they might have about the Holocaust, the extermination and concentration camps and the war in general. These questions were addressed in a question and answer type session at the end of the two weeks. Most of the questions centred around the treatment of prisoners in the camps, particularly in Auschwitz as that was the camp where Shmuel was held.

We spent one class discussing a number of the major themes and issues including Racism, Relationships, Hierarchy of Power and the Innocence of Children. They were able to give concrete examples of each of these themes by referring to various chapters in the novel. They then created a book review based on *The Boy in the Striped Pyjamas* in which I asked them to mention themes, characters, style and a personal response. Many commented that certain scenes within the book impacted on them greatly with many citing when Bruno and Shmuel walk into the gas chamber and hold hands while the room goes dark: ‘It was really dramatic the way they were all screaming and crying and then everything went quiet and I knew they were all dead’. Others wrote that they would have liked the character of Maria to be developed further as it appeared that she silently questioned what Father was doing. ‘Maria could have been used a lot more in the story because she was always wondering how he could be so nice to her family but then so mean to other people’.

After reading the book, I distributed a number of questions to each of my students which covered the novel chapter by chapter (appendix 1.4). In order to answer the questions, they had to consult the chapter in question. Initial questions were based on general information about Bruno and the setting of the novel, such as ‘when and where is the book set’ and ‘where does Bruno live’. As we moved forward through the chapters the questions became slightly more detailed such as ‘the writer describes the house as ‘hollow’ and says it ‘may collapse around their ears’. What impression does this give of ‘Out-With’ and why do you think Boyne uses this description?’ I also used questions where I asked students to give a personal response or to work out the meaning of a particular scene such as ‘how does the author use clothes as a symbol of status in the book’. Students were encouraged to think about these things and then give a reason as to why they happened. This was an effective way of ensuring that they understood the main points and issues which we had previously listed and discussed in class. I also wanted them to become critical readers, and not to merely accept everything that they read. I wanted them to ask questions, think independently and then generate responses which is important to the understanding and appreciation of any form of work whether it is literary or filmic.

We established eight major themes and issues which, as a group, we felt encompassed the story. These included Racism, Relationships, the Contrast between the Germans and the Jews, Politics and Religion, Violence, Patriotism, Hierarchy of Power and the Innocence of Children. By setting out these themes, I wanted the students to be aware of their inclusion or exclusion within the film as they are crucial to the understanding of the novel. If the film was to be a reliable adaptation of the novel, these themes would arise throughout the filmic adaptation as well. Once these questions were answered in full, it was time to watch the film. My colleagues were kind enough to give me their class time as well as my own and as a result the students were able to watch the film straight through with no interruptions. It was

interesting to see the power of the visual media. In the last scene of the film, where Bruno and Shmuel are locked into the gas chamber, the entire room fell quiet which is challenging in a room of twenty seven twelve and thirteen year old boys. Some were quite taken aback at the intensity of the moment when the banging finally stopped on the gas chamber door. One student commented in his survey 'I remember when Bruno was being brought in to the gas chambers and it was raining. Then everyone was screaming and they were so scared. I knew they were dead when it all went quiet'. This was a perfect example of the strength of film. 88% of students described Bruno specifically as being 'innocent and naive' which is interesting in the sense that they looked primarily at his behaviour, as opposed to his physical description. They then continued their description of Bruno in terms of his hair colour, general appearance and personality. 'He is an eight year old boy in the film and nine in the book. He is very innocent, small for his age. He has long hair'. I felt that through our study of the novel, the examination of themes, character analysis, research and group discussion, the students were able to truly appreciate the value of John Boyne's work. One student wrote 'I preferred the book because in the book the characters friendship proceed at a natural pace but in the movie, Bruno and Shmuel hardly ever talk. I also preferred the book as in the movie I missed knowing what Bruno was thinking'. Without a deeper appreciation of the issues and the context within which the novel was set, I do not feel that the students would have had as great an appreciation of the novel or the characters as they did.

For homework that night, I asked the students to write down as many differences that they could identify between the novel and the film. Some commented on obvious differences such as the ending. In the book, Father does not realise what has happened Bruno for approximately a year, whereas in the film, he races inside the camp trying to find his son. Others commented on the fact that Bruno does not have his head shaved in the film when going into the camp unlike in the novel where he has to have his head shaved due to lice.

Another major difference noted was the fact that 'The Fury' as Bruno pronounced it, does not feature in the film whereas in the novel, he comes to dinner with his partner. This shows us that the novel was not replicated into film. A new text was created. 'Adaptation is repetition, but repetition without replication' (Hutcheon 2006, p. 7). The intrinsic storyline stayed the same but changes had to occur to fit with the new medium. We are led to believe that these characters are Adolf Hitler and Eva Braun though their names are never mentioned. One student made reference to the fact that he believed the relationship between Mother and Bruno in the film appeared to be much closer than in the novel while another believed that Mother and Lieutenant Kotler were having an affair in the novel, while in the film they were in very few scenes together; 'In the book I think Mother and the Lieutenant were having an affair because they snuck off together on their own but in the film she did not like him. The only time I remember them together in the film was when he told her that they smell really bad when they burn and she realised he was talking about the people in the pyjamas'. I found it interesting to note that only two students made reference to the alleged affair in the novel and both these students happened to be the eldest in the class. This shows that certain messages, scenes and morals can be viewed and internalised differently by different audiences and in terms of adaptation, just like in a novel, poem or play, the meanings can be read differently.

Having given the students over a weeks' notice, I tested them both on the novel and the film (appendix 1.5). While studying, I warned them about the importance of keeping the two forms of media separate as we had already discussed many differences between them. While most had few problems explaining certain terms like 'Holocaust' and 'Genocide', some found it difficult to remember whether a certain scene occurred during the novel or the film. When asked to write a character analysis of Shmuel based on the novel, many recalled the visual image they remembered from the film and commented on aspects like his rotting

teeth. This is an important factor because it is evident that the visual image is extremely powerful in their minds, more so than the verbal description. 'Shmuel was small and pale. He had rotten teeth and wore pyjamas. He was always hungry and his head was shaved'. In another character analysis, a different student wrote 'Shmuel is small. He had no hair because of lice and all his teeth were black. Sometimes he had a wheelbarrow so that it looked like he was doing work'. Yet another commented 'Shmuel was really small for his age and he looked dirty all the time'. All of these comments were specifically based on his physical appearance which they seemed to glean from the filmic adaptation.

I distributed a survey to the class once our study was finished (appendix 1.6). Out of my class of twenty seven, twenty four boys were present on the day. 37.5% had read the book for the first time in class while 25% had never seen the film before though luckily all agreed that they had not previously studied either in such detail. 75% said they preferred the book while the other 25% said they preferred the film. Interestingly though, when I asked the students to write about one scene they remembered in detail from either the book or the film, 54% recalled when Bruno and Shmuel were led to the gas chamber with 37% of these making reference to the banging on the door which eventually quietened once everyone inside had been killed. 29% made reference to the scene where Kotler attacks Pavel for spilling the wine. These particular scenes seemed to resonate with the students due to their violent nature. As an interesting aside, it would be fascinating to explore whether the same scenes would impact similarly on a class of girls. What was most interesting about these descriptions was that the students relied predominantly on the film for their memories of the scenes, emphasising the sounds and violence. This emphasises the importance and value of adaptation due to the power of the visual image. Of the other four answers, only one was based on a scene from the book describing when Bruno first saw Shmuel in the distance. The other three mentioned Shmuel's rotten teeth, Bruno sneaking into the back garden and being

lectured by his mother and finally when Bruno and Shmuel discuss the fact that they had never heard of each other's names before. This acts as a clear indicator of the importance and command of the visual media. Film theorist Béla Balász (1884-1949) emphasised the power of the close up in film describing them as 'pictures expressing the poetic sensibility of the direction' (Braudy and Cohen 2009, p.274). The visual image will always have a powerful effect on the viewer because it has the ability to three-dimensionalise characters and scenes on screen.

While many students reported that they preferred the book to the film, the majority were unable to illustrate a scene from the book instead reporting that they remembered 'Lieutenant Kotler dragged Pavel into the hallway and beat him up'; however this attack was only ever implied in the novel and is not described in any form of detail. In the film however, while the attack is not seen by the children, they are able to hear the attack from the dinner table. This again reiterates my point that the visual medium of film is extremely powerful. While literature often relies heavily on the power of the imagination, film has many tools at its disposal including lighting, camera angles and music which can all add to the intensity of the image. These are key elements in any adaptation and add to the complexity of the process of adaptation. 'A film has to convey its message by images and relatively few words' therefore the power of the visual aspect through setting, props and costumes is also of the utmost importance (Hutcheon 2006, p.1).

Within the survey, I asked which medium they preferred and why. 75% opted for the book and one of the main reasons given was because they found the film 'too depressing'. Amusingly though 17% of students said that with the book they had to use their imagination a lot of the time whereas in the film things were spelled out for them a lot more which they preferred. Certain scenes within the novel are implied such as the violence against Pavel or what happens to Bruno once inside the camp however in the film it is much clearer. In the

film we see the prisoners being ushered into the gas chamber, we see the soldier with the gas mask over his face, we see the pellets being thrown in on top of them; the key word in all this of course is that we ‘see’. Using a point I made earlier, when students are given the choice between a book or a film they often choose the film as it does not necessarily require them to use their imagination or work things out for themselves. In terms of adaptation this can also mean however that when choosing one medium over the other, the entire meaning or part of can often be changed as students made reference to in their surveys. 29% of students commented in their surveys that Bruno is eight years old in the film but nine in the novel. When I asked students in class as to why this mattered to them, one student commented that a nine year old is slightly more mature and willing to question things more than an eight year old would and this change in age altered the way they thought of Bruno and what they expected of him on screen. 21% of students also indicated that the exclusion of the scene where ‘The Fury’ comes to dinner was disappointing as it highlighted his importance and dominance in the book yet was only mentioned in the film. One student commented that if he were directing the film, he would have ‘preferred to have seen the fury come to the house’ and another student had a similar view when he said ‘I would have put in Hitler and Eva going to Bruno’s house because that is a big part of the book’.

In terms of the adaptation process many changes need to occur to adapt a novel into a film. According to Faithfull, literature can be difficult to adapt because a novel, in its basic form, is words and through words, a novelist can describe the inner thoughts of a character. Photography is at the heart of cinema and ‘photographs record the concrete not the abstract’ (Faithfull 2007, p.45). Therefore cinema must use other means to describe human emotion, predominantly through the visual medium. This is where music, camera angles, light and shadow, costumes and setting all come into play. In film, placement is very important and images are often fleeting. When the family first drives up to the gate of their new house, the

camera focuses on the Nazi flags on the car, the soldiers on the gates and the large eagles on the walls. The barbed wire becomes a recurring leitmotif. In one of the early scenes within the film, Bruno sits on the staircase and can be seen peering through the banisters of the stairs as if peering through the bars of a prison cell. This can be contrasted with the scene where sunlight shines on Bruno as he plays in the tyre swing. The two images of Bruno are in contrast with one another as one is dark and gloomy foretelling the upset that Bruno is soon to face and the other shows us the freedom he feels as he experiences his childhood. While none of the students commented on these specific visual examples, 42% made reference in their surveys to the scene where Bruno and Shmuel are ushered into the gas chamber referring specifically to the image of the soldier with the gas mask over his face and the two boys holding hands as the light goes out. ‘When Bruno was being brought to the gas chambers in the rain. Then in the gas chambers everyone was scared and screaming’. This scene was made visually dramatic for film and does not occur in the novel and is yet another example of how a new text is created through adaptation. The novel and film are not the same text. They share much of the same storyline but the detail differs creating a separate text through film-

Within my study of *The Boy in the Striped Pyjamas*, it is evident that certain scenes were added or omitted to and from the film in order to capture the inner feelings of the characters. When Bruno hugs his father after the viewing of the concentration camp film, it is evident that the screenwriter Mark Herman was trying to capture the complexity of Bruno’s feelings towards his father. Within the film, I would argue that we get a deeper insight into Bruno’s complex feelings for his father as the young actor Asa Butterfield looks at him in wonderment. Bruno, like boys of his age in this time, has been brought up to listen and obey, not talk back and accept what he is told. His confusion is common for a boy his age due to the variety of things he has heard about his father from people around him. Maria, the servant

at one point questions how he could 'do something like that' but Bruno does not comprehend. He knows his father to be a strong man, a soldier, who would fight for his country but he does not understand who he is fighting or why. Through his innocent eyes, we see a young boy who merely wants a friend to play with hence he sees nothing wrong with befriending Shmuel.

Within the novel, any violence which occurs is intimated and then left to our imagination. In the film version, the violence occurs off-screen. This was so the film could be aimed at a wider target audience 'parents, grandparents and children all can go see' (MovieFreak 2008). When Lieutenant Kotler attacked Pavel it was done off screen yet in hearing distance of the family at the dinner table. One student recalled 'I remember that father was questioning Lieutenant Kotler about his father at dinner and then he asked for more wine and Pavel spilled it and Kotler took out his frustration at Pavel and may have killed him'. Another student also referred to the same scene when he said he remembered 'Pavel spilled the wine and Kotler took all his anger out on him and he brought him into the hall and he was killed'. Never do we see the violence but there is a heavy suggestion of it being present thanks to sound effects something which is naturally not available in a novel. Having researched a number of interviews completed by John Boyne and Mark Herman, I learned some of the reasoning behind the omission of the scene when Hitler comes to dinner. This was one scene which my students felt was sorely lacking from the film and was mentioned on numerous occasions both in class discussions and later in the survey when I asked them what they would change if they were the director of the film. One student commented that if had been directing the film he 'would give a bit more time for the film as well as adding the dinner with the Fury and the beautiful blonde woman'. The reason given was that Herman felt that putting 'real names into a fictional story' could be both confusing and inaccurate (MovieFreak 2008) (appendix 1.7). The interviews prove to be interesting

reading as they give a great insight into the thoughts of the author and director of both pieces of work. It is also evident that they worked in conjunction with one another to best create the film while maintaining some of the key characters and scenes. Boyne at one point said ‘I wouldn’t have just sold the rights [to the novel] to just anybody. I needed to know they’d do a proper job. After we met I felt like it would be a good match. I trusted Mark, had the thought he would be the one to get it right’. This shows us the level of collaboration involved in creating a new text which inevitably had to undergo changes to fit the new medium (MovieFreak 2008).

Denise Faithfull continues in her book by saying that at the heart of the literature versus film debate there is ‘the old fashioned concept that literature is better than film because films are just mass entertainment. Traditionalists argue that if a film is an adaptation the integrity of the original text must be preserved even at the expense of the integrity of the film’ (Faithfull 2007, p.56). Boyne, in his interviews, commented that he was quite happy with the adaptation of his novel, never feeling that he was ‘losing’ his work and overall message. ‘I really do feel that the film is every bit as powerful as the book. This has ended up being a really terrific experience for me, and I hope as many people read or see it as humanly possible. The movie is something parents, grandparents and children all can go see. There is no violence depicted in it, and what there is, is all off-screen’ (MovieFreak 2008). The fact that both novelist and director were able to discuss the adaptation process ensured that the true meaning of the novel was not lost. Therefore, it is evident that a cohesion or inter-textualisation was needed between the two creators. It is this inter-textualisation that is also needed in the study of literature and film within the Irish education system.

The process of adapting *The Boy in the Striped Pyjamas* was a carefully thought out and constructed one and therefore, it can also be said, that certain structures, meanings and directions had to be added and omitted leading to the creation of a second text. The

relationship between the source text and its filmic adaptation is evidently a complex one so as to constitute a new genre in itself. It is evident, having surveyed my students, that they recognised major differences between the novel and film. ‘I remember in detail near the end of the film. It was when everybody was in the gas chamber, you could hear all the pounding on the door, the man then dropped in the pellets and then everything was silent’; ‘the ending is a lot more sudden in the movie than in the book. It takes almost a year for father to find out what happened to Bruno unlike the book it’s about a day’ and ‘in the book, mother gets on well with Kotler and in the film they don’t talk’. These are just some of the many differences that the students recognised between the two mediums. What I attempted to show them however is that a film must be critiqued as a separate medium. An adaptation is not a replication of its source text. The differences in the form of media prevent this from happening. I was careful to remind students that the two mediums must be kept clearly separate in their minds. One is not better than the other. Returning to the great debate of which is better, the book or the film, I tried to instil in my students that the answer is neither. They cannot be fairly compared due to their differences in form. I feel that in many ways this proves my theory that adaptation needs to be seen as a specific genre due to the intricate nature of the process of the adaptation itself. The subsequent result in this case was that the filmic adaptation is clearly quite different from that of John Boyne’s novel.

Chapter 2 To Kill a Mockingbird

‘You never really understand a person until you consider things from his point of view . . . until you climb into his skin and walk around in it’ (Lee 1960, p.33). On starting this book with my second year students, I wrote this quotation on the board and asked them for their opinions. At first hesitant, one student raised his hand and said that ‘we can never truly understand what is going on in a person’s head’. Another said that in order to understand someone’s perspective ‘we have to walk around in their shoes for a while’. I told my class that both these comments were correct and that in many ways, this is the basic premise of the story *To Kill a Mockingbird*.

Within this chapter, I aim to look at Harper Lee’s novel and its only filmic adaptation. I will compare and contrast both forms of media, examining the process of adaptation, the omission of certain scenes, the altering of characters and the addition of other elements. Through surveys with my second year students, I will investigate the effect it has on them to study both forms and how changes or modifications to the story within the film can alter the meaning, the morals and lessons learned. I believe that when a novel or play is adapted to film, certain changes must occur in order to fit the new medium. When this happens, inevitably it alters the story line. This can have a subsequent effect on students studying the novel as they will often tend to watch the film also. A filmic adaptation often three-dimensionalises the story for them however due to the time constraints, can often add or omit important elements. It is for this reason that I feel that the adaptation is not a copy of the source text, but a new text. It must therefore be viewed as a separate entity from the novel and critiqued as such. This train of thought will be conveyed through surveys completed with my students, class discussions and in class tests.

Published in 1960, *To Kill a Mockingbird* was to be Harper Lee's only book yet it has remained one of the greatest pieces of literature ever written (*Time Magazine* 2011). Initially, it was banned in many schools and public libraries for dealing with the taboo issues of rape, race and segregation. Set in the fictional town of Maycomb Alabama, Lee fuses fact and fiction in her art. With the Jim Crow Laws established since 1876, black citizens were seen as inferior to white. These laws ensured that segregation occurred between black and white people as much as possible. Public facilities, schools and transportation were all divided. The whole purpose of this segregation was to ensure that the two races, black and white, did not mix or have any form of sexual intimacy or marriage. One of the principal fears was that of miscegenation, and all of the legal and social structures were set up in order to avoid this fusion of the two races. In many ways, there is a suggestion of this in the novel through the character of Mr. Dolphus Raymond who lives with a black woman and has a number of mixed race children: 'he's got a coloured woman and all sorts of mixed chillun...they don't belong anywhere' (Lee 1960, p.177). This is precisely what segregation hoped to eradicate. Lee uses this backdrop and the influences of her brother, father and close childhood friend Truman Capote, to create her characters.

On studying this novel, my students, ranging in ages from 13 – 15, faced a number of difficulties. Primarily, they were faced with the narration by the adult Scout. Secondly, much of the novel is centred on the childhood experiences of Scout, her brother Jem and their friend Dill. At the beginning of the novel, Scout is nearly six and Jem is nearly ten. Students initially found it difficult to identify with the children and their insatiable curiosity to tempt Boo Radley out of hiding. Class discussion was primarily spent reminiscing about the students' own childhood experiences and the games they played so that they could connect more readily with Scout. Barton Palmer referred to the reader's nostalgia for the innocence of childhood as being a key ingredient when engaging with the story (Barton Palmer 2008, p.8).

The innocence of childhood is a major theme within the novel as it is later contrasted with the harshness of the adult world. Within the novel, there are many references made to the child like thoughts and games that the children played. The very name 'Boo' Radley suggests that this character is some sort of sinister mysterious ghost. Rumours about him include suggestions that he stabbed his father in the leg with a scissors 'as Mr. Radley passed by, Boo drove the scissors into his parent's leg, pulled them out, wiped them on his pants, and resumed his activities' (Lee 1960, p.12), that he is chained up in the basement and that he eats raw squirrels (Griffith 1997, p.175). While many students argued that the games they played when young were different to that of the characters in the novel, I reminded them of the difference in time and setting in contrast to today. The theme of childhood innocence remained at the forefront of the minds of many students. When I conducted the survey, 20% said that one scene which stayed with them was that of Atticus shooting the dog with rabies. 'I remember the scene where the mad dog was walking down the street. I remember Calpurnia running to the Radley's. I remember Atticus dropping his glasses and holding the gun. I remember Scout being shocked and Atticus shooting the dog right between the eyes. I remember Jem telling Scout not to tell anyone'. This scene was the first time that Jem and Scout saw their father as more than just an old man. In a sense, they lost a little of their childhood innocence when they realised that there was more to him than they knew. 30% of students recalled the scene where Bob Ewell attacked the children on their way home from the Halloween pageant as being a key moment in their loss of childhood innocence as they are forced, in a way, to grow up and face the reality that not everybody is inherently a good person. 'I remember the scene when Scout and Jem went to the play and Scout was dressed up as meat and when they were going home Bob Ewell broke Jem's arm and then Boo Radley killed Bob Ewell'.

This discussion of childhood innocence was followed by a short history lesson on the Scottsboro Boys Trial in Alabama and that of Emmet Till in Mississippi, which I used to indicate the unease that existed in the run up to the African American Civil Rights Movement. The Scottsboro Boys Trial occurred in 1931, when nine black teenagers were accused of rape in Alabama. Emmet Till was only 14 years old when he was murdered for allegedly flirting with a white woman. His mother was so distraught and outraged by his death that she insisted on a public funeral with an open casket to rally support against the senseless violence towards her son. Students were stunned by the intensity of hatred against black people at this time. Many argue that this was one of the major events which triggered the Civil Rights Movement (Chura 2000, p.2).

Chura suggests that there are many similarities between Lee's story and that of Emmet Till, and I outlined some of these for the students to show them that this novel is a lot more than just a work of fiction. While Lee did not base her novel on this case alone, she was aware of it, and was therefore to an extent influenced by it. In the case of Emmet Till, the men who murdered him, Roy Bryant and J.W. Milam, were found not guilty by an all-male, all white jury. They took precisely 67 minutes to deliberate (Chura 2000, p.4). The two cases, that of Emmet Till and Tom Robinson, have many similarities including the concept of black sexuality verses the innocent and vulnerable white woman, alleged sexual contact between a black male and white woman, an all-white, all male jury, a brave and independent attorney and judge in both cases (Chatham and Judge Curtis Swango and Atticus and Judge Taylor), and finally in both cases, the black victim had some form of physical injury or ailment. Tom Robinson only had the use of one arm due to an accident with a cotton gin 'caught it in a cotton gin...tore all the muscles loose from the bones' (Lee 1960, p. 205) and Emmet Till had a speech impediment due to a bout of nonparalytic polio at the age of three' (Chura 2000, p. 6). When Tom Robinson was killed in the story, he was shot 17 times allegedly trying to

escape from prison. Mr. Underwood referred to it in the Maycomb Tribune as being like the ‘senseless slaughter of songbirds’ (Lee 1960, p.265). Similarly Emmet Till’s death was equally senseless. The extent of his mutilation conveyed the violence in the attack itself which was used as a warning to other black people to stay away from whites and was also significant in pointing up ‘the seriousness of the alleged transgression and the tenacity with which existing social codes would be defended by the white power structure’ (Chura 2000, p.7). Incidentally, it was later alleged that Emmet Till tried to ‘wolf whistle’ at a young married white woman, however this was something he supposedly did when he had trouble pronouncing words due to his stammer (Chura 2000, p.6). On discussing this story with the students, many were horrified that this kind of brutality could occur with a number of students using words like ‘horrific’, ‘injustice’ and ‘inhumane, worse than you’d treat a dog’ to describe the event. One student said ‘there’s no way this could happen now’ however another responded ‘in some places, it happens all the time’. During another class discussion, two students stated that they found it interesting that the author ‘used her own life experiences so shouldn’t it be seen as a real story?’ I explained that Lee fuses fact and fiction but that in many places, the story seems so real, that it could have been loosely based on real events.

The reading of the novel itself took three weeks, both in class as a group and at home as part of their homework. Some students stumbled over the abbreviations and southern drawl evident in the novel. At the end of each chapter, students were asked to summarize the main points and, as they arose in the story, create character analyses. This novel will be used for their Junior Certificate next year in section three of paper two, which is based on fiction, hence the importance of their summaries. For their midterm exam, I distributed a test based on *To Kill a Mockingbird* which consisted of fifty short questions (appendix 2.1). Students had thirty minutes to answer these. This test ensured that the students were familiar with the

various characters and scenes which were central to the novel. The questions I asked were factual and required brief answers to establish that the students knew the basic plot and characters. Questions included 'in what decade was the book first published', 'whose house went on fire in chapter eight' and 'list any two objects which the children found in the knot hole of the oak tree'. I feel that testing the students' knowledge of what they have read is important as it emphasises what they have understood and retained from the novel. This is also important in terms of adaptation as the viewing of the film may obscure their understanding and retention of the novel or they may question whether a certain scene or character was present in one but not in the other.

On completion of the initial reading, I allowed the students to watch the film version starring Gregory Peck. Directed by Robert Mulligan for Universal Pictures, this film was made in 1962. I made the students mindful that there are differences, some subtle and others overt, between the novel and film version and asked them to list these as they watched the DVD. Their initial reactions were interesting to watch as the movie, in keeping with the novel, is set in the thirties and was made in black and white. Barton Palmer emphasised that *To Kill a Mockingbird* is 'one of the few screen adaptations generally thought to be as aesthetically pleasing and intellectually challenging as their novel sources. The novel and film versions of *To Kill a Mockingbird*, as a result, remain inextricably connected in the minds of most Americans, with the actors involved particularly Gregory Peck, forever marked by their participation in such a memorable production' (Barton Palmer, 2008 p.11). Personally I feel that this quotation sums up the reason behind the continued popularity of the film version, and also the reason why there have not been further remakes. In many ways, Mulligan and Pukula's film version affirmed Gregory Peck's status as one of the greatest American film icons of all time. The film preserves Scout's point of view in voiceover which ensures that she learns the same life lessons from Atticus as in the novel (Griffith 1997,

p.191). Interestingly, 30% of students said that they preferred this film to the book as one can ‘see how the characters look and compare them to what it says in the book’, ‘because it was more exciting’ and ‘it gives you a visual to what it looked like in Maycomb’. The students regularly compared and contrasted the book and the film in terms of what was better, or more effective or memorable in one as opposed to the other, and this simplistic approach was also taken in the surveys when I formed them as I felt that this tended to be a great debate in general. None of them had heard of Gregory Peck, but on speaking to their parents, many of them were able to confirm that their parents were able to name him as having starred in the film.

The students were also able to better identify with the characters when they saw the child actors; Mary Badham (Scout), Philip Alford (Jem) and John Megna (Dill) as they encapsulated what it is to be a child through their innocence and curiosity. The film version excellently captured this through the inclusion and visualisation of the make-believe games, the use of the tyre swing and even the slamming of the screen door, elements which made the novel come to life within the realm of childhood.

Students reflected afterwards that there were a number of differences between the novel and the film. I made a PowerPoint presentation of some of the major issues that emerged from the novel, and later added the differences between the novel and film that the students suggested as well as some interesting points from a very useful website, www.neabigread.org (appendix 2.2). I found this to be an excellent resource as it laid out suggestions in terms of forming lesson plans starting with creating a biography of Harper Lee and setting the context of the novel for the students. The PowerPoint was incredibly effective in focusing the students’ attention visually. I was able to create brainstorm based on the characters and have the students make suggestions. The PowerPoint also gave them a focus within class rather than simply a group discussion. Having finished the novel, I felt that it was

important that their minds remained focused on a specific point so using visuals helped. I also think that the use of visual aids, lists of major and minor characters, brainstorming and the list of differences and omissions between the two media, encouraged the students to establish that they were dealing with two separate texts which were based on the same themes. The PowerPoint was added to based on class discussion and the students identified some of the glaring differences between the novel and the film included the omission of Aunt Alexandra and Uncle Jack from the film, the exclusion of the subplot involving Mrs. Dubose, and the absence of the scene at Calpurnia's church which many students remarked was of great importance when it came to looking at how the black community interacted. One student aptly made the point that without this latter scene within the film, it is confusing to understand how the children know Reverend Sykes. The omission of these scenes and characters is of the utmost significance, as it alters the story and morals learned for the reader. In terms of my Junior Certificate students, it was essential for me to remind them that the novel and film differ in many ways and taking some of the Junior Certificate questions within the Fiction section of the English Paper, it is evident that questions which are based on characters could be drastically effected if students were to rely on the film alone. A question on the importance of certain characters in Scout's life as an example could be greatly affected by the omission of Aunt Alexandra hence the importance of seeing the novel and film adaptation as two separate and individual texts.

Griffith in many ways defends the omissions within the film stating that they do not lessen the morals learnt within the story. Calpurnia's role in the film is significantly reduced; however, through the use of voiceover: 'her place in the family and in Scout's education nevertheless remains essentially intact' (Griffith 2007, p.175). Similarly the role of Mrs. Dubose was drastically diminished however the scene in which Atticus praises her garden leads to Atticus' lesson on tolerance therefore the lesson is still learned in a similar fashion as

to the novel. This shows that although an adaptation can sometimes alter characters and even key moments, it can sometimes lead us to the same outcome or moral lesson.

When the students were finished with the novel, film and PowerPoint, I distributed a survey (appendix 2.3). Out of 27 students, 2 students decided not to complete the survey, and 5 were absent on the day. 70% said that they preferred the book to the film giving reasons such as there was more detail in the book and because the film omitted certain scenes which they deemed important. 45% of students said that they were able to recall a key scene in detail from the book, 35% said that they could recall a key scene from the film and the other 20% said that they remembered the key scenes clearly from both forms of media. 65% recalled a detailed description of Scout more clearly from the book than the film, but commented that this was partially because Scout narrates the story; ‘Scout was a tom-boy, she was brave, would always fight anyone who questioned her or her families pride’. When asked about major differences between the novel and the film, 50% of students mentioned that Aunt Alexandra was not in the film, despite being a major character in the novel; ‘I would have had Alexandra in the film because she’s an important character’ and another student mentioned ‘Aunt Alexandra is left out of the film despite being a key character’. Aunt Alexandra initially comes to stay with the family to help care for the children while Atticus is busy with the court case. It is evident that she does not approve of the way Atticus raises the children particularly Scout whom she tries to mould into a lady. Alexandra believes that using good manners and dressing well identifies her as a lady, however her behaviour would indicate otherwise. Her treatment of Calpurnia as a servant as opposed to a part of the family, as Atticus sees it, is indicative of this. Also, her concern about the squalid living conditions of the Mrunas in Africa makes her appear to be a concerned citizen yet she thinks nothing of the conditions and treatment which the black community in Maycomb must endure. The omission of this character could have been due to time constraints or the fact that the film

‘concentrates on the story’s two main strands, Boo Radley and Tom Robinson, and weaves them into a tighter narrative’ leaving secondary characters like Alexandra unnecessary to the main plot (NCTE 1997, p.9).

35% referred to the reduction in Miss Maudie’s character, and the events which involve her such as her house burning down and the lessons she teaches and shares with the children; ‘I would have put in the scene of Ms. Maudie’s house burning down in the film’. In chapter 10 of the book, she reaffirms the lesson about killing mockingbirds which Atticus had taught the children earlier. ‘They don’t eat up people’s gardens, don’t nest in corncribs, they don’t do one thing but sing their hearts out for us. That’s why it’s a sin to kill a mockingbird’ (Lee 1960, p.100). Miss Maudie is a friend and confidante to the children. She treats them as equals instead of talking down to them as many adults do. The reduction of her character was most probably due to the fact that the director wanted to focus more on the court case, and issues surrounding that and less on the secondary characters. 40% of students also referred to Mrs. Dubose’s minimized role and 65% conveyed their disappointment that the scene at Calpurnia’s church was omitted. This greatly affects the film as an adaptation because it is no longer faithful to the original text. This in turn affects the viewer when watching the filmic adaptation and it alters the meaning which they receive from the story; hence my argument that a filmic adaptation is a separate text from its source counterpart. In order for this new text (film) to be created, it must undergo a process often referred to as its production. In other words, the new text being created has a new author, arguably the director or the scriptwriter. It must also utilize all the facets of the filmic industry; lighting, props and costumes. As a result of this separate text, the reader of the novel and the viewer of the film can have two very different interpretations of the story therefore it is not as simple as saying that they are the same text. ‘A bestselling book may reach a million readers, a successful Broadway play

will be seen by 1 to 8 million people, but a movie or television adaptation will find an audience of many million more' (Seger 1992, p.5).

In the survey, I asked students if they were directing the film what would they have added or omitted from the film. One student commented 'I would have put in the scene where Jem and Scout were at Cal's church'. Another said 'I would have added the stuff that was taken out of the film and in the book. Too many differences just confuse you'. Other comments included 'I would have added the Christmas in the Finches Landing', 'the scene of Ms Maudie's house burning down' and 'Dolphus Raymond because he was an important character'. These comments show that students felt that the film lacked significant scenes and characters. It also altered how they looked at the morals of the story and what they saw as important.

Taking the scene at Calpurnia's church as an example, this is arguably a very significant scene to omit from the film. Within the novel (chapter 12), it stands as a reply from some of the black community about their treatment by the white people. Lula, one of the parishioners, confronts Calpurnia on her reasoning for bringing 'white chillun to nigger church' (Lee 1960, p.131). This scene could have been used within the film as a moment of great intensity, and as a response from the black community however it was not included due to time constraints. This scene also indicates a change in Calpurnia. As Scout recognised 'she was talking like the rest of them' whereas in her day to day dealings with Scout she spoke in the same way she did (Lee 1960, p.131). This is important because it shows that in many ways Calpurnia has had to adapt to white society in order to operate in it. Most likely this scene was omitted due to time constraints and also because the filmic adaptation centres primarily on the court case. One student commented in class that he found it interesting that Lula referred to her church as a 'nigger' church. If a white person today refers to a black person in these terms, it is seen as an insult however within the novel, black people refer to

themselves in this way. Students found this quite significant in terms of the way people speak today in society.

While discussing the differences between the novel and film, one student mentioned that in the film, Bob Ewell spits in Atticus' face in front of Jem, while in the novel he is not a witness to this. It is Dill who rushes to tell the children what he has heard. Directors are able to use dramatic effects to add tension to a scene and on screen this scene would not have been as tense if the drama had not unfolded before our eyes. This is of the utmost importance because it means that directors are able to not only tell the story visually but they can bring the viewer into the action in a way that sometimes words can fall short particularly in an age where the visual element is so dominant. The camera cuts to a shot of Jem's face looking horrified at the action and this acts as both a reminder of the intensity of what has just happened and as an indication of how it must have felt for a child to witness his father being disrespected in such a way.

The process of adaptation from a successful and popular novel like *To Kill a Mockingbird* could not have been an easy task. It is interesting both personally and professionally to look at the reasoning why the directors Mulligan and Pakula included certain scenes and characters and excluded others. Like many directors, they were faced with a time constraint. The novel itself is 309 pages long and to constrain this into a 129 minute film was challenging. Secondly, like any filmic adaptation, the question needs to be asked as to what is and is not visually pleasing. What is it that enhances or distracts a viewer? The role of Aunt Alexandra was created to care for the children while Atticus was busy with the trial and also to give moral guidance to the children and female attention to Scout. Within the film, this character is omitted yet arguably Calpurnia and Miss Maudie usurp this role. Thirdly, it could also be argued that within the novel, Scout's lessons on morality and human goodness are the major focal point. The trial itself is secondary. In the film, it can be argued

that more emphasis is put on the trial as the main focus and that the children learn their lessons as a result of this. From these changes, additions and omissions it is clearly evident that the adaptation creates a completely new text from the source. The process of adaptation is too complex and diverse to even attempt to merely copy or duplicate the novel into film. When a filmic adaptation is created it inevitably changes certain aspects to fit the new medium. Therefore it is evident that a new text is created. In order to create this film or new text initially, a process of creation must occur. I would argue that it is not as simple as recreating the initial story as not everything can be copied from one medium to another therefore a new text is born.

Film has the advantages of many different elements to create a visual picture that the written word does not. The actors and their acting ability, camera work, lighting, set design, editing, script and sound all effect the filmic adaptation. It is interesting to note that Lee worked as a 'consultant on the filmic adaption of the novel and screenplay with Horton Foote', the screenwriter (NCTE 1997, p.6). This shows us that she oversaw the adaptation and approved of the changes which were necessary to adapt the novel. With the number of characters and scenes omitted, it is obvious that this filmic adaptation is not merely a reproduction of her writing. It is a new text. It is the process of producing this new text which I argue creates a separate genre to be looked at; the genre of adaptation.

The film ends with Scout looking at her surroundings from Boo Radley's porch having walked him home after the attack on the children and Bob Ewell's subsequent death. This scene is quite poignant, as it symbolises Scout's maturity, and the fact that she is now able to see things from someone else's perspective in other words, she has climbed into someone else's skin and walked around in it. It is visually quite powerful as she takes in the scene of her street, the houses and the people inside them. She is internally processing what has happened over the course of a few months. The voiceover tells us that Atticus is by Jem's

bedside and he will most probably be there until morning. In the novel, the last scene is of Atticus reading by Jem's bedside while Scout falls asleep in his lap. He is reading a book called 'The Grey Ghost' by Seckatary Hawkins which re-emphasises one of the morals of the story; don't judge a book by its cover. Scout, though practically asleep, insists that she was listening the whole time and summarises the story which imitates that of Boo Radley.

While the film is an adaptation of the novel *To Kill a Mockingbird*, it arguably needs to be viewed as a piece of work in its own right. Harper Lee once said that a film 'can have a life of its own as a work of art' and within this adaptation, this statement is true (NCTE 1997, p.10). Within my classroom, it was helpful to show the students the visual which enhanced the verbal but it is important to note that the emphasis within the novel is different to the emphasis in the film. Students responded well to both forms of media but the omissions of certain characters and scenes confused them at times hence, while it is useful for comparisons and contrasts to be made, students need to be mindful of the differences in media and the importance of seeing the adaptation as a separate piece of work, not merely as a set of comparisons to the source text. As one student commented in his survey 'too many differences just confuse you'. It is for this reason that students and indeed the wider audience need to be made aware that the novel and film are two separate texts. The film is inspired by the novel yet arguably has a different focal point, a selective range of characters and a different medium available. The filmic adaptation is not a replication of the novel. When Harper Lee assisted Horton Foote she understood that he was creating a new text. 'Adapting is a process of appropriation – taking possession of another's story and filtering it in a sense through one's own sensibility, interests and talents. Therefore, adapters are first interpreters and then creators' (Hutcheon 2006, p.18). Another 'author' could never produce the exact same piece of work and therefore it must be critiqued individually within the context in which it was created.

Chapter 3 Hamlet

‘To be, or not to be, that is the question, whether ‘tis nobler in the mind to suffer the slings and arrows of outrageous fortune, or to take arms against a sea of troubles, and by opposing, end them’ (Shakespeare 1986, p.94). It is now eleven years since I first studied *Hamlet* for my own Leaving Certificate and yet I can still quote from Shakespeare’s famous play. I recall reading through the play and seeing the live performance with great clarity. The passion and intensity of the play has stayed with me through the years. Within this chapter, I aim to look at the variety of *Hamlet* adaptations through the years highlighting the successful and less than successful films. I will also look at the process of adapting a Shakespearian text, the reasons behind omissions and additions and the effect that these can have on a student studying this Shakespearian play.

Hamlet is thought to have been written sometime between 1599 and 1601 making it over 400 years old. That said, the interest and curiosity surrounding the play and the characters has not ceased in that time. There have been more than half a dozen filmic adaptations of *Hamlet* dating back to 1900 including a number of silent films. Laurence Olivier’s 1948 version focused on the Oedipus complex between Hamlet and his mother Gertrude, while Franco Zeffirelli’s 1990 version utilized the popularity of leading Hollywood stars such as Mel Gibson and Glenn Close. Kenneth Branagh’s 1996 adaptation contains every word of the original play and therefore is identified as a faithful adaptation in many ways however he also used flashbacks to highlight past events and the thought progression of the characters. Without the flashbacks, the play would arguably not have adapted well to screen. The multitude of adaptations proves how popular the story itself has been and continues to be, but with such a volume of adaptations, which one is best suited to retell the

story of *Hamlet*? Why, if they are all based on the same play are they so vastly different and finally why were so many changes made to the Bard's work? Adaptation of a novel can be quite difficult as I have outlined in previous chapters but to adapt a historic legend is more than merely challenging. Throughout the past few decades there has been a growing interest in the adaptation of Shakespearean work which has grown from a profound respect for his plays (Cartelli and Rowe 2007, p.7)

One of the major difficulties facing teachers when teaching a Shakespearean play is that Shakespeare wrote his plays to be watched and performed not read directly from a book. Therefore the film versions of Shakespearean plays are of the utmost importance in any classroom setting. Ideally speaking, students should watch a live performance of a play as 'performances tell us something about the time they were conceived, about social beliefs and conventions' (Kliman 1988, p.17). In order for students to truly understand the complexities of *Hamlet* however, one must teach the play 'carefully and patiently scene by scene' which is by no means an easy feat (Ornstein 1964, p. 503).

The play *Hamlet* and the film adaptations of *Hamlet* are two very separate concepts. Each filmic adaptation, due to its individual directors, screenwriters, producers, editors and actors, is different to that of Shakespeare's original play. When reading the play, we can clearly see Shakespeare's stage directions. Within the filmic adaptations, and indeed any live performance, these are included or omitted by the actors. Taking one filmic adaptation as an example by Kenneth Branagh, while it claims to be a faithful adaptation, the setting is somewhat modernised to the 19th century. It could therefore be argued that the adaptation, while faithful in terms of words, is not faithful in terms of context. A student relying predominantly on this adaptation and not on the play itself could form a very different interpretation of the play. Douglas Lanier in his chapter 'William Shakespeare, filmmaker' suggests that Branagh's work 'gave Shakespeare back to the people' and that 'Shakespeare

plays have life in performance not on the page' (Cartmell and Whelehan 2007, p.68). While I agree with this statement, it must be established that the written play and the filmic adaptation (and indeed even a live performance) are separate texts. They are created by different authors and in turn need to be viewed as individual entities.

Teaching *Hamlet* to a group of 5th year students can be challenging yet at the same time, because of their age and past experience of Shakespeare at Junior Certificate level, they are also slightly more accustomed to Shakespearian language, themes and characters. The teaching and study of Hamlet fascinates me as there have been numerous adaptations and parodies to date though Laurence Olivier's adaptation is still at the fore. Olivier attempted to capture the atmosphere of the stage within his film through setting, acting, lighting and interpretation of plot and characters (Kliman 1988, p.23). He blended the stage techniques with film concepts thereby creating a film which is an expansion of theatre. From the very beginning of the film, there are many theatrical motifs used. The sound of the orchestra at the very beginning denotes the opening of a play rather than a film. While film tends to use music, orchestral music specifically has often been linked to plays as opposed to film. The start of a play is often signalled with the introduction of music whereas a film often pans in directly on a character or a specific scene. The use of large, empty scenes such as the Nunnery scene conveys the use and vastness of space. In a theatrical play, in order to move from one scene to another, a director will often use blackouts or music to link the scenes. This is precisely what Olivier does in his film. His use of spotlights on close up images of the characters is also a common technique used in stage directions which again captures the look of the theatre. Olivier's adaptation was not completely faithful to the Shakespearian text however. He cut out the characters of Rosencrantz, Guildenstern and Fortinbras, arguing that these characters were not necessary in capturing the anguish of the young prince. 'There just had to be one whacking great cut if the film were not to run the impracticable length of three

hours or more' (Fallon 1948, p.499). To cut out Fortinbras from *Hamlet* 'amputates an important political element as it is on the character of Fortinbras that the politics of *Hamlet* hinge' (Guntner in Jackson 2007, p.121). It was decided as a faculty that the students would not view the Olivier adaptation as it was seen by some as dated. They instead opted for the modern adaptation by Branagh. While I understand the reasoning behind this decision, I was apprehensive about showing Kenneth Branagh's filmic adaptation primarily due to its length.

In order to ensure that students gained a full understanding of *Hamlet* and gained an insight from multiple forms of media, 5th year students studying the play for their Leaving Certificate were brought to a live performance. Many commented that the live performance was not completely faithful to the original play as many of the scenes were cut short. Having read through the play, and having watched a film adaptation starring Kenneth Branagh and then seen the live performance, I distributed a survey to the students (appendix 3.1). 19 pupils were surveyed in total. 89% of students reported that they enjoyed the play in general however in terms of which performance they remembered most vividly only 10% of students cited the reading of the play itself. 21% said that they recalled the live performance most clearly while 68% said that they recalled the film with the most clarity. 'The film was better, easier to remember scenes' and 'in the film, many scenes were longer and had different dialogue and had added dialogue'. This is evidence of the importance of the visual image and highlights the impact that special effects, lighting, camera angles and direction can have. Even within a live performance, it can be argued that the same level of special effects would not be possible.

Differences which were noted between the text of the original play and Kenneth Branagh's adaptation included the fact that many lines of the play were omitted in the film, that 'flashbacks of Ophelia and Hamlet' could be seen in the film whereas in the play there is a lack of background information given about their relationship, 'the film was a lot more

modern' even in terms of 'costumes and furniture' and the 'emotion in the film' seemed to be a lot more intense than in the original play. Ophelia's descent into madness was mentioned as being particularly graphic. One student commented that certain scenes in the film seemed longer and that how they pictured a scene based on the text, differed when they saw it on film due to longer sets and general direction used. The sets and locations seemed to sit more vividly in their minds from the film than in the play which they read through and 21% of students commented on this in their surveys. This again reiterates the power of the visual as opposed to the verbal. Another student said that they were able to remember the characters more clearly from the film because they could picture them and therefore associate them with the actors. 'The movie showed/explained that Hamlet is more emotional. It doesn't seem like he's that emotional in the written version' and 'the characters seemed a little different than in the book e.g. Ophelia is a lot wackier in the film than she seems in the book'.

It is interesting in terms of adaptation to note that despite being based on the same text, each director puts his or her own slant on their film. In Franco Zeffirelli's film, Elsinore is portrayed as a dark and gloomy place. The film opens with the death of the King and depicts Gertrude as the grieving wife. The darkness of the crypt in which he is being buried imitates the darkness of Prince Hamlet's mood. Zeffirelli does not remain faithful to the original text. Instead, he varies certain scenes by cutting certain speeches short or mixing scenes. Act 1 Scene 2 for example is performed after scene 3 therefore he has altered the sequencing of the original work. Olivier also altered the placement of certain soliloquies changing the order of the scenes (Felter 1993, p.61) as did Branagh, though to a lesser extent. Zeffirelli also changes who recites certain lines. During 'The Mousetrap', Ophelia turns to Hamlet who is reciting some of the play and says 'you are as good as a chorus my lord' however in this adaptation, this line is given to Claudius (Shakespeare 1986, p.107). He plays up the Oedipus complex which is thought to have existed between Gertrude and Hamlet by

including scenes where they kiss on the lips or overtly sexualised scenes like Ophelia's behaviour towards the soldier after her father's death. Therefore it is evident that due to the concentration on certain scenes and even on themes that are not necessarily present in the play, a new text has been created by the filmmaker. French literary theorist Gérard Genette said that an adaptation 'is a text in the second degree and is created and then received in relation to a prior text' (Hutcheon 2006, p.6). While this is largely true, it must be argued that a new text is created through the process of adaptation and while it is understandable that the adapted text is received in relation or comparison to a prior text, it must primarily be viewed as a separate entity.

The question of Hamlet's madness has long been a puzzle for scholars however Zeffirelli's filmic adaptation suggests that it is most definitely feigned and for the purposes of confusing the new King. When we first see evidence of Hamlet's madness in the film, he presents himself to Ophelia half-dressed and unkempt looking. Later we see him without one of his boots. Zeffirelli used costumes, props and mannerisms to convey his descent into madness. The characters of Rosencrantz and Guildenstern are not used as wholly as Shakespeare used them. Instead they are merely the King's props instead of Hamlet's good friends.

Zeffirelli uses clever camera angles within his adaptation to capture facial expressions. When Ophelia is in the depths of madness he uses a slow upward shot of her which lingers at her face so that we can see the extent of her insanity and grief. He fixes on her eyes which are wide and scared looking. His use of long panning shots of Elsinore and the surrounds indicate an expanse and vastness of land fitting for royalty. The final scene where Hamlet finally kills the King ends with a long shot of the dead bodies in the Great Hall and the crowds taking in the terrible scene before them. Careful attention is paid to colouring

also. Costumes are usually red, blue or black while Ophelia is cast in white, the poor innocent virgin who has been caught in this web of deceit and tragedy.

Students made various comments in their surveys based on the impact of certain scenes in the filmic adaptation they saw namely Kenneth Branagh's *Hamlet*. The film 'felt more realistic as it recreated the scenes from the play. The surroundings e.g. the castle and the visual effects made the play more easier to remember'. Another student said 'they were able to show it better in the movie. They had more resources available to them to portray it better'. While the students did not view Zeffirelli's adaptation, they were able to identify key differences between the play and Branagh's adaptation. One student commented 'the play contained a large number of differences. I found the movie used its modern day production quality to obtain a more positive feedback from film audiences than play audiences such as the soundtrack, the directing in general, larger sets compared to a stage and additional scenes (seeing Ophelia's corpse in the pond). Other additions include Gertrude not being very attractive compared to previous versions let viewers believe and Claudius really always did love Gertrude'. Within the survey, this particular student was able to identify key differences he found between the play he read, the live performance he attended and the film he viewed. It is interesting see that he referred to the film using 'modern day production quality', something which obviously was not available to Shakespeare at the time of writing. Therefore it is evident that a new text has been created through the filmic adaptation.

Douglas Lanier suggested that a Shakespearian adaptation is either script centred or film centred in the sense that the director either follows the original text as in a faithful adaptation or uses the convention of film to alter and enhance the story (Cartmell and Whelehan 2007, p.65). Using Zeffirelli's adaptation, I would argue that his work is both script-centred and film-centred. While he did not stick rigidly to a faithful adaptation of

Shakespeare's work, he did not veer very far from it. He used many filmic conventions; setting, costumes, lighting, editing and props but within the boundaries of the script itself.

Branagh's adaptation is set in the 19th century, a fact which many students commented on within their surveys. 'It was interesting to see the play set in modern times', 'there was more modern furniture and clothing used in the film' and 'the play was also set in modern times which showed that it could be adapted to modern times' were all comments made by the students in their surveys. I think is an important aspect of their understanding of the play as the setting alone changed the context in which they viewed the play. Had they not first studied the play, their perception of the original work may have been skewed. While it is therefore useful to show students the filmic adaptation it must be done so cautiously as we are subjecting them to a different text. Another student commented 'the sets and locations were more vivid in the movie. It's hard to imagine from the reading and many of the theatre sets in the show looked and were the same. The movie also made it more realistic with things like crowds in the halls or trees in the forest'. This modernised setting provides more opulent surroundings and furnishings within the film from the gold gilded gates to the mirrored great hall. The Ghost first appears as a large, ominous figure in full battle armour signifying the importance of the political and historical background of the play which Zeffirelli chose to omit. Hamlet is dressed in black symbolising the mourning of his father while all around him family and friends are lush with colour in celebration of the wedding between Gertrude and Claudius. Music is used to create suspense throughout the film which is a technique shared with Olivier and Zeffirelli also.

Branagh's use of flashback allows us to gain insight into past events such as the background to Hamlet's relationship with Ophelia and Gertrude's relationship with her late husband. Flashbacks are also used to explain the political situation in Norway and to introduce us to Fortinbras. His use of close-up framed shots bring the viewer into the film and

intensifies the scene such as the close up of the mouth of the Ghost as he speaks to Hamlet and also of his and Hamlet's eyes which are said to be the windows to the soul. Within the film, Branagh also makes use of other forms of media such as newspapers to relay the impending invasion and two way mirrors so that Polonius and Claudius can spy on Hamlet and Ophelia. Branagh commented in an interview with Paul Meier that 'the swiftness of thought' is also an effective dramatic device he used within his production; 'I encourage actors to understand that Shakespearean characters think more quickly than we do and probably speak more quickly, and that, well done, is an unusual and rather effective dramatic device. It is exciting when swiftness of thought is conveyed in the theatre with utter clarity' (Meier and Branagh 1997, p.82). This device in itself is very effective in theatre as the action of the play must be fluid and consistent. It may however, affect the learning and appreciation of the play as the action is often too quick for the audience to grasp or similarly if it is over dramatised, the audience may feel that they are being forced to notice a particular scene.

Branagh's adaptation, though referred to as faithful, was not overly popular with my students primarily due to the length. At nearly four hours long, it was extremely difficult to hold their attention and though they watched the DVD over a period of a few classes, their interest waned. This is a major issue faced by directors and script writers. While they wish to remain as faithful as possible to the original script or text, they must take into consideration their target audience and therefore the screen time. While Branagh's adaptation is viewed as faithful, one must question the inherent faithfulness of it. While it does include all the written words of the original play, the setting, costumes, props, stage directions and overall direction is very different arguably making it a new text. It cannot be said that this is merely a copy of the play. If it were, it would match the written play in every way possible which, due to filmic qualities and additions is not possible.

On speaking with a number of the students after conducting the survey, I asked them specific questions about certain scenes. As Kate Winslet is quite a popular actress, many recognised her immediately as Ophelia. Some thought the scene with her in the strait-jacket and later in the padded cell was quite powerful and mentioned that they felt sorry for her. This was followed by another student referring to the scene where she is hosed down with water and informing the class that in the 19th century, if you were thought to have been mad, they used all kinds of treatments including electric shock therapy and lobotomies. One student commented in his survey that Ophelia appeared ‘wackier’ in the film than in the play and that he had not fully comprehended that she went mad whilst reading the play. Another student also noted that because there was a question of her death being a suicide, it would have been very controversial to bury her on consecrated soil which was what Laertes and the Priest were arguing about in Act Five Scene One: ‘no more be done! We should profane the service of the dead to sing sage requiem and such rest her as to peace-parted souls’ (Shakespeare 1986, p. 165). The inclusion or emphasis of certain scenes can clearly change the meaning received by the audience and therefore it is evident that a new text has been created through the process of adaptation. In order to adapt this play, Branagh, in this specific adaptation, chose to alter certain scenes. He created a different text. The decisions that he made whilst adapting the play created what was, in effect, a different text, and therefore this adaptation should be viewed in terms of a new genre.

When reading through the play, I found that many students glossed over certain areas such as the political situation with Fortinbras, the significance of the play within the play and the complexity of Claudius’ deception as he manipulates Laertes into killing Hamlet. As the play is so detailed, I felt that to see it on screen would be greatly beneficial for the students. If Branagh’s version had not been a faithful adaptation, it could be argued that these issues and characters would still not have been addressed. Within Zeffirelli’s filmic adaptation as an

example, he greatly lessens the characters of Rosencrantz and Guildenstern and completely omits the political aspect of the play. Branagh's adaptation ends with Fortinbras taking the throne, Horatio mourning the loss of his friend and the statue of King Hamlet being torn down and smashed to pieces signifying the end of his reign. When one looks at Laurence Olivier's adaptation we can also see the omission of Fortinbras, Rosencrantz and Guildenstern. These characters were cut primarily due to an issue of timing and the 'problem of cutting a three and a half hour theatre text to fit a two hour film script' (Fallon 1948, p.495).

When looking at the process of adaptation, it is interesting to look at a variety of films which are all based on the same text as no two adaptations are the same. Indeed some are vastly different. Directors are faced with many decisions during this process and his or her interpretation of the text can completely alter the meaning and therefore the viewing of the film. This is why it is imperative for students to identify the original text and filmic adaptation as two very separate and distinct pieces of work rather than one as an extension of the other. Actors too put their mark on a film by emphasising certain lines and playing down others. Zeffirelli's version stresses the Oedipus complex between mother and son, Branagh's adaptation looks at the complexities of the political situation which exists between Norway and Denmark and Olivier's interpretation suggests Hamlet's potential for suicide. Olivier practically shouts the words 'perchance to dream' within his filmic adaptation and with it, the music swells so as to be overdramatic (Felter 1993, p.62). This shows that the emphasis which the actors put on certain words can also impact how the viewer receives the message. These changes shape the way in which the audience perceives the messages within the performance itself onscreen or onstage. Shakespeare was very precise with his stage directions; however producers, screenwriters, actors and set designers all put their own indelible mark on a production or adaptation. Zeffirelli, Branagh and Olivier stressed certain

aspects and lessened the impact of others therefore their adaptations cannot be perceived as imitating or copying the source text. As Hutcheon said in terms of adaptation ‘the form changes, the content persists’ (Hutcheon 2006, p.10). The story may inherently stay the same but the context is different.

It is clearly evident that time is a primary concern during the process of adapting a text, whether play or novel, to film. Interpretation is another key issue. On studying the ‘to be or not to be’ soliloquy, many students were divided as to whether or not Hamlet was truly suicidal. Had they watched Olivier’s adaptation, it is evident that he believed Hamlet to feel so inclined. Interestingly this was not mentioned in terms of Branagh’s adaptation. It appears that this soliloquy did not come to the forefront of their minds whilst watching this film. None of the students commented on this infamous scene in their surveys. For my part, I feel that there was no major emphasis placed on these lines, at least no more than any other line of the script. Again, this is down to both the director in terms of his interpretation and the actors in how they deliver their lines. It is apparent however that this can have a major influence on the viewers’ interpretation and therefore re-emphasises the importance of relying on the original text for the true meaning of the work and to appreciate the filmic adaptation as an individual piece of work and not merely as a comparison to the primary text.

Chapter 4 Romeo and Juliet

As an English teacher, I would argue that Shakespearian plays prove to be among the most challenging areas of the syllabus to teach. The first obvious problem faced is Shakespearian language itself being so vastly different from today's modern spoken language. The second problem is identification with the story and characters themselves. On outlining the basic premise of *Romeo and Juliet* to my second year students, I was asked the innocent question as to why the star-struck lovers did not just wait a few years and run away together rather than kill themselves. I was also met with shock and dismay when they realised that the characters were in fact fourteen years old, no older than my students themselves. And so, I was left with the question as to how I was going to not only teach the class the beauty of *Romeo and Juliet*, but also how I was going to get the students to identify with the play itself.

Within this chapter, I aim to use Shakespeare's *Romeo and Juliet* to illustrate that not only can a text be adapted numerous times, but also that each adaptation can be quite different based on the director's individual taste. Students studying *Romeo and Juliet* can then be faced with difficulties in deciphering not only the meaning of the text itself but the messages and morals coming from the story therefore I would argue that each adaptation has the potential to be viewed as a new text.

Teaching Shakespeare is always difficult. Shakespeare did not write his plays to be read aloud but to be performed and viewed by an audience. In a single-sex male school with limited space, getting the boys to re-enact the play would be extremely problematic. Due to the fact that the students would have to learn quotations for their Junior Certificate, it was also important that they understood the language and so I began the painstaking process of reading through the play, and explaining each line in modern terms. In many ways, we had to

butcher the play in order to make sense of it. In the eyes of each student, I could slowly see their interest in Shakespeare start to die.

I attempted to make the initial reading of the play as interesting as possible by allowing the students to read the different parts to the play and by making space at the front of the classroom to ‘act’ out some of the scenes. Summaries of each scene were assigned for homework and character analyses were discussed in class with brainstorms created on the board. Students found many of the words quite difficult to understand and even pronounce. They also gained great humour in reading phrases like ‘saucy boy’ and ‘a very good whore’ (Shakespeare 2008, p.37 and p.65). In Act One Scene One where Capulet’s kinsman says ‘bite my thumb’ as a rude gesture to the Montagues, the students found this so entertaining that it became a running joke within the classroom for a number of days (Shakespeare 2008, p.4). This shows that there has been a significant change throughout the centuries when it comes to satire. What was probably most appealing to a 16th and 17th century audience has changed greatly within contemporary culture; therefore this is seen as strange or humorous among a modern audience. In today’s society, students understand the use of certain words and gestures as insulting. To see something so different to what they are used to can be very amusing, hence when adapting a play or novel, particularly a Shakespearian text, the director needs to be mindful of today’s culture and mannerisms or at the very least, find a way of conveying older concepts in a new way so as to reach the audience. It is interesting to note that despite a very different cultural setting, Shakespeare’s plays are still performed and enjoyed by many. Arguably one of the main reasons for this interest is his use of universal themes of love, honour, mortality and grief; themes which are just as prevalent in today’s society. In *Romeo and Juliet*, the ‘various actions of the play are designed to illustrate the theme that uncontrolled passion is a destructive force’, a theme which can still be understood today (Seward 1973, p.114).

At the end of Act Three, I set a small test for the students consisting of thirty short questions which helped them focus on key points within the play (appendix 4.1). I also provided them with worksheets at the end of each act in the form of ‘fill in the blanks’ to check their knowledge of what they knew (appendix 4.2). We also created a brainstorm and mindmap on the board of the key points noted at the end of each act. Students were able to check this against their summaries to ensure that they had all the major points necessary for a comprehensive understanding of what they had learned. They then completed a quotations test which checked their ability to recall direct quotations from the play which will be needed for the honours level Junior Certificate paper (appendix 4.3). The initial test given (appendix 4.1) was a series of short questions including ‘where is the play set’, ‘what plan does the Nurse and Romeo put together in Act 2 Scene 4’ and ‘Romeo’s kinsman is described as a peacemaker. What evidence do we have of this’. These questions helped ground the students in terms of how much information they already had and what they still needed to learn at this point. If this same test had been given after the viewing of the filmic adaptation, a very different set of answers may have been given due to the many differences between mediums. The fill in the blanks test (appendix 4.3) was also another similar way of ascertaining how much they already knew and what they would need to focus on in the future. I felt that checking the students’ knowledge of the play to date was a good way of establishing what they knew directly from the reading of the play itself as opposed to the watching of the film.

The initial reading of the play was time-consuming to say the very least. I found it extremely difficult to engage the students and keep their attention. My colleagues in the English faculty were having the same difficulties with their classes. I was hopeful that the film version would spark their enthusiasm.

My classroom is made up of very different personalities. Out of 27 students, I can easily identify two students who love to read mostly because I have had to confiscate their

reading books when they were supposed to be studying the assigned work. There are seven athletes who can be guaranteed to miss at least one class per week due to a range of sports from basketball to soccer, and the other 18 students tend to be enamoured with a variety of media from the internet to film. In other words, the works of William Shakespeare do not necessarily create passion within them.

Having read Valerie Muller's article 'Film as Film,' I came across a very apt quotation by David Shaw who said that 'regardless of what we teach in the English classroom or how fervent our passion for printed texts, students are inherently more interested in multimedia – film, television, cell phones, music, the Internet – than traditional print texts' (Muller 2006, p.32). In many ways, this is the dilemma I am faced with in my own classroom when it comes to my students. If I cannot compete with this variety of media, surely I can put it to good use.

Following the initial read-through of the play, I showed the students Franco Zeffirelli's 1968 version of *Romeo and Juliet*. I was impressed with the students' ability to identify key points within the film that differed from the written play. Students commented that Mercutio's death is initially treated as a joke within the film. One student commented that in the play it seemed to him that the brawls which occurred between the two families were 'fights to the death', whereas within the film, the duels appeared to be more for comedy value. Other points of note included that in the film, Romeo does not meet the apothecary to buy the poison, Friar John goes to Mantua, but manages to miss Romeo along the route and the scene in Act Four Scene Three, where Juliet is hesitant over taking the poison, is also omitted, which many saw as being very important because it shows her uncertainty.

Within the survey I issued, I asked the students to list three major differences between the original play and film(s). Interestingly most of the comments, critiques and differences

between the play and the filmic adaptations were based on Luhrmann's adaptation as opposed to Zeffirelli's. Only 14% of students made specific reference to the 1968 adaptation commenting that 'Paris is never killed by Romeo', 'the wedding scene is included in the 1968 version' and 'Juliet does not hesitate taking the potion in the 1968 version'. The other 86% grounded their answers in the 1996 adaptation. 57% of these students referred to the fact that Paris did not enter the tomb at the end or got killed by Romeo. For them, it was a glaring difference between the play and the filmic adaptation. It is therefore evident that any questions on characters could be drastically altered if they used this filmic adaptation as their primary text. It is not the same as the play. It is a separate text. Other differences which the students identified between the original play and film include the fact that Romeo does not argue with Balthasar outside the Capulet vault (10% indicated this), that there is no final explanation from Friar Laurence about the preceding events (14% of students commented on this), that Lady Montague is not dead (52% of students noticed this) and that the film actually adds a scene at the end which is the funeral scene of both lovers (5% made reference to this).

I created a PowerPoint presentation detailing character-analyses and themes within the novel which I showed the students over a two-day period (appendix 4.4). This allowed me to facilitate a class discussion on *Romeo and Juliet* with the students. Many still struggled with a number of issues within the play, including the age of the characters involved, the desire to marry so young and the strength of the obedience of Juliet to her parents. At this point, it was my hope that the modernised adaptation by Baz Luhrmann would help them make sense of it all. Luhrmann's adaptation is lush with sensuality and sexuality which in many ways re-emphasises that at the heart of this story is the theme of love. The use of puns throughout adds a hint of irony to the story, an irony which is often missed in the original play. Within Act 3 Scene 1, Mercutio, having been stabbed by Tybalt, maintains his comedic presence through his line 'ask for me tomorrow, and you shall find me a grave man'

(Shakespeare 2008, p.88). Shakespeare's use of irony, puns and conceits was not lost on Luhrmann while making his modern adaptation. The setting is transformed from Verona Italy to Verona Beach in Florida. When drawing their weapons, they draw guns designed by the company 'Sword'. 33% of students noted this in their surveys. In Zeffirelli's 1968 version, the Capulet ball sees many elaborate dances and general excitement. This is highlighted in Luhrmann's adaptation through Romeo's use of Ecstasy which mimics the frenzy of the dance scene. Luhrmann in many ways took Zeffirelli's adaptation and expanded the boundaries to fit a modern era in many ways paying homage to it. There is a suggestion of incest in Luhrmann's adaptation when we see Lady Capulet and Tybalt kissing on the dance floor. Mercutio is conveyed as a black cross dresser with homosexual tendencies which in many ways is seen as a celebration of ethnic diversity. 10% of students commented on this in their surveys citing it as a form of comedy within the film. Samuel Crowl however critiques this inclusion arguing that while it is fine to cast a black actor in a supporting role, the same acceptance would not be received if it had been one of the two young lovers (Crowl 2003, p.129). It is evident therefore with all of these differences that a new text was created in the process of adaptation. Sometimes when remaking a film, directors are paying homage to a previous film (Hutcheon 2006, p.7) however it is clear that Luhrmann was not necessarily paying homage to Zeffirelli in this instance or indeed even Shakespeare himself. Instead he was taking a classic story and modernising it to suit the demand of a specific target audience thereby creating a new text.

In Samuel Crowl's book, *Shakespeare at the Cineplex*, he looks at the target audience being the teenage market, and emphasises the use of an 'MTV visual style and soundtrack' (Crowl 2003, p.119) and again if we refer back to cinema statistics observed in 1997 (appendix i), one can clearly see the impact of the teenage audience on cinema attendance. This is what draws the modern audience to a classic story. Luhrmann very carefully looked at

costumes, special effects and camera angles in his film and all of the effects are targeted at a youthful audience. When DiCaprio is first introduced on screen, he is in a suit. The cigarette dangling from his hand, and the pained expression on his face as he scrawls declarations of love into his journal, are all elements which appeal to the teenage market. At the Capulet ball, Romeo is dressed as a knight and Juliet as an angel symbolic of the knight in shining armour and the innocent and virtuous angel. One student commented ‘I remember when Romeo enters the Capulet ball and sees Juliet, she was beautiful’. I think had I surveyed a group of female students there would have been more comments based on Romeo’s physical appearance as DiCaprio has often been described as a sex symbol in his own right whereas Clare Danes’ portrayal of Juliet was seen as virtuous and innocent.

While I expected students to be transfixed on this modern adaptation, I was a little surprised when one turned to me at the end of class one day and said that he preferred the 1968 version. I asked him why and he told me that he felt that the modernised version veered too far away from the original play and therefore it bore less resemblance to Shakespeare’s original work. This is a key issue within the body of my argument because it shows not only the intricate nature of the process of adaptation but that adaptations should be viewed and critiqued as individualised pieces of work rather than solely in relation to the source text. ‘I preferred the first film I saw (1968) because in the play the language was hard to understand and in the film I didn’t need to understand the language as much’ and ‘I preferred the 1968 version directed by Zeffirelli, it made the play much easier to understand’ were two comments made by students. Interestingly in total, 48% of students said that they preferred the 1968 filmic adaptation.

Within Shakespeare’s play there are numerous religious references and these are not lost in the modern adaptation. I highlighted this to the students in class and many were able to identify that most of the characters wear crosses or religious medallions around their necks.

Religious iconography is everywhere, and stands to act as a reminder of ‘a cultural past in which religion, duty and family honour mattered’ (Crowl 2003, p.123). In one of the opening scenes when we see the large skyscrapers bearing the names Montague and Capulet, the figure of Jesus Christ stands between them. Within the Montagues car, there is a cross directly behind their seat which is clearly visible. Christ is painted on Tybalt’s vest, the Madonna is on the handle of his pistol, Friar Laurence has a tattoo of a cross on his back and there is a shrine to the Virgin Mary in Juliet’s bedroom. When Juliet dies she is laid out on a raised platform surrounded by neon crosses and candles. In Zeffirelli’s version, she is placed in a dark crypt in keeping with the original text. Zeffirelli, in many of his Shakespearian filmic adaptations uses dark imagery to emphasise the heavy mood he wishes to create. By placing Juliet in a dark crypt, he visualises death to be cold and sombre, no light, no warmth and therefore no hope.

Crowl also makes reference to the use of colour coding in Luhrmann’s film. Romeo is often seen in blue (he wears a blue suit when he is getting married), Juliet is usually dressed in white (as an angel and as a bride), while the Capulets are usually in black and the Montagues in yellow. The neon crosses are yellow with a blue outline and even the fish in the aquarium are blue and yellow. Just as Shakespeare was extremely specific about his stage directions, Luhrmann paid particular attention to these finer details. This shows us however that Luhrmann’s interpretation of the original text, and his subsequent production on film, differs greatly to the specifics laid out by Shakespeare ultimately creating a separate text. These elements were all dealt with in the process of adaptation and culminated in a new text being formed.

While watching Luhrmann’s adaptation, I had the students create a list of differences that they could see between the original play and the film. Their list was quite extensive. The film starts and ends with a newsreader reporting the tragedy at hand, while in the play there is

a prologue at the beginning and Prince Escalus makes a speech at the end which Zeffirelli also had in his filmic adaptation. In Luhrmann's film, the duels and brawls between the two families are converted into a fight at a gas station. The Montague 'crew' appear to be fearful of the Capulets, the Globe Theatre is used as a pool hall and Lady Capulet appears to be more of a Hollywood starlet, or Southern belle, than an obedient dutiful wife. This says a lot about the role of adaptation. What drove Luhrmann to make certain decisions? What made him decide to modernise certain scenes and characters in the way he did? Filmic adaptation of characters who pre-exist in 'a verbal medium' and are commonly recognized is problematic because the director must ask himself whether he is doing the character justice (Bullen 1990, p.48). Many of Luhrmann's decisions were made on the basis of setting. Taking Verona Beach, he worked the characters and actions around this.

I distributed a survey (appendix 4.5) to the students, having watched both these filmic adaptations and read through the original play. Out of 21 people surveyed, 1 had read through the play previously and another had seen a live performance. For the others, the play and its film counterpart were new. The popularity of *Romeo and Juliet* was made clear when I discovered that 86% of students had previously heard a quotation from the play with 57% referring specifically to Juliet's 'O Romeo, Romeo! – wherefore art thou Romeo?' in Act 2 Scene 2 (Shakespeare 2008, p.50).

One initial fear I had in showing Zeffirelli's 1968 adaptation was that the students would see it as dated. However I was shocked to discover that 48% of students preferred this version, while only 10% listed Luhrmann's modern adaptation as being their favourite. 42% of students said that they still preferred the read through of the original text. Firstly this shows us the power of the visual medium and secondly, it also shows that many people find the modern adaptation veers too far from the original text. In terms of differences noted between the film versions and the original Shakespearian text, 57% of students noted that

Paris was not killed in either the 1968 version or the 1996 version in keeping with the original text. Lady Montague never died in either film version according to 52% of students and 14% noted that Friar Laurence does not explain the actions of the young lovers in either filmic adaptation. In speaking with the students after the survey was conducted, many argued that because of the action, the films tended to stick out in their minds more yet the variety of changes and omissions meant that they had to try to recall and match this with the original text. Denise Faithfull in her book *Adaptations*, states that ‘in the cinema, stories are told mainly through the actions of the characters – not so much through what they say as what they do’ (Faithfull 2007, p.15). Looking at the comments of my students, many spoke of the action within the film yet few mentioned specific lines recited by the characters hence the importance of the visual as opposed to the verbal.

By the end of our study, it was my hope that the students would be able to appreciate both forms of media in terms of *Romeo and Juliet* and thankfully, most students could see the advantages and disadvantages of studying both forms. As indicated at the start of this chapter, one student couldn’t understand why the young lovers did not just run away together or wait a few years for approval, and through my study I feel in many ways I have found this answer. James Seward said that ‘neither Romeo or Juliet commit suicide because there is no alternative but because they are lead by passion not reason’ (Seward 1973, p.221). I think this sums up the dramatic reasoning quite well, and perhaps is the reason that many students of a young age find it difficult to relate to the characters. At 14 years of age, it is difficult to imagine that many of them have any experience of that kind of passion for someone else though with the earlier sexualisation of teenagers today, many may fall into the category of lust as opposed to love. It is passion and not reason which drives the action of the play. If reason was the ruling aspect of the drama then the ancient feud between the Montagues and Capulets would not have been so powerful. Romeo was governed on more than one occasion

by passion, first when he rushed into marriage with Juliet, again when he killed Tybalt and finally when he killed himself. The uncontrolled and destructive passion which he experiences is his greatest attribute and downfall. In many ways, Luhrmann's adaptation looks at a valid point which Seward makes in his book which is that young love is often confused with sexual desire (Seward 1973, p.125). The high level of sexuality and sensuality was not lost on the students themselves in both filmic adaptations.

The consummation of the marriage was strongly emphasised in both adaptations, and sexuality was highlighted particularly in the 1996 version where we see promiscuity on Verona Beach, Mercutio dressed as a transsexual, infidelity and drug use. It is therefore evident that there is a distinctive question mark over the distinction between lust and love in this adaptation. Romeo's feelings for Rosaline are suggested by Benvolio as being lustful in Act 1 Scene 1 when he tells Romeo that the only way he can get over Rosaline is by 'giving liberty unto thine eyes. Examine other beauties' (Shakespeare 2008, p.13). His love for Juliet however is seen to be deeper and more meaningful: 'The measure done, I'll watch her place of stand and touching her, make blessed my rude hand. Did my heart love till now? Foreswear it, sight! For I ne'er saw true beauty till this night' (Shakespeare 2008, p.36). Luhrmann's adaptation blurs the boundaries of love and lust due to the use of heightened sexuality. While Shakespeare wished to portray Romeo's feelings for Rosaline as lustful and his feelings for Juliet as loving, the seediness of the setting and the lavishness and drunken opulence of the party and those who are at it makes the viewer question whether there is any true difference between his feelings for Rosaline and his feelings for Juliet. This is again evidence of the text being different and a new text having been created through the process of adaptation.

When looking at the concept of adaptation as a genre, one must look at the process which occurs during adaptation. It is evident from students' surveys and comments that there

are many noticeable differences between the original Shakespearian play and the filmic adaptations. These changes have to occur in order to fit the play into the generic confines of a film. Genre is a form of categorization and ‘the most immediate way of identifying a genre is through the visual elements in a film’ (Abrams et al 2001, p. 177). The genre of *Romeo and Juliet* is that of tragedy therefore there are many visual elements which Zeffirelli and Luhrmann use to convey this. One element is that of colour which I discussed earlier. Another is through sound effects. In Luhrmann’s adaptation, when Mercutio issues his curse, the wind picks up, the sun is hidden by clouds and claps of thunder and lightning streak the sky, a classic example of filmic pathetic fallacy. Unfortunately, such a detailed appreciation of these nuances was not mentioned within the surveys, but a further in-depth examination of the process of adaptation could highlight these effects.

While students were quick to critique changes to Shakespeare’s original play such as additional scenes like the wedding scene, the orchard scene changed to a pool scene and the omission of certain things such as Paris’ death, we must put the directors’ decisions into context. At the beginning of the play, the Chorus refers to ‘the two hours’ traffic of our stage’ therefore immediately the film directors are working within the confines of a time frame (Shakespeare 2008, p.vii). Shakespeare’s play was written to be performed on stage. Filmmakers have the convenience of set changes and location shots. Special effects can be used to draw attention towards or away from a character, and their nuanced facial expressions, filmed in close-up, can also be extremely significant as signifiers of meaning, something which is not available easily to a stage director. Students commented on the omission or alterations made to certain scenes. In Act 4 Scene 3, Juliet is evidently hesitant in taking the potion given to her by the Friar. Her insecurity dominates the whole of this scene. In Zeffirelli’s version, this scene is omitted, and in Luhrmann’s adaptation it is reduced to two or three lines of uncertainty. This scene, if acted out in full, would most probably retard

the development of the action on screen, and therefore disrupt the pace of anguish with which the characters are faced; however the omission itself bears a huge effect on the students studying the play for the Junior Certificate Examination. Over-reliance on the visual as opposed to the written would mean that the interpretation of the story is changed as the filmic adaptation is completely separate to that of the written version.

Adapting a Shakespearian play is not without its difficulties. While trying to maintain authenticity, the language of film is much different to that of a play or novel. Therefore while the film is an extension in many ways of the original text, it must also be viewed as an individual piece of art. Comparisons and contrasts should be welcomed and fostered between the two forms of media but inevitably seen as individual pieces of work. Adaptation creates many differences to the text as it is experienced by the recipient. For a long time, discussion of adaptation was reduced merely to fidelity of the filmic adaptation to the original text however in truth, adaptation goes much further than this (Rumble 1995, p.83). Zeffirelli's and Luhrmann's adaptations prove that there is more to a filmic adaptation than whether it is completely faithful to the original text. Does it reach the audience and appeal to them? It can be fairly argued that Luhrmann's adaptation of *Romeo and Juliet* was an attempt at generating modernised interest in Shakespeare and no-one can deny that it was most successful in this case. However, 48% of students still preferred Zeffirelli's adaptation as they felt the latter veered too far from the original text. For students studying the play for their Junior Certificate it is imperative that they keep the two mediums separate as even a faithful adaptation can alter how one sees the play and interprets the story hence it is vital to study the process of adaptation in relation to that which has been adapted. From examination of all three texts (the play, Zeffirelli's adaptation and Luhrmann's adaptation) it is evident that they are three separate pieces of work. They incorporate separate styles and nuances

based on the genre which they are in. It is my argument that the process of creating these new texts is also a genre as adapting a piece of literary work requires many changes to occur.

Findings

The purpose of this thesis as stated in the Introduction is based on two main arguments. The first is to establish that adaptation should be seen as a genre due to the complexities of the process of adapting a piece of literature and the second is that the adapted text should be viewed as a new text in its own right. Adaptation is not a new concept. As well as literature, we can see the process of adaptation in dance, art and music. There have been multiple adaptations, interpretations and performances of Ballet throughout the decades. Artists, throughout the centuries, have had apprentices who have learned the trade, interpreted art and recreated a masterpiece. The same can be said of musicians hence similar sounding songs, albums and even bands. The concept of adaptation has been evident for generations though often not identified or investigated. Each adaptation is not blatantly a copy of the source but an interpretation of it (Leitch 2008, p.73). The same can be said for adaptations of literature.

If we look at the comic book genre we can see that the process of adaptation is not solely linked to novels and plays alone. It also has roots in graphics. Film franchises from comic books such as *Superman*, *Spiderman*, *X-Men* and *Batman* have all been hugely popular throughout the years (Burke 2006, p.14). Comics have given rise to graphic novels and in turn been transformed into film: ‘cinema, through its many adaptations from the comic book medium has been a constant patron of the comic book art form, providing the mainstream exposure and hard currency necessary to enable comics to create from which cinema may then in turn gleam further inspiration’ (Burke 2006, p.16). Essentially, comics and their genre, give rise to yet another niche for adaptation purposes while at the same time ensuring that the heart of the story remains dominant. Interestingly, we can also see the process of

adaptation through the gaming world. Linda Hutcheon wrote about the concept of gaming adaptation in her book *A Theory of Adaptation*. She discusses the fact that many films have been adapted into various games for the PSP, Wii and other gaming consoles. *Die Hard* films from 1988, 1990 and 1995 were adapted into games entitled *Die Hard Trilogy* which was released in 1996 and *Die Hard Trilogy 2* which was released in 2000 (Hutcheon 2006, p.50). Similarly the *Harry Potter* franchise based on the books of J.K. Rowling has not only been adapted to film but also games as well.

When I viewed adaptations of *Hamlet*, *Romeo and Juliet*, *The Boy in the Striped Pyjamas* and *To Kill a Mockingbird* with my students, they were surprised by the changes, omissions and general differences between the original texts and their filmic counterparts. Their expectation was that the film would mirror the novel or play but this is not possible, not even in a faithful adaptation. Film and literature are too different. While the two media complement each other, they are not able to directly reflect each other. While audiences want to ‘see what the book looks like’, they also need to use their imagination otherwise the magic of the written word is lost (McFarlane 1996, p.7). This brings me to the relationship between the source text and the adapted text. One must be very careful when speaking of adaptations as an adapted text is not a reproduction of the source text. This is the second major argument within my thesis. While there are many similarities, the individuality of the adapted text and interpretation by those who have created it, ensure a new text is created. With this new text, there is a definite possibility that new meanings may be created. Within Thomas Leitch’s article *Adaptation Studies at a Crossroads*, he outlines a number of issues which have arisen regarding the concept of adaptation. One such issue which I believe to be of great importance is the question of adaptation as a ‘transcription or an interpretation of its source’ (Leitch 2008, p.66). This is at the heart of the relationship between the source text and the adapted text. It is my view that adaptation is not a transcription of the source text but an interpretation therefore

the two texts may greatly differ under the same title which in turn has consequences for one who is studying both texts such as students within a school setting.

Throughout my research I have encountered a lot of criticism written about adaptations. Terms like ‘infidelity, betrayal, deformation, violation, bastardization, vulgarization and desecration’ have all been linked to conversations about adaptation (Stam and Raengo 2005, p.3); however my understanding of adaptation has developed and become more complex as I researched the topic. I no longer judge and critique the film based solely on the source. I understand the process which must occur to adapt a literary text and I am in awe of this progression. I found Leo Tolstoy’s comments on film where he said that ‘film is a direct attack on the old methods of literary art’ (Stam and Raengo 2005, p.4) interesting. It would appear that he viewed film and literature as being wrapped in a bitter rivalry with one another whereas I feel that not only is there room for both media but that they can, at times, complement each other.

Within the body of this chapter I aim to address a number of key issues in relation to adaptation, primarily using the four texts previously which have been addressed in this thesis. Firstly, I will examine the reasoning behind adaptation. Why are novels and plays adapted to film? What is the driving force behind this? Secondly, I will explore the process of adaptation which inevitably involves the issue of fidelity and intertextuality. How is a novel or play adapted? What are the different types of adaptation and what part does intertextuality play in the adaptation? Thirdly, I will analyse the effect of this process on students studying both text and film for their examinations. If teaching a group of students about a particular novel or play, how does one safely use an adaptation in the classroom while ensuring that students identify the key text and original plot, characters and themes?

Reasons for Adapting a Text

The initial reason for adaptation is that there exists a demand for a retelling of the story in a different genre. Novels and film have one major factor in common which is the propensity and potential for narrative (McFarlane 1996, p.12). Narrative is transferable between both media and therefore the demand for the story is paramount to the adaptation of a text. If we look at the recent *Twilight* phenomenon, we can see the evidence. Since 2005 when Stephanie Meyer published her first book within the series, there was instant demand for not only sequels, but adaptations too and later for graphic novels. The demand was there from the start. Meyer's narrative about a young girl who falls in love with a vampire, with aspects of forbidden love, danger and suspense, fitted perfectly into the pages of a novel as well as on to the screen. While as with most adaptations there are scenes omitted, added or altered, the narrative within the film remains similar to that which was in the novel. This narrative is core to the text and film. Anthony Burgess, author of *A Clockwork Orange*, once said that 'every bestselling novel has to be turned into a film, the assumption being that the book itself whets an appetite for the true fulfilment – the verbal shadow turned into light, the word made flesh' (McFarlane 1996, p.7). If we are to take this as being true, then it is evident that the audience is left to create mental images after reading a novel and wants to compare these to images created by the filmmaker hence the reason behind adaptation.

It is no surprise that even the casting of actors into certain roles is an arduous task because the actors then have to live up to a certain expectation, be it unrealistic or not, which has been created in the minds of the reader. These actors become icons and symbols of the film itself. In the film *Clueless*, a modernised parody of the classic novel *Emma*, the quote 'to thine own self be true' is accorded to Hamlet. Cher, the main character in the film, is able to correctly identify that it is in fact Polonius who utters this famous quote. Cher is not able to identify this because she knows Shakespeare or indeed the play *Hamlet* but because she can

identify the film starring Mel Gibson. Therefore, it is evident that the source text has now been completely replaced by one of its adaptations. This inevitably can happen due to popularity, the target audience and modernity of the adaptation. This example also shows however the loss that can occur for the source text as a result. Students today must be mindful that this loss can transpire if over-reliance on the adaptation becomes dominant.

The issue here is demand and demand for the visual comes from the audience that is being targeted. Since the inception of the Academy Awards in 1929 ‘more than three fourths of the awards have gone to adaptations’ (McFarlane 1996, p.8). Adaptations would not be made unless the demand was there to begin with and the reputation of the Oscars alone shows this popularity. The fact of the matter is, is that there are very few ‘top quality screenplays originally written for film’ and as a result directors must turn to literature to find the best story to adapt (Engelstad 2006, p.432). By adapting a bestselling novel, a film maker is guaranteed that even if the adaptation turns out to be a disappointment, it will still be a financial success because people’s curiosity will ensure that they watch it.

Taking the four core texts which I have used throughout this thesis, it is interesting to look at why and how they became adaptations. *The Boy in the Striped Pyjamas* was published in 2006 but in 2005 it had already been identified as having qualities which could fit the big screen by an agent for Mark Herman who later became the director and screenwriter. Once published, Miramax pictures bought the rights to the story and in 2008 the novel was brought to life in film form. *To Kill a Mockingbird* interestingly has only ever been adapted once, despite it being one of the bestselling books in the world, however it could be argued that the setting is so integral to the telling of the narrative, that to modernise the story would actually destroy it. *Hamlet* and *Romeo and Juliet* are different cases. Both are classic Shakespearian texts which have been adapted, modernised, added to, changed and satirised throughout the decades. While the narrative is intrinsically the same throughout the various adaptations, the

style in which it is performed has changed on a regular basis. Shakespearian texts are malleable, hence the ease at which they can be adapted. It is due to this malleability that such different films can be created from the same source.

Taking *Romeo and Juliet* as the first example we can easily identify two very different adaptations from Franco Zeffirelli (1968) and Baz Luhrmann (1996). Interestingly though, both directors had experience in directing adaptations of operas which might account for the lavish nature of both scenes. Luhrmann's adaptation is set in the present day world of mass communication, and in many ways is a visual rewrite of Zeffirelli's 1968 version. We are instantly faced with images of big corporations, fast cars, multimedia and the various trappings of a modern, urban society. The film itself is highly theatrical and while the young lovers 'speak the language of Shakespeare', they project 'images drawn from popular culture'. They are part of the MTV generation (Burt and Boose 2003, p.61). This adaptation plays with contemporary culture and modern ideas about love, power and tragedy by setting itself in 'the transversal world of Verona Beach' (Nestor 1999, p.1). Luhrmann saw the demand for an updated version of *Romeo and Juliet*. He recognised that there were many people in modern day society who knew nothing of Shakespeare or his works. When creating his adaptation, he recognised the need for something new, while at the same time paying homage to the Bard's themes, characters and plot (Burt and Boose 2003, p.70). Luhrmann, in reaching out to a younger audience, touches on issues of drug abuse, bisexuality and incest which may seem far removed from a Shakespearian play, but which fit well in fact with the narrative of his version.

While he used modern conveniences, technology and iconography, he also set up motifs which intertextually connected with Shakespeare: shops called 'Rosencrantzky's', 'A Pound of Flesh' and the 'Merchant of Verona Beach', 'Shylock's Bank' and advertisements for 'Prospero Whiskey' and 'Out, Out Damn Spot' Cleaners. These images allowed viewers

who were familiar with Shakespearean texts to anchor their experiences and identify reference points to other plays. Many of these images were lost on my students however who have had little previous contact with Shakespearean texts. Interestingly, as is mentioned in my chapter based on *Romeo and Juliet*, some of my students actually preferred the older version of the play rather than Luhrmann's modernised adaptation, declaring it to be too far removed from the original text. Nearly 48% of students claimed to prefer Zeffirelli's adaptation of the play. 9.5% favoured Luhrmann's modernised adaptation and nearly 43% preferred the original written play. What is interesting to denote from these figures is that the modern adaptation was not necessarily favoured by them despite being targeted to their age group and target demographic. For students studying the filmic version, many are expecting a direct transference from written word to film. Adaptations cannot function in this way. They often create a new meaning or story therefore for the purposes of the classroom, adaptations need to be used cautiously which I will discuss in more detail in the final part of this chapter.

Zeffirelli had a different reason for adapting *Romeo and Juliet*. Originally he was involved with a stage production of the play where he was asked to bring 'the feel of Italy into the production to make it something Mediterranean...new, different and young' (Hindle 2007, p.170). Having successfully achieved this, he moved on to film, where the three aspects of his style are evident: close-ups, rapid cutting and panning shots and the preference for action over dialogue. The close-ups are clearly displayed throughout the adaptation as we gaze into the Bambi-like eyes of Olivia Hussey. Rapid cutting and pan shots are indicated through the change from the death scene in the dark tomb to the funeral scene of the two lovers. Additions and omissions are present here. Finally, his preference for action over dialogue is displayed throughout the film. Many of the lines are cut short including the final explanation of events by Friar Laurence. Focus is placed on the fight scene between Mercutio and Tybalt though it appears more playful than dangerous within this version. Interestingly

24% of my students cited this scene as one that resonates with them. Zeffirelli once said that ‘with the cinema, you have to make up your mind whether you do a film for a small number of people who know it all – and it’s not very exciting to work for them – or really to make some sacrifices and compromises and bring culture to a mass audience’ (Loney 1990, p.244). This is what adaptations allow for. They allow culture to be brought to the wider public despite issues of background or status. The reawakening of interest in Shakespeare has helped to dissolve the borders between high and low culture as was once the norm and paved the way for communication with a contemporary audience.

Shakespeare’s tragedies generally tend to be appealing for directors to adapt due to the conflicts and range of emotions experienced throughout. There have been numerous television and film adaptations of *Hamlet* made throughout the decades. Within my classroom setting, students studied Kenneth Branagh’s 1996 adaptation and Franco Zeffirelli’s 1990 version. Zeffirelli’s vision of Elsinore was dark and gloomy, whereas Branagh’s Elsinore was lavish and opulent. It is interesting to note the stark contrast between the two visions. While it is questionable whether there was enough demand by audiences to adapt the same story more than once only a few years apart, it appears obvious having watched and studied both adaptations that Zeffirelli’s version was in many ways focused on Gibson’s status as an action actor. Great attention is paid to the fight scene between Laertes and Hamlet and in this adaptation, Hamlet is very much the experienced swordsman. During the 1990’s, Mel Gibson was deemed one of the most popular contemporary actors due to his portrayal of Martin Riggs in *Lethal Weapon*. Placing him as the eponymous Hamlet meant that Zeffirelli was ensuring the popularity of the adaptation, something which is crucial in the casting of actors which can be iconic for a film.

Branagh’s case was different. Kenneth Branagh is renowned for making Shakespearian adaptations dating back to 1989, with his adaptation of *Henry V*. He wanted to

recreate Shakespeare's play as faithfully as possible in a 19th century context blending all the techniques of cinematography. While the adaptation itself followed the written play word for word, the appeal waned for the audience at having to sit and watch a film which was four hours in length. Hence it did not do well in cinemas. Very little fault can be found with the adaptation other than this. Critics hailed it as being one of the greatest Shakespearian adaptations ever made. The character of Hamlet appears to be manic rather than insane, which urges the viewer to believe more readily that he is putting on an 'antic disposition'. The question of Hamlet's madness has long been an issue among critics throughout the years and while the play allows you to question his madness as being real or feigned, this adaptation spells it out very clearly robbing the mystery from the plot. While the adaptation was largely viewed as a critical success, it was seen as a disappointment in the box office due to the lack of money made. Whereas it cost \$18 million to make the film it only made \$5 million in American movie theatres (IMDb 2011).

The success of any book, film, play or general filmic adaptation hinges on the popularity of the work after its release. This popularity first starts with demand, is met by interest and successfully achieved through investment capital. Without these factors, adaptations will not work.

The Process of Adaptation

This is the heart of my thesis. The concept is straightforward enough. One takes a book that has been popular with its audience and turns it into a film. The complications arise when you look at key factors such as time, faithfulness and appeal. What works on paper does not necessarily work on screen. I have read countless books which have been later adapted into film and many adaptations left me disappointed. Why was the film not as good as the book? I recall my disappointment at the changes made to the adaptation of *The Horse*

Whisperer. The ending was completely different, and in many ways I felt cheated out of my expectations.

To adapt a novel, play or short story, the narrative text has to be transformed into a script. The scriptwriter must find a way of whittling the story into approximately a two to two and a half hour block. They will usually start with the main plot of the story. That is intrinsic to the telling of the story. Taking all the factors which create this plot they will then look at the demands made by the new medium, in this case film. What could be comfortably omitted so as not to disrupt the plot. Once this has been established the new script is written and the director takes charge.

With the advent of the internet, the process of adaptation has taken on a new direction in recent years. Press releases, trailers, production notes and photo stills are all pre-released to whet the appetites of the intended viewer. The frenzy of interest surrounding the next instalment of *Harry Potter and the Deathly Hollows Part II* and *Twilight: Breaking Dawn Part I* is palpable. The production teams have been very scrupulous in dividing the original texts into two filmic adaptations in each case, partly to hold the audience's attention and therefore generate popularity and revenue and also because to condense either story into one adaptation would not only do a disservice to the source novel, but it would ultimately lead to huge omissions due to time constraints and probably a revolt by fans.

When discussing the process of adaptation, a few questions need to be addressed. If adapting a literary work into film, what techniques are required to transfer the narrative onto screen and do these techniques differ based on the different type of adaptation being made (Commins 2000, p.2). Taking Denise Faithfull's approach to adaptation, as will be outlined in chapter one of my thesis, she identified four types of adaptation; intersections, variations, faithful and appropriations (Faithfull 2007, p.73). 'Intersections' refer to a type of adaptation

that tries to absorb the original into cinema so that the two texts match. ‘Variations’ refer to an adaptation which retains the core of the original text, but which makes additions or omissions thereby creating a different text. I would argue that adaptations of *Romeo and Juliet*, *The Boy in the Striped Pyjamas* and *To Kill a Mockingbird* fit into this category. Branagh’s *Hamlet* would most likely fit into the next category, that of the ‘faithful’ adaptation. A faithful adaptation is often rare because the primary purpose is actually to preserve and keep the integrity of the literary text. Branagh’s principal goal was to use Shakespeare’s play as directly as possible so that the film could be an illustration of the play itself instead of a film with its own identity. The final type of adaptation is that of ‘appropriations’, where there is a total departure from the source. Some of the most common features such as characters names, themes and settings may remain the same but the layout of the story is completely different (Faithfull 2007, p. 74 – 84).

It is in keeping with these forms of adaptation that a scriptwriter must be acutely aware of what kind of film is being created. One person’s vision is not necessarily another’s, and therefore any process of adaptation must begin with an in-depth synergy of both the director and scriptwriter. Cinema academic Geoffrey Wagner argued that the concept of faithfulness to the source was not necessarily the major issue for adapting a novel. It had more to do with how the choice of a specific source and how the approach to that source served the films ideology (McFarlane 1996, p. 10). Wagner referred to three major issues under the title of intertextuality: transposition meaning a novel is directly put on the screen with little or no interference; commentary, where the original is either purposely or inadvertently altered and finally analogy, where the work is changed to make a completely different work of art. While Faithfull and Wagner’s theories share some similarities, both maintain two fundamental shared factors which are that firstly, narrative is the key to both sources of literature and film and secondly, a successful adaptation needs to rely on the

concept of intertextuality meaning that the adaptation is not simply a film in its own right but an amalgamation of the original text and the cinematic techniques which are developed on film. This is actually the main difference between a film and an adaptation. Filmmakers recognise the importance of this amalgamation while making an adaptation. Luhrmann, in his adaptation of *Romeo and Juliet* recognised that while the inherent storyline remained the same, the setting, including both time and place, could be changed. Leitch made reference to the differentiation between transcription and interpretation when discussing adaptations (Leitch 2008, p.66). He also goes on to say that a movie rarely attempts to ‘replicate’ the book but more often than not, ‘replicates and interprets’ it (Leitch 2008, p.69). In terms of narrative, there was a time when films based on literature were measured against the literary work and if they were transposed well the film was seen to be faithful to the novel (Diehl in Aragay 2005, p.91). A study of adaptation however shows that much more is involved in the process.

The question of authorship must be addressed in any discussion of the process of adaptation as it is in this process that the boundaries of authorship become blurred. Who is the author? Is it the writer of the source text, the scriptwriter who transforms it, the director who envisions it on screen or the actor who performs? In dealing with adaptations, I believe it is all of the above. As I am arguing that the process of adaptation is so complex that it should be seen as a genre in itself, I would propose that when a literary work is adapted, it ceases to be a direct copy of the source text. Even Kenneth Branagh’s *Hamlet*, coined as a faithful adaptation, is in no way a direct copy of Shakespeare’s play. The setting has been changed to the 19th century and the use of flashbacks is incorporated to explain the back story of the characters and their lives. As a new filmic text is created, there is therefore a new author, inspired by the original, but innovative in terms of the new filmic text. While in literature there is one author, one person who writes the play or novel, in film, there is often more than

one author. There is a construct of authors comprising of the director, the scriptwriter and the actors. Richard Dyer, Professor of Film Studies at Kings College in London believes that the main protagonist of a film is often the actor, primarily due to the control that he or she has over the material through their actions and expressions (Commins 2000, p.4). This links in nicely with the power of the visual media because expression and action are often missed through the verbal. When speaking of adaptations, people often refer to the lead actor has being the representative or owner of the film; Mel Gibson's *Hamlet* or Gregory Peck's *To Kill a Mockingbird*. Few people will recall the director's name when referring to the film.

It is interesting also to look at the sources of hostility which have been and often remain in existence towards adaptation. Robert Stam has identified eight major sources of hostility (Stam and Raengo 2005, p.5). Firstly, he cites the concept of anteriority and seniority. Critics of adaptation often presume that the older arts are better. While the older arts such as theatre and reading are most certainly not to be ignored or forgotten, there is room to share the learning space with film. Secondly, he looked at dichotomous thinking, which is the presumption that there is a bitter rivalry between literature and film which interestingly Tolstoy seemed to believe as I mentioned earlier. When a modern invention challenges the security of that which has already been established, there will always be consternation. Thirdly, there is the concept of iconophobia, which maintains that visual imagery actually corrupts the audience and nurtures illusions. One of the greatest pleasures I get from reading a book is using my imagination to visualise places, characters and settings, however I never feel that a film robs me of this. If anything I find it refreshing to compare and contrast the film's view with my own. I recall a student, while watching *To Kill a Mockingbird*, remarking that their image of Dill was completely different from what they saw on screen. I asked him was he disappointed by this to which he replied 'no, just surprised'.

The next source of hostility he mentions is that of logophilia which looks at the verbal with a kind of sacredness which must be untainted by the visual. I critique this notion because a person's imagination would surely create a visual image after reading a text. The fifth source of hostility he refers to is anti-corporeality, which means that because literature is deemed as being a higher class form of entertainment, the concept of film offends people due to its materiality. The sixth source of hostility is the myth of facility, which gives the notion that films are easy to make and that it takes little intelligence to watch a film. Having explored the process of adaptation, I would problematise this notion. In an interview with John Boyne, author of *The Boy in the Striped Pyjamas*, he referred to the fact that the shooting of the film alone took 9 weeks to complete (Dublin City Council 2011). As mentioned previously, the novel was first identified as having the potential to be adapted in late 2005 and was brought to the box office in 2008. This shows us that there was a 3 year process in adapting the text.

With regard to the film *To Kill a Mockingbird*, the screenwriter, Horton Foote said that 'imagination and creativity are necessary if the screenwriter is going to be able to create a film with its own rhythm, its own life' (Aycock and Schoenecke 1988, p.1). Essentially, any piece of work: a poem, a novel, a play or a film, all have their own rhythm because they are all individualised pieces of work. Adaptations are fundamentally no different. The process of adaptation is so in-depth that I think Foote sums it up best when he said that 'adapting another writers work to the screen is the most difficult and painful process imaginable because the screenwriter is under constant tension not to violate the other writer's vision' (Aycock and Schoenecke 1998, p.1). To adapt a literary work is a long and arduous process which not only involves a keen sense of self, but an unspoken respect for the original text while at the same time creating something new. Foote wrote the screenplay for William Faulker's *Barn Burning* which was adapted into a film starring Tommy Lee Jones in 1980.

Speaking of his work on this adaptation, he said ‘I worked and worked upon the last two paragraphs. What I finally came up with was acceptable, in my opinion but in no way matched the original ending’ (Aycock and Schoenecke 1998, p.8). This shows that the process of adaptation is much more than just copying the source material because what works for one medium will not necessarily work for another.

The next source of hostility that Stam refers to is class prejudice. Some critics, Stam claims, see adaptations as ‘dumbed down’ versions of their source novels. In many ways this serves as a reminder of what the class system used to be in Elizabethan times. The theatre was seen as a place where the highbrow in society could be entertained. They had the best seats in the house whereas the working class would be forced to stand. The richer in society often maintained that theatre was above the poor, and that they would neither understand nor appreciate what it had to offer. Theatre was the main source of entertainment at the time. It was, in effect, the cinema or television of its day (Nestor 1999, p.4). This source of hostility is basically saying that literature is a higher source of art. Those who cannot understand or appreciate it can ‘make do’ with its film counterpart. The final source of hostility he refers to is that of parasitism which views adaptation as a parasite on literature.

What is fascinating to note however, is that structuralist and poststructuralist theoretical developments have subverted many of these previous notions about literature as hierarchically superior to film. In the 1960’s and 1970’s, ‘structuralist semiotics treated all signifying practices as shared sign-systems which were productive of texts worthy of the same careful scrutiny as literary texts thus abolishing the hierarchy between novel and film’ (Stam and Raengo 2005, p.8). Derridian deconstruction theory views film adaptation not merely as an inferior copy of the original text because there is a question mark to be placed over the term original. Everything finds its origin in something else. The animated film *Shrek* is a subversion of the stereotypical fairytale, a fusion of various classic stories from *Snow*

White and the Seven Dwarfs to *Rapunzel* and *Cinderella*. It was classified as putting a new spin on the traditional fairytale however it was obviously sourced from the fairytale and mythical genre and was the first animated film to win an Oscar for Best Animated Feature Film. From this genre, there have been numerous new age adaptations of the classic fairy tale. Novels based on romance or tragedy are often influenced by other novels of the same theme or even past experience. Stephanie Meyer once said that her idea for *Twilight* came from a dream. A comparison could be made between *Pride and Prejudice* by Jane Austen and *Little Women* by Louise May Alcott. Both novels are based on the trials and tribulations of a family of sisters as they grow up, fall in love, marry and deal with tragedy. I am not suggesting that there is no such thing as an original text, but I do understand Derrida's theory that everything is influenced by something else and therefore not only should a filmic adaptation not be seen as a copy of the source but it should be critiqued as a new entity of work.

While Stam outlined the hostility towards adaptation, Engelstad has proposed theories in favour of adaptation studies. 'Narratology' 'describes the nature and the elements of a narrative regardless of its form of expression' meaning that it does not matter whether the expression is verbal or visual (Engelstad 2006, p.433). As I outlined earlier, one common trait between film and literature is the propensity for narrative and this remains key to both forms of media. The second theory in favour of adaptation studies is that of 'intertextuality studies'. Just like in Derridean deconstruction theory, there is always a precursor to a story therefore the adaptation is not merely a copy but has been inspired by the novel just as the novel was inspired by something else. Thirdly, there is the theory of 'interart and intermedia studies' which I will speak about in more detail when I discuss the effects of the process of adaptation in the classroom. There is an extensive relationship between the languages of novel and film which needs to be explored more thoroughly. Finally, Engelstad puts forward 'reception

theories' which means that there is a reader response and a viewer response. Both are equally valid because the two sources of media are separate entities.

For the purposes of this thesis I acquired copies of the screenplays of *To Kill a Mockingbird* and Luhrmann's *Romeo and Juliet*. When looking at the process of adaptation, I think it is important to see the transformation from the written to visual. When Horton Foote was approached to write the screenplay he took two things into consideration, one being that 'the evil and hypocrisy in this small southern pastoral town' should be explored and discovered through the eyes of the children and secondly, that the events of the novel should be restructured into one single year rather than several (Foote 1989, p.xiii). Keeping these two issues in mind, he wrote the screenplay. The screenplay itself differs greatly from the novel. While the narrative intrinsically stayed the same, the detail in terms of visualisation and setting are much greater. The opening of the screenplay starts with 'it is just before dawn, and the half-light cotton farms, pinewoods, the hills surrounding Maycomb and the Courthouse Square are seen. A young woman's voice is heard' (Foote 1989, p.5). At this point, the voice over of Jean Louise is heard reminiscing about her youth and the events of 1932. The novel, in comparison, begins very differently when a young Jean Louise, or Scout as she was fondly known, tells us about the time that Jem, her brother, broke his arm when he was nearly thirteen. To read through to the end of the novel, we find that the beginning is in fact the ending point because this is what happens at the end of the story. Within the screenplay, Foote gives quite a lot of detail about the setting: the Finch house is a 'small frame house, built high off the ground and with a porch in the manner of Southern cottages of its day. The yard is a large one, filled with oaks, and it has an air of mystery about it in the early morning light' (Foote 1989, p.5), and the Radley house is 'low and was once white with a deep front porch and green shutters. But it darkened long ago to the colour of the slate-gray yard around it. Rain spotted shingles droop over the eaves of the veranda. Oak trees keep the

sun away. The remains of a picket fence drunkenly guard the front yard' (Foote 1989, p.11). This visualisation is actually created by Foote himself, not the director or even Harper Lee, the novel's author. Had the film adaptation had a different screenwriter then the visualisation may have been very different. This shows us the complexity and subjectivity of the process of adaptation.

Foote also goes into a lot of detail when describing the characters. He describes Dill as having 'a solemn, owlsh face, a knowledge and imagination too old for his years' (Foote 1989, p.9). Mulligan and Pakula in their auditions for various actors had to fit someone to this image and eventually hired John Megna. This process in itself is interesting because rather than fit the physical description of the actor to the character, it is the character who comes first and the actor second. Again this is evidence of the intricate nature of the process of adaptation. Not every actor would evidently fit into the role of Dill or indeed of the other characters either. In *The Boy in the Striped Pyjamas*, the director saw 'hundreds of young actors for the role of Bruno' but opted for Asa Butterfield whom he saw as having 'just the right blend of innocence and curiosity for the role, and such compelling, watchful eyes' (CIA 2011). This conveys the importance of matching the right actor to the right character, once again highlighting and emphasising the delicate process of adaptation.

I looked at the scene in *To Kill a Mockingbird* where Bob Ewell attacks the children on their way home from the Halloween pageant in both the original novel by Harper Lee and the screenplay by Horton Foote and it is interesting to look at the similarities and differences in each. In the novel, having heard the rustling behind them, Jem encourages Scout to take off her costume and change into her dress, but she is unable to because of the dark. He reassures her that they will soon be on to the road and 'can see the street lights then' (Lee 1960, p.288). Quite a lot of detail is spent describing the mysterious person who 'shuffled and dragged his feet as if wearing heavy shoes' because vivid descriptions are needed in literature to create a

mental picture (Lee 1960, p.288). Within the screenplay, the actions are much quicker than they appear in the novel: ‘from nearby, she can hear scuffling, kicking sounds, sounds of shoes and flesh scraping dirt and root. Jem rolls against her and is up like lightning, pulling Scout with him, but she is so entangled by the costume they can’t get very far’ (Foote 1989, p.74). However these descriptions are not to be read but enacted by the actors themselves. The pace or rhythm of this scene is very fast.

As a novel that attempts to ‘represent childhood from an adult point of view’, the children themselves are at the core of the novel (Barton Palmer 2008, p.14). Within the film, there is a shift of focus to Atticus and the way in which he handles the court case of Tom Robinson. This modification ensures that the viewer recalls Gregory Peck with great clarity but perhaps loses identification with the younger cast members. While many viewers will remember Gregory Peck as synonymous with the film version, a limited number will identify with the child actors. I would argue that in describing the novel, it is a story about a young girl, her brother and their friend who experience the trials and tribulations of life around them particularly during a bitter racial rape trial. To describe the film however I would argue that it centres mostly around the trial itself and that it is this which is the focal point at all times.

Barton Palmer raises some interesting problems in the adaptation of *To Kill a Mockingbird*. Firstly, instead of one adult protagonist in the novel, we are presented with three children. This is possibly the reason why the focus of the film was put on Atticus as opposed to the children alone. Secondly, there is a lack of violence within the novel which on film translates into action thereby drawing the viewer into the film. Instead, within the novel, there are lengthy conversations. These would have proved very difficult for the screenwriter not only to cut and condense but to dramatise on film. Thirdly, as with many narratives, there is a lack of a leading glamorous female lead, and, particularly in the 1960’s, Hollywood films regularly had romantic tension throughout the stories (Barton Palmer 2008, p.113). Within

the film version, Maudie Atkinson could be identified as possibly being Atticus' female counterpart. Although there is no evident romance between the two characters, she is pictured at the breakfast table with the family and is the 'go to' person when the children are arguing with their father therefore there is the suggestion of a closeness between the two adults. These issues would undoubtedly have proven problematic in the process of adaptation.

While Lurhmann's 1998 adaptation cannot necessarily be as clearly compared and contrasted to the Shakespearean play due to its modern setting and altered scenes, the screenplay makes for interesting reading. If anything, this screenplay shows us the dramatic detail needed to create the script. During the scene where the young lovers first meet, Romeo sees Juliet from across the room in the play and asks a servingman who she is. In Lurhmann's adaptation, Romeo and Juliet see each other through the glass of a fish tank separating the men's and women's bathrooms within the Capulet mansion. 'INT. BATHROOM. NIGHT. Romeo leans his face against the glass. The love ballad builds. SLOW TRACK: From Romeo's profile, in through the water, and... INT. POWDER ROOM. NIGHT. ...out the other side, to find Juliet in profile, peering into the tank. INT. BATHROOM. NIGHT. Romeo presses his nose lightly against the glass' (Pearce and Lurhmann 1996, p.40). A screenplay evidently needs great detail if it is to transform the written word onto the screen. This detail must include action, dialogue, movement, gestures and emotion utilizing all the advantages of cinematography; lighting, music and close-up shots. To read through Pearce and Lurhmann's screenplay, it is evident that they utilized every tool at their disposal. Symbolism is overt throughout the screenplay. Water is a device where clarity can be achieved. This can be seen during Romeo and Juliet's first encounter at the Capulet ball and later during their declaration of love to one another when they fall into the swimming pool 'CUT TO: UNDERWATER SHOT: Romeo and Juliet submerged, hair streaming, stare at each other like two beautiful fish' (Pearce and Lurhmann 1996, p.56). The use of music is also of great consequence

throughout and the words of the songs themselves hold great importance in each scene especially ‘When Doves Cry’ by Prince; ‘How can you leave me standing alone in a world so cold, maybe I’m just too demanding, maybe I’m just like my father, too bold...’(Pearce and Luhrmann 1996, p.67). Overall, the depth of detail needed within an adaptation shows us that the process of adapting a literary work; play or novel, is a complicated one requiring great specificity. As a result, I would strongly argue that due to the detail required during the process of adaptation, this process should be seen as a genre to be discussed and critiqued individually and that the creation of an adaptation is in fact the creation of a new text.

The Effect of the Process

As a teacher in a single-sex boys’ secondary school, one of my greatest concerns when showing a filmic adaptation in my classroom is that a student will retain more from the visual than what he previously learned from the original text. Recently, in preparation for the Leaving Certificate, a student approached me and asked for some notes on *Hamlet*. In order to ascertain what he already knew and what he would need I asked him some basic questions on the themes and plot. In his answer, he referred wholly to Zeffirelli’s 1990 adaptation. Instead of referring to the character of Hamlet, he actually said ‘Mel’ referring to the actor Mel Gibson.

Due to the power of the visual image, filmic adaptations are often used within the classroom; however they must be used in conjunction with the original text due to the nature of the questions asked within the Leaving Certificate. Within Section 1 of the Higher Level Leaving Certificate Paper, students are asked a question, usually on themes or characters, of a particular text. There are always five texts on offer (one is always a Shakespearian text) and students must answer one question based on a text they have studied. In 2011, the prescribed Shakespearian text was *Hamlet* and one question was on the themes of the play and the other

was based on the character of Claudius. If students relied solely on the filmic adaptation, their answers would have been shaped very differently than if they relied on the original text of the play. Film however can be used effectively to enhance the learning of the text at hand. Students, without any previous knowledge of Shakespeare for example might not understand how certain characters dressed. In *Hamlet*, when he is described as having descended into madness, Hamlet appears dishevelled and unkempt. In modern times that might mean dirty or with ripped clothing however in Shakespearian terms it referred to his shirt not being tucked in or buttoned correctly. Setting is extremely important in Shakespearian plays and indeed in other literary works by Austen and Brontë. Opulent gardens and lavish scenery are often commonplace yet to describe these alone is not enough. Take for example a student who comes from an urban background. His familiarity with the countryside is extremely limited. Descriptions are not enough and yet he does not have the experience or capacity to visualise the setting due to his lack of experience. Here lies the power of film and visual media.

The process of adaptation of course can mean a very different story is created hence my point that the adapted work should be viewed as a piece of art in its own right. In 1944, Laurence Olivier adapted *Henry V*. This film was produced while Britain was entrenched in WWII. His vision for the adaptation was that the audience would be able to escape into the film away from the reality of the war. Kenneth Branagh's 1989 adaptation however was about realism and his main objective was to make the adaptation as realistic and as faithful to Shakespeare's text as possible. Two adaptations based on the same play yet with very different agendas and results (Salomone and Davis 1997, p.202). Hutcheon coined the concept of adaptation well when she said 'an adaptation is not vampiric. It does not draw the life blood from its source and leave it dying or dead, nor is it paler than the adapted work. It may, on the contrary, keep that prior work alive, giving it an afterlife it would never have had otherwise' (Hutcheon 2006, p.176). This quotation is a very apt way at looking at the concept

of adaptation. One text is neither better nor worse than the other as they are not the same text. The two texts, in partnership, yet appreciated individually for their unique strengths, can in fact complement one another.

The students questioned the lack of multiple adaptations of *To Kill a Mockingbird* but our class discussion on this issue led us to think that due to the importance of setting and time, particularly in light of the laws and politics of that era, the story would not be able to be adapted in its entirety leading to a new film only loosely based on the original text. While the filmic adaptation is a separate text from the original novel, without the setting it would bear little to no similarities to Lee's narrative. The effect of the decisions made in the adaptation however impacted greatly on the students. While many argued that the diminished role of Calpurnia and omission of Aunt Alexandra affected their view of the story, the basic lessons derived from the film were the same as from the novel, just in slightly less detail. When I distributed the survey for *To Kill a Mockingbird*, I waited for approximately one month after our studies of this novel had ceased. Many students initially panicked declaring that they could not remember it clearly enough but as I pointed out they would need to recall it for their Junior Certificate in a similar fashion. While 70% said that they preferred the novel to the film only 45% claimed that they could remember a key scene in detail from the novel as opposed to the film. It is therefore evident that the visual medium plays a very significant role in the teaching and learning of young people today. The key scenes which resonated with the students included Atticus shooting the rabid dog (20%), the scene at Calpurnia's Church (10%), the courtroom scene (20%) and the attack on Jem and Scout (35%). It is noteworthy that aside from the scene at Calpurnia's Church, the other scenes were all depicted carefully in the film and it is from the film which these scenes were primarily recalled from.

Towards the end of the school year, I asked the students verbally to surmise the story in their own words. This was the clear evidence of the importance and dominance of the

visual. Many of the students recalled the loving relationship between Atticus and his children, the nervousness of Tom Robinson in the courtroom and that ‘Dill looked very funny’. ‘You get to visualize all the characters and Maycomb’, ‘I got to see what the character looked like. I got to see what the building and Scout’s street looked like’. What was evident from their answers however was how reliant they were on their visual memories. This conveys not only the importance of filmic adaptations but also the care with which is needed when using them in the classroom. To rely solely on their memories of this film would omit many important aspects of the story. When Horton Foote was asked to create the screenplay of *To Kill a Mockingbird* by producer Alan Pakula it was suggested that he change the time span to one year rather than three as it was in the novel (Aycock and Shoenecke 1998, p.7). This change in itself has consequences for the viewer in any question of time and setting. Only one of my students commented on the change in the time span as being a major difference between the novel and the film.

The effect of the process of adaptation of *Romeo and Juliet* and *Hamlet* were viewed similarly. Firstly, with these adaptations there is the issue that we are not merely dealing with one adaptation but with several. Secondly, each adaptation is influenced and effected by a number of people; the screenwriter, the director, the producer and the actors, and each of these people influence the adaptation in a different way. Adaptation is a subjective, creative act (Commins 2000, p.53). Looking again at the question of authorship within film, I am inclined to lean towards the notion of the auteur as being a construct of all these different voices.

In Luhrmann’s adaptation of *Romeo and Juliet*, Juliet wakes just as Romeo takes the poison. This was an addition to the original text of the play. Many students commented on the bad luck and misfortune that if Romeo had just looked at her at that particular moment in time, or if Juliet had not hesitated in letting Romeo know she was alive he would not have

taken the poison. This scene however was created by the director and not by Shakespeare himself, proving the effect of the process of adaptation can be quite significant to the viewer and indeed someone who is studying Shakespearian literature. ‘I remember in the 1996 version when Juliet woke up ... Romeo took the vile of poison’. If a student were to comment on this in an exam for instance it would completely change their interpretation of the play. Incidentally, many Shakespeare enthusiasts were outraged by the fact that this film proclaimed itself to be based on the Shakespearian text due to the degree of separation from its source. By titling the film ‘William Shakespeare’s Romeo + Juliet’ it was claiming that the film was based exclusively on the play (Nestor 1999, p.1). Based on a very literal interpretation of the title they were probably right yet it is also blatantly obvious that no adaptation could possibly be William Shakespeare’s as the Bard is not present to execute his own work.

In Branagh’s *Hamlet*, though very much a faithful adaptation, Branagh’s use of flashback allows the viewer to understand and appreciate the political backdrop and the relationship between Hamlet and Ophelia. In terms of second level education, while the political setting is often mentioned, it is not greatly focused on and therefore it is perhaps quite effective for students to understand the historical context visually rather than solely reading about it. This is yet another example of why the filmic adaptation should be viewed as a separate text. Relying solely on the filmic adaptation omits certain issues and themes which Shakespeare wished to include. Within my classroom, students tended to be disinterested in the political setting of the play and more taken with the main characters. Within their surveys, there was little mention of the political aspect to the play and more specific thought and reference given to the characters. ‘There are flashbacks of Ophelia and Hamlet together in the film but there is nothing about that in the play’ and ‘Characters are easy to visualise afterwards and emotions are shown on the movie’. Through Branagh’s

adaptation and the inclusion of Fortinbras who was omitted from Zeffirelli's adaptation, students can understand the political implications of King Hamlet's death and Claudius' usurping of the throne. By relying solely on an adaptation such as Zeffirelli's version, an examination of Hamlet's character would be greatly lacking as Hamlet's inadequacies are exacerbated by Fortinbras' and also Laertes' ability to act. Similarly, Zeffirelli greatly diminished the characters of Rosencrantz and Guildenstern in his adaptation yet to rely exclusively on this adaptation for the purposes of an examination would be catastrophic. In 1996, a Leaving Certificate Ordinary Level question asked about the role of Rosencrantz and Guildenstern in the play hence the importance of identifying and stressing the key text needed. This again proves the importance of seeing the filmic adaptation and the Shakespearean play as two separate texts due to the complexities of the process of adaptation.

I feel that the inclusion of film has an important place in any classroom setting. While it is a separate entity to literature, I think that used carefully, it can be hugely beneficial to the learning of a student. In Engelstad's theories in favour of adaptation studies, he mentioned the theory of interart and intermedia studies. While film and literature are two separate constructs they share a similar language. If they did not, then the process of adaptation could not occur. We are surrounded by media everyday of our lives and I believe, particularly as a teacher, that it is important to be aware of the media influences around us. Students should have the ability to critique a film or novel at their leisure. They should be aware of what works and what does not. They should be able to appreciate the difficult process of adaptation and not just take it for granted that it came on screen before them miraculously. Students should be made aware of techniques of cinematography so that they can fully appreciate what has gone in to making a filmic adaptation thereby seeing it as a genre in itself.

Conclusion

Adaptation is so complex that it needs to be viewed as a genre. When examining adaptations, one must look at the source of the adaptation, the structure, the characters, the dialogues, the type of adaptation itself and the visualisation. James Griffith once said that the ‘main goal of adaptation is to solve the problem of transforming the printed word into cinematic *mise en scène*, into the complex blend of image, sound and drama that is a cinematograph’ (Faithfull 2007, p.205). Therefore it would be negligent to refer to an adaptation merely as a copy of another piece of work. It would be an oversimplification of the amount of work that goes into it.

Often adaptations are criticised as not worthy of being compared to their source text. The worthiness argument has long existed in terms of whether an adaptation is worthy of praise or attention. According to Philip Pullman, ‘an entertaining film or stage version might give students a taste for reading the book on which it is based...adaptations are educationally important for children’ (Hutcheon 2006, p.118). I have attempted however to outline that it is not simply a question of comparisons and contrasts being made between the two mediums or even a question of worthiness, but that an individual critique of the new text must be made and that in order to achieve this new text, a complex process must occur which is so diverse it should be viewed as a genre.

There are many benefits of using filmic adaptations within the classroom however they must be used within reason as there is no media section within the Leaving Certificate and the Junior Certificate is restricted to advertising alone. Within the Comparative Section of the Leaving Certificate, students are allowed and encouraged to use a film from the prescribed list along with two other texts. An understanding of the process of adaptation

could greatly encourage the learning and understanding of a student. Students need to understand that a filmic adaptation is not merely a copy of the source text. It is an individual piece of work and while comparisons and contrasts can be made, the filmic adaptation cannot mirror or duplicate the text due to various constraints such as time, drama and cinematic techniques used. As many of my students have discovered when questioned in their Leaving Certificate, it is not enough to utilize the filmic adaptation. This is not what is being tested. It is the knowledge of the source text that is in question. The filmic adaptation is a tool for them to develop their understanding of the text as opposed to limiting it.

Using *Hamlet*, *To Kill a Mockingbird*, *Romeo and Juliet* and *The Boy in the Striped Pyjamas* I examined the process of adaptation and was witness to the complexities that arose. Within my classroom I have seen the effects of this process. Film can provide a vital and influential medium to students from which to learn from. It can create for them a visual picture of the words in front of them, it can three-dimensionalise characters and it can physically dramatise events. It can make the words come to life. The process of adaptation is a long and arduous one however. While great skill is accredited to an accomplished and successful writer and often to a director for his or her vision, acclaim must also be attributed to the scriptwriter for creating the transformation from text to screen. DeWitt Bodeen, screenwriter of *Cat People* said that ‘adapting literary works to film is, without a doubt, a creative undertaking but the task requires a kind of selective interpretation along with the ability to recreate and sustain an established mood’ (McFarlane 1996, p.7).

When my students studied *The Boy in the Striped Pyjamas*, they understood that because this text is so new there is only one adaptation to date. Within their surveys however many recalled scenes from the film as opposed to the text, which not only indicates the power of the visual media but makes me as their teacher question how much of the novel they have retained and will be able to tap into for their Junior Certificate. One student, when asked to

recall a scene in detail said ‘I remember when mother is crying when she finds Bruno’s clothes beside the fence’. This scene was from the film and not from the novel. 88% of students recalled a scene from the film rather than the novel which is what they should be able to recall for their exams. The decisions made when creating that adaptation however have affected their understanding and recollection of the original text. Many recalled in the film the scene where the prisoners bang with their fists on the door of the gas chamber to be freed. Many also remembered the frantic race against time in the search for Bruno and the cruel realisation by his parents and sister as to what happened him. None of this was in the original novel however. Bruno held Shmuel’s hand as the room went dark and the author told us that this was the last anyone heard of Bruno after that. The visualisation was left to the reader. The effect of the decisions made for the purpose of making the adaptation is that the ending of the story has been changed for the viewer. Due to timing and action, the film spells this out for us. While film audiences are generally passive, watching but never participating in the unfolding action, a reader is compelled to participate, to pick up a book and turn the page (Burke 2006, p.32). Essentially these actions lead to a very different realisation and identification with the story. In my classroom setting, none of the students initially commented on the changes made to the ending of the film. It was as if the visual medium had overpowered their memories of the verbal. It was only through later discussion that the students were able to identify the various changes made within the adaptation. One interesting difference that 38% of students noted however was that in the novel Bruno is nine but in the film he is a year younger. Many debated that at nine years of age, Bruno should be wiser to certain issues around him and therefore, for the purposes of the film, it was prudent of the filmmaker to make him younger and therefore slightly more vulnerable. The effect of this adaptation leads me to question as to how students will visualise Bruno.

While studying *To Kill a Mockingbird*, students became aware of the time restraints when adapting a novel to film. The length of the story had to be drastically cut in order to fit the constraints of a filmic adaptation. With the omission of characters and the focus altered to Atticus and the trial rather than the children and their understanding of the world around them, the filmic adaptation produces a separate text to the original novel. These changes were unavoidable due to the complexities of the process of adaptation hence why the concept of adaptation itself should be seen as a separate genre.

Romeo and Juliet and *Hamlet* were viewed in a similar fashion. Multiple changes had to occur in order to adapt these Shakespearean plays into films. Each director, producer, screenwriter and actor puts his or her own slant on the play drastically altering the original work. While a filmic adaptation can claim to be based on the same narrative as the play or novel, it cannot claim to be the same work. This can be clearly seen through Lurhmann's modernised approach to *Romeo and Juliet* and Branagh's 19th century setting of *Hamlet*. The complexities within the process of adaptation are vast and numerous and therefore it is this process which creates a new text for the viewer.

The use of film studies within the classroom is undoubtedly a useful tool but can be limited due to the constraints of the Junior and Leaving Certificate syllabi. An understanding of the process of adaptation however can enhance a student's appreciation of the film version and enable students to visualise what they have previously learned from the source text. Within my classroom, the use of adaptations by Branagh, Zeffirelli and Luhrmann have been particularly invaluable as Shakespearean plays can often prove problematic to teach. The visualisation of the action aids students in cementing the story in their minds and allows them a greater depth of clarity of the text.

Repeatedly throughout my study I have encountered the word 'fidelity'. Is the filmic adaptation faithful to the source text but having studied the process of adaptation I argue that adaptations should not be restricted by the question of fidelity. It should be embraced as a genre. This genre however is quite a broad one and it is for this reason that I think the vastness of adaptation is often either overlooked or trivialised. Film is not inferior or superior to literature. Both can coexist and even influence one another. Horton Foote once said that 'a film has its own rhythm, its own life' (Aycock and Schoenecke 1998, p.19). It therefore should not be compared to another medium. It can stand up for itself. Having examined the theoretical context of adaptation and having also taken the opinions of my own classes into account, I feel that there is a strong case to be made for this view.

List of primary films, novels and plays researched throughout the thesis

- To Kill a Mockingbird
 - Directed by Robert Mulligan 1962
 - Screenplay by Horton Foote
 - Based on the novel by Harper Lee 1960
- Hamlet
 - Directed and adapted for the screen by Kenneth Branagh 1996
 - Based on the play by William Shakespeare c.1601
- Hamlet
 - Directed by Franco Zeffirelli 1990
 - Screenplay by Christopher De Vore and Franco Zeffirelli
 - Based on the play by William Shakespeare c.1601
- Romeo and Juliet
 - Directed by Baz Luhrmann 1996
 - Screenplay by Craig Pearce and Baz Luhrmann
 - Based on the play by William Shakespeare c.1597
- Romeo and Juliet
 - Directed by Franco Zeffirelli 1968
 - Screenplay by Franco Brusati, Masolino D'Amico and Franco Zeffirelli
 - Based on the play by William Shakespeare c.1597
- The Boy in the Striped Pyjamas
 - Directed by Mark Herman 2008
 - Screenplay by Mark Herman
 - Based on the novel by John Boyne 2006

List of secondary films, novels and plays mentioned throughout the thesis

1. A Clockwork Orange

Directed and adapted for the screen by Stanley Kubrick 1971

Based on the novel by Anthony Burgess 1962

2. A Streetcar Named Desire

Directed by Elia Kazan 1951

Screenplay by Oscar Saul

Based on the play by Tennessee Williams 1947

3. Clueless

Directed and written by Amy Heckerling 1995

Based on the novel *Emma* by Jane Austen 1815

4. Henry V

Directed and adapted for the screen by Kenneth Branagh 1989

Based on the play by William Shakespeare c.1599

5. Henry V

Directed by Laurence Olivier 1944

Based on the play by William Shakespeare c.1599

6. Lethal Weapon

Directed by Richard Donner 1987

7. The Shawshank Redemption

Directed by Frank Darabont 1994

Screenplay by Frank Darabont

Based on the novel *Rita Hayworth and the Shawshank Redemption* by Stephen King 1982

8. The Horse Whisperer

Directed by Robert Redford 1998

Screenplay by Eric Roth and Richard LaGravenese

Based on the novel by Nicholas Evans 1995

9. Twilight Series: Twilight, New Moon, Eclipse and Breaking Dawn

Directed by Catherine Hardwicke (*Twilight* 2008), Chris Weitz (*New Moon* 2009) David Slade (*Eclipse* 2010) and Bill Condon (*Breaking Dawn Part I* 2011)

Screenplays by Melissa Rosenberg

Based on the novels by Stephanie Meyer 2005-2008

10. Pride and Prejudice

Directed by Joe Wright 2005

Screenplay by Deborah Moggach

Based on the novel by Jane Austen 1813

11. Little Women

Directed by Gillian Armstrong 1994

Screenplay by Robin Swicord

Based on the novel by Louisa May Alcott 1868

12. Titanic

Directed and written by James Cameron 1997

13. Cat People

Directed by Jacques Tourneur 1942

Screenplay by DeWitt Bodeen

14. Harry Potter Series

Directed by Chris Columbus (Harry Potter and the Philosopher's Stone 2001 and Harry Potter and the Chamber of Secrets 2002), Mike Newell (Harry Potter and the Prisoner of Azkaban 2004), Alfonso Cuarón (Harry Potter and the Goblet of Fire 2005) and David Yates (Harry Potter and the Order of the Phoenix 2007, Harry Potter and the Half Blood Prince 2009, Harry Potter and the Deathly Hallows Part I 2010 and Part II 2011)

Screenplays by Steve Kloves (Harry Potter and the Philosopher's Stone, Harry Potter and the Chamber of Secrets, Harry Potter and the Prisoner of Azkaban, Harry Potter and the Goblet of Fire, Harry Potter and the Half Blood Prince, Harry Potter and the Deathly Hallows Part I and Part II), Michael Goldenberg (Harry Potter and the Order of the Phoenix)

Based on the novels by J.K.Rowling 1995 – 2007

15. Barn Burning

Directed by Peter Werner 1980

Screenplay by Horton Foote

Based on the short story by William Faulkner 1980

16. Shrek

Directed by Andrew Adamson and Vicky Jensen 2001

Screenplay by Ted Elliott

Based on the novel by William Steig 2001

17. Bride and Prejudice

Directed by Gurinder Chadha 2004

Screenplay by Paul Mayeda Berges

Based on the novel *Pride and Prejudice* by Jane Austen 1813

18. The Taming of the Shrew

Directed by Franco Zeffirelli 1967

Screenplay by Paul Dehn

Based on the play by William Shakespeare c.1590

19. 10 Things I Hate About You

Directed by Gil Junger 1999

Written by Karen McCullah Lutz and Kristen Smith

Based loosely on the play *The Taming of the Shrew* by William Shakespeare
c.1590

20. Emma

Directed and adapted to screen by Douglas McGrath 1996

Directed by Diarmuid Lawrence, Screenplay by Andrew Davies 1996

Directed by Jim O' Hanlon, Screenplay by Sandy Welch 2009 (TV
Adaptation)

Directed by John Glenister, Screenplay by Denis Constanduros 1972 (TV
Adaptation)

Directed by Rajshree Ojha (Aisha 2010)

Screenplay by Devika Bhagat 2010

Based on the novel by Jane Austen 1816

21. Bridget Jones' Diary

Directed by Sharon Maguire 2001

Screenplay by Helen Fielding

Based on the novel by Helen Fielding 1996

22. Peter Pan

Directed by Clyde Geronimi and Wilfred Jackson, Screenplay by Ted Sears
1952

Directed and adapted to screen by P.J. Hogan 2003

Based on the play by J.M. Barrie 1902

23. Alice in Wonderland

Directed by Tim Burton, Screenplay by Linda Wooverton 2010

Based on the novel by Lewis Carroll 1865

24. Willy Wonka and the Chocolate Factory

Directed by Mel Stuart, Screenplay by Roald Dahl 1971

Directed by Tim Burton (*Charlie and the Chocolate Factory* 2005)

Screenplay by John August 2005

Based on the novel *Charlie and the Chocolate Factory* by Roald Dahl 1964

25. The Chronicles of Narnia Series

Directed by Andrew Adamson (*The Lion, the Witch and the Wardrobe* 2005)

Screenplay by Ann Peacock and Andrew Adamson

Directed by Andrew Adamson (*Prince Caspian* 2008)

Screenplay by Christopher Markus and Andrew Adamson

Directed by Michael Apted (*The Voyage of the Dawn Treader* 2010)

Screenplay by Christopher Markus and Stephen McFeely

Based on the novels by C.S. Lewis 1949 – 1954

26. Star Wars Series

Directed and written by George Lucas (*Star Wars: Episode 4 A New Hope* 1977)

Directed by Irvin Kershner (*Star Wars: Episode 5 The Empire Strikes Back* 1980)

Screenplay by Leigh Brackett and Lawrence Kasdan

Directed by Richard Marquand (*Star Wars: Episode 6 Return of the Jedi* 1983)

Screenplay by Lawrence Kasdan and George Lucas

Directed and written by George Lucas (*Star Wars: Episode 1 The Phantom Menace* 1999)

Directed and written by George Lucas (*Star Wars: Episode 2 Attack of the Clones* 2002)

Directed and written by George Lucas (*Star Wars: Episode 3 Revenge of the Sith* 2005)

27. Maverick

Directed by Roy Huggins (TV Series 1967-1982)

Directed by Richard Donner (Film 1994)

Screenplay by Roy Huggins and William Goldman

28. Wayne's World

Directed by Penelope Spheeris (1992)

Written by Mike Myers

29. Wayne's World 2

Directed by Stephen Surjik (1993)

Written by Mike Myers

30. Mission Impossible Series

Directed by Brian De Palma (*Mission Impossible* – 1996)

Written by David Koepp

Directed by John Woo (*Mission Impossible 2* – 2000)

Written by Bruce Geller and Ronald D. Moore

Directed by J.J. Abrams (*Mission Impossible 3* – 2006)

Written by Alex Kurtzman and Roberto Orci

Directed by Brad Bird (*Mission Impossible Ghost Protocol* – 2011)

Written by Josh Applebaum and André Nemas

Created by Bruce Geller (Television Series 1966 – 1973)

31. Starsky and Hutch

Created by William Blinn (Television Series 1975 – 1977)

Directed by Todd Phillips (Film – 2004)

Written by William Blinn and Stevie Long

32. The Flintstones

Created by Joseph Barbera and Ralph Goodman (Television Series 1959 – 1966)

Directed by Brian Levant (Film – 1994)

Written by Tom S. Parker and Jim Jennewein

33. Mary Poppins

Directed by Robert Stevenson 1964

Screenplay by Bill Walsh and Don DaGradi

Based on the '*Mary Poppins Books*' by P.L. Travers 1934 – 1989

34. The Producers

Directed by Mel Brooks 1968

Screenplay by Mel Brooks

Directed by Susan Stroman 2005

Screenplay by Mel Brooks

35. The Lord of the Rings Trilogy

Directed by Peter Jackson (*The Fellowship of the Ring* 2001)

Screenplay by Fran Walsh

Directed by Peter Jackson (*The Two Towers* 2002)

Screenplay by Fran Walsh

Directed by Peter Jackson (*The Return of the King* 2003)

Screenplay by Fran Walsh

Based on the novels by J.R.R. Tolkien 1937 – 1949

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APPENDICES

Appendix i

Frequency of cinema visit by age group 2007

%	7-14	15-24	25-34	35-44	45-54	55+	Overall
Visit at least once a year	86	82	71	70	61	34	62
Visit at least once a month	28	42	23	16	10	5	18

Source: UK Film Council

Cinema Exhibitor's Association (2010) *Frequency of Cinema Visit by Age Group 2007* [online], available: <http://www.cinemark.org.uk/ukcinemasector/ukcinema-audienceanalysis/frequencyofcinemavisitbyage2007/> [accessed 30 July 2010]

Appendix ii

**Texts prescribed for Leaving Certificate Comparative Study
for examination in the year 2011**

AUSTEN, Jane Emma

BALLARD, J.G. Empire of the Sun

BINCHY, Maeve Circle of Friends

BOWEN, Elizabeth The Last September

BRANAGH, Kenneth (Dir.) As You Like It (Film)

BRONTË, Emily Wuthering Heights

CHEVALIER, Tracy Girl with a Pearl Earring

CURTIZ, Michael (Dir.) Casablanca (Film)

FITZGERALD, F Scott The Great Gatsby

FRIEL, Brian Dancing at Lughnasa

FULLER, Alexandra Don't Let's Go to the Dogs Tonight: An African Childhood

GAGE, Eleni North of Ithaka

HAMID, Moshin The Reluctant Fundamentalist

HARDY, Thomas Tess of the D'Urbervilles

HARRIS, Robert Pompeii

HOSSEINI, Khaled The Kite Runner

IBSEN, Henrik A Doll's House

ISHIGURO, Kazuo Never Let Me Go

JOHNSTON, Jennifer How Many Miles to Babylon?

KEANE, John B Sive

MCDONAGH, Martin The Lonesome West

MCEWAN, Ian Atonement

MACLAVERTY, Bernard Lamb

MEIRELLES, Fernando (Dir.) The Constant Gardener (Film)

MURPHY, Tom A Whistle in the Dark
NGOZI ADICHIE, Chimamanda Purple Hibiscus
O'DONNELL, Damien (Dir.) Inside I'm Dancing (Film)
PETTERSON, Per Out Stealing Horses
PICOULT, Jodi My Sister's Keeper
QUINN, Marian (Dir.) 32A (Film)
ROSOFF, Meg How I Live Now
SALVATORE, Gabriele (Dir.) I'm Not Scared (Film)
SHAKESPEARE, William Hamlet
A Winter's Tale
SHIELDS, Carol Unless
SOPHOCLES Oedipus the King
TREVOR, William The Story of Lucy Gault
WOLFF, Tobias This Boy's Life
ZUSAK, Markus The Book Thief

Department of Education and Science (2010) *Curriculum, Syllabus and Teaching Guides for the Leaving Certificate* [online], available: <http://www.education.ie/home/home.jsp?maincat=&pcategory=17216&ecategory=17233§ionpage=&subject=17601&language=EN&link=&page> [accessed 28 July 2010]

Appendix iii

For optional private reading by pupils during this unit

(a) Roll of Thunder, Hear my Cry - Mildred Taylor

(b) The Cay - T. Taylor

(c) Across the Barricades - J. Lingard

(d) To Kill a Mocking Bird - Harper Lee

(e) A Separate Peace - J. Knowles

(f) How Many Miles to Babylon - J. Johnston

(g) The Great Gilly Hopkins - K. Paterson

Department of Education and Science (2010) *Curriculum, Syllabus and Teaching Guides for the Junior Certificate* [online], available:

http://www.education.ie/servlet/blobServlet/jc_english_sy.pdf?language=EN [accessed 28

July

2010]

Appendix 1.1

Eva Braun (6 February 1912 – 30 April 1945)

- Born in Munich 6 February 1912
- Age 17 took a job as an office and lab assistant and photographer's model for [Heinrich Hoffmann](#), the official [photographer](#) for the [Nazi Party](#).
- She met Hitler, 23 years her senior, at Hoffmann's studio of Munich in October 1929. Her family was strongly against the relationship and little is known about it during the first two years.
- Made numerous suicide attempts – at age 20 she tried to shoot herself. Second attempt was by taking an overdose of tablets.
- In 1938 Hitler named Braun his primary heir, to receive about 600 pounds yearly after his death.
- Braun kept up habits which met Hitler's disapproval, such as smoking, wearing makeup and nude sunbathing. Braun enjoyed photography and many of the surviving colour photographs of Hitler were taken by her.
- Did not get involved with any of Hitler's politics however it is thought that she may have had some idea of what was going on within the Nazi Party.
- Enjoyed reading romance novels, exercise, watching films and early German television (at least until around 1943).
- Braun was very fond of her two Scottish Terrier dogs named Negus and Stasi and they feature in her home movies. She usually kept them away from Hitler's German Shepherd.
- Traudl Junge, Hitler's youngest secretary, wrote in her memoirs *Until the Final Hour*

She was very well dressed and groomed, and I noticed her natural unaffected manner. She wasn't the kind of ideal German girl you saw on recruiting posters for the BDM or in woman's magazines. Her carefully done hair was bleached, and her pretty face was made up - quite heavily but in very good taste. Eva Braun wasn't tall but she had a very pretty figure and a distinguished appearance. She knew just how to dress in a style that suited her and never looked as if she had overdone it — she always seemed appropriately and tastefully dressed, although she wore valuable jewellery. ...Eva wasn't allowed to change her hair style. Once she appeared with her hair tinted slightly darker and on one occasion she piled it up on the top of her head. Hitler was horrified: 'you look totally

strange, quite changed. You are an entirely different woman!' ...and Eva

Braun made haste to revert to the way she looked before.

- In early April 1945 Braun travelled by car from Munich to Berlin to be with Hitler at the Führerbunker (Hitler's Safe House). She refused to leave as the Red Army (Russian Army) closed in, insisting she was one of the few people loyal to him left in the world. Hitler and Braun were married on 29 April 1945 around 00.30hrs during a brief civil ceremony.
- Braun and Hitler committed suicide together on 30 April 1945 at around 3:30 p.m. The occupants of the bunker heard a gunshot and the bodies were soon discovered. She had bitten onto a cyanide capsule (most historians have concluded that Hitler used a combination method, shooting himself in the right temple immediately after biting a cyanide capsule). Braun was 33 years old when she died. Their corpses were burned in the Reich Chancellery garden just outside the bunker's emergency exit.
- The charred remains were found by the Russians and secretly buried at the SMERSH compound in Magdeburg, East Germany along with the bodies of Joseph and Magda Goebbels and their six children. All of these remains were exhumed in April 1970, completely cremated and dispersed in the Elbe river.



Wikipedia (2010) *Eva Braun* [online], available: http://en.wikipedia.org/wiki/Eva_Braun [accessed 09 May 2010].

Soylent Communications (2010) *Eva Braun* [online image], available:
<http://www.nmdb.com/people/298/000024226/> [accessed 10 May 2010].

Adolf Hitler (20 April 1889 – 30 April 1945)

- Born in Austria. Moved to Germany at the age of three.
- His younger brother Edmund died of measles on 2 February 1900, causing permanent changes in Hitler. He went from a confident, outgoing boy who found school easy, to a morose, detached, sullen boy who constantly battled his father and his teachers. Hitler was close to his mother, but had a troubled relationship with his tradition-minded authoritarian father, who frequently beat him.
- For young Hitler, German Nationalism quickly became an obsession, and a way to rebel against his father, who proudly served the Austrian government. Most people who lived along the German-Austrian border considered themselves German-Austrians, but Hitler expressed loyalty only to Germany.
- In 1905, Hitler went to Vienna to live as an artist but found himself quickly out of money. Looking around him, he was in a majorly Jewish based community and blamed them for the lack of work.
- Served in WW1. Joined the Nazi Party in 1919 and became leader of the National Socialist German Workers Party in 1921. Following his imprisonment after a failed coup in Bavaria in 1923, he gained support by promoting German nationalism and anti-semitism. He was appointed chancellor in 1933, and quickly transformed the Republic into the Third Reich, a single-party dictatorship. It was while he was in prison that he started writing 'Mein Kampf' or My Struggle.
- Leader of Germany from 1933 to 1945, serving as chancellor (head of government) from 1933 to 1945 and as head of state from 1934 to 1945.
- Rumoured to have had many affairs including with his niece Geli Raubal (who allegedly killed herself because of his relationship with Braun) and actress Renate Muller who, committed suicide.
- Hitler is known to have been opposed to women wearing cosmetics (in part because they were made from animal by-products and he was a vegetarian and sometimes brought the subject up at mealtime. Linge (who was his valet) said Hitler once laughed at traces of Braun's lipstick on a napkin and to tease her, joked, "Soon we will have replacement lipstick made from dead bodies of soldiers".

Wikipedia (2010) *Adolf Hitler* [online], available: http://en.wikipedia.org/wiki/Adolf_Hitler [accessed 9 May 2010].



ScrapeTV (2010) *Neo Nazis Adolf Hitler* [online image], available: <http://scrapetv.com/News/News%20Pages/usa/pages-4/Neo-Nazis-make-plans-to-expand-adopted-section-of-Colorado-Highway-Scrape-TV-The-World-on-your-side.html> [accessed 10 May 2010].









Google Images (2010) *Holocaust* [online image], available:
http://www.google.ie/images?q=Holocaust&hl=en&prmd=nvi&source=lnms&tbs=isch:1&ei=K71MTPzwJoWi0gSqydmECw&sa=X&oi=mode_link&ct=mode&ved=0CB8Q_AU&biw=1259&bih=580
[accessed 5 May 2010]

Appendix 1.2

Survivors of Hitler in Ireland

Geoffrey Phillips



Geoffrey Phillips (originally Gunther Philipps) was born in Wanne-eckel, Germany in 1925. In December 1938, along with thousands of other German children, he was sent away to Britain on the kindertransports. He did not know where he was going. He had a small suitcase as well as another small bag with provisions, and a ticket to a foreign land. He was thirteen years old.



We heard that our synagogue had been set on fire by squads of Hitler youth and that the same thing was happening all over the country. Before we had recovered from the shock of this terrible news, there was a knock on the door. Two plain-clothes policemen asked for my father, told him to pack a change of clothes, and took him away. We heard afterwards that my father had been taken into a concentration camp. A cousin of my father's was the welfare officer of the Jewish community in a neighbouring town. From her we discovered that Britain was prepared to take in a limited number of young Jewish children. Our cousin urged my mother to register me for the transport.

I am here today, I never saw my parents again.

Zoltan Zinn Collis



Thinks he was born 1st August 1940 though not certain, in Kazmarok in Slovakia but maybe that is where the birth was registered. Found with his sister Edith in Bergen-Belsen by Dr. Bob Collis who brought them to Ireland and later adopted them. Zoltan married and settled in Ireland.

I was never a child. Normal children have fun, they run around, get into trouble, fall down, get picked up, get kissed better, then run around some more. But I was never a child. For when I was a child in years, my home was Belsen. The games I played, I played around 20,000 rotting corpses waiting to be buried, but with no one to bury them.

Oh yes, I was a child in years. I slept in one of the flea and lice infested trestle beds which was also part of my home.

When Belsen was liberated, I did not know what liberated was, other than that it was good. But you could not eat it, or drink it, it did not make a new coat. It did not stop the fleas from itching. But it was a good thing.

On the very day of liberation, the 15th of April 1945, my mother died. I wonder what her name was. She had black hair. Can you grieve for someone you do not know? She was my mother, but I did not know her. Her hair was black.



A few years ago, I went back to Belsen with Suzi. For her mother had died there too. It was a bit odd. Neither of us had ever been back. I think that we were both thinking we would have to mind the other. We went to one of the mass graves, which is about all that is left of Belsen. We placed a pebble on the grave, and tried to light a candle. Then we looked at each other. What do you say? "How are you, Ma?"

What was her name my mother with the black hair? In another of those pits lies my brother, maybe my baby sister. Perhaps they are in the same pit. The pits are very big, there would be plenty of room for the two little ones. What were their names?

Suzi & Terry Samuels



Born in Debrecin, Hungary, Suzi and her brother Tibor Molnar (Suzi and Terry Samuels) survived Bergen-Belsen concentration camp. The rest of their family perished. They were brought to Ireland by Dr Bob Collis in 1946 and adopted by an Irish Jewish family. Suzi has two adult children and lives in Dublin. Terry now lives in London.



I remember the long, oblong-shaped carriage. My mother went over to one of the corners; there were no seats, only wooden floors, and the three of us huddled together. An old lady sat diagonally opposite us with a shawl and she was coughing and coughing, driving everyone mad. All the others were moaning and groaning and she was coughing.





Eventually she stopped and I thought great, she's stopped coughing at last. When it was time to get off the train, I asked my mother why the old lady who had been coughing wasn't getting off. I did not realise she was dead.

Tomi Reichental



Born 1935 in Piestany, Slovakia. Captured and sent to Bergen-Belsen concentration camp in 1944 when he was nine years old. Tomi survived along with his mother, aunt and brother. Thirty five members of his family perished. He has lived in Ireland since 1960.



I could not play like a normal child, we did not laugh and we did not cry. If you stepped out of line at all, you could be beaten up and even beaten to death. I saw it with my own eyes.

Holocaust Educational Trust of Ireland (2010) *Survivors of Hitler in Ireland* [online], available: http://www.hetireland.org/index.php?page=survivor_hitler [accessed 5 May 2010].

Appendix 1.3

Meanings:

The Holocaust:

The Holocaust is when Adolf Hitler, the head of Germany, decided to purify the Earth by killing all the Jews, gypsies, homosexuals, liberals and witnesses. It took place from 1933 – 1945, from when Hitler made the first concentration camp to throw prisoners in (called Dachau) to when Germany signed a peace treaty on May 7th, 1945.

The Final Solution:

The 'Final Solution' is a shortened translation of the Nazis' term for what is now generally called the 'Holocaust'. The Nazis saw the Jews as a problem for Europe. They wanted to 'solve' the problem once and for all. They finally developed a solution, the Final Solution of the Jewish problem in Europe. They would simply exterminate the Jews once and for all. They wanted to, and tried to kill every Jewish man, woman and child in Europe. They came very close, killing about six million and leaving less than one million alive.

Führer:

Supreme head of Germany. The term is translated 'leader' or 'exalted leader'. Führer was the title granted by Chancellor Hitler to himself giving his supreme power in the German Reichstag (Parliament).

Auschwitz:

The largest of Nazi Germany's concentration camps.

Death Camps:

Facilities that Nazi Germany built during World War II for the systematic killing of millions of people in what has become known as the Holocaust.

Concentration Camps:

A place where Jewish people and other people that were considered impure by Hitler's reign were taken to work if they were physically fit enough, or to be killed in various ways. One of the ways they killed people was in a gas chamber which the people thought were showers.

Difference between death and concentration camps:

The difference is that at a death camp, they kill you as soon as they can. They did it mostly to children or sick or elderly people because they were a 'waste of a bed'. At concentration camps, it's mostly forced labour, not to say they did not kill them there but it was mostly forced labour.

Genocide:

The systematic mass killing of a race of people. Furthermore, it's the systematic killing of all the people from a national, ethnic, or religious group, including an attempt to do this.

Warsaw Ghetto:

After invading Poland in 1939 the Nazis set up ghettos in many of the Polish cities including Warsaw. The area was walled off from the rest of the city and Jews from other parts of Warsaw and from surrounding areas were crammed into the ghetto and Polish inhabitants were moved out. The area was desperately overcrowded. The amount of food allowed into the ghetto was hopelessly inadequate; no medication was allowed at all. Diseases broke out and many of the inhabitants died of a combination of malnutrition and disease. Most of those still alive in 1942-43 were sent to Treblinka where they were gassed.

The Warsaw Ghetto is particularly well known for the uprising in 1943 (which should not be confused with the larger Warsaw Uprising of 1944).

Hitler Youth:

The Nazi Party's parliamentary youth element called the Hitler Jugend was formed in 1922 and remained in existence until 1945 as a recruiting and training tool designed to produce future party leadership. Some considered it to be simply a form of Boy Scout group however it provided an ideological foundation that went beyond good sportsmanship and recreation.

Anti Semitism:

Anti Semitism is prejudice and hostility toward Jews as a religious, racial or ethnic group. While the terms etymology indicates that anti Semitism is directed against all Semitic peoples, since its creation it have been exclusively to refer to hostility towards Jews.

Nuremberg Laws:

The Nuremberg Laws were anti Semitic laws that took away civil rights from German Jews.

Swastika:

The swastika meant good luck before Hitler used it. Hitler used it because he was superstitious. It is an ancient symbol, an equilateral cross with arms bent at right angles. It has been found in American Indian, Maori, Hindu, Australian Aboriginal and Hindu cultures and petro glyphs in both right and left facing depictions. It is best associated with the Nazi Party.

Gestapo:

The official secret police of Nazi Germany.

Death Trains:

Railway transports run by German Nazis and their collaborators to forcibly deport interned Jews and other victims of the Holocaust to the Nazi concentration camps and extermination camps.

Appendix 1.4

The Boy in the Striped Pyjamas

Chapter Analysis

Chapter One

- Bruno's mother is not happy about the move.
- Bruno is brought up in a house with strict rules.

Chapter Two

- New house had no happiness.
- Soldiers had a reputation for being stern and were to be steered clear from.
- Everyone appeared to be afraid of the soldiers including Maria.
- Bruno meets a tall soldier who looked like 'he had never seen a child before'.

Chapter Three

- Bruno is very sensitive about his height.
- Gretel is always in charge because she is three years older than him (12).
- Expectation that they are there for 'a few weeks'.
- Gretel calls the place "Out-With".
- Bruno tells Gretel that there are 'other children'.

Chapter Four

- Barbed Wire fence with sharp spikes sticking out of it around the house.
- No greenery past the fence.
- Gretel sees that even children are being shouted at by soldiers and thinks it's a rehearsal.
- She is aware that something is very wrong but can't admit it to herself.

Chapter Five

- Bruno confronts his father.
- Father refers to the people in striped pyjamas as 'not people at all'.
- Bruno had to salute his father and say 'Heil Hitler' which he did not understand.

Chapter Six

- Bruno sees Maria as part of the family. She doesn't think his father would agree.
- Maria tells him that 'father knows what is best' but she doesn't seem to believe it.
- Bruno learns a little about Maria. She respects his father who provided her with 'a job, a home. Food'. Father paid medical bills and funeral costs for her mother.
- Gretel sees her as just a maid. Bruno sees her as much more than that.
- Maria seems to wonder how a man who is so generous can do things so terrible but does not share her thoughts with Bruno.

Chapter Seven

- Lieutenant Kotler is identified as the soldier who was in Bruno's new house.
- Kotler is only a teenager.
- He speaks rudely to Pavel which makes both Gretel and Bruno uncomfortable.
- Pavel comes to his rescue when he falls from the swing. We discover that he is a doctor.

Chapter Eight

- Grandmother and Grandfather are introduced in this chapter through a memory of when Father was first made Commandant.
- Grandmother is not happy that he was made Commandant. She is ashamed of her son and what he is doing.
- Grandfather on the other hand, is extremely proud.
- Bruno does not seem to understand the complex relationships between adults.

Chapter Nine

- Bruno and Gretel receive home schooling from Herr Liszt who dismissed storybooks.
- Bruno decides to go exploring.
- Differences between the people in the striped pyjamas and the people wearing uniforms and medals.

Chapter Ten

- Bruno meets Shmuel for the first time.
- Is jealous that Shmuel has so many 'friends' to play with.
- The boys discover they share the same birthday.
- Bruno refers to Germany as being 'the greatest of all countries'.

Chapter Eleven

- Flashback technique used.
- Bruno thinks back to when 'the Fury' arrived for dinner. Neither Gretel nor Bruno were allowed to take part in the dinner but had to greet the guests.
- 'The Fury's' partner Eva is very beautiful whereas 'The Fury' is described as being very rude.

Chapter Twelve

- Bruno and Shmuel realise they have many things in common, including both having to leave their homes and friends behind. Bruno doesn't think Shmuel's story is any worse than his own.

Chapter Thirteen

- Bruno's visits to Shmuel have become regular.
- Bruno questions Maria about Pavel and whether he is actually a doctor or not.
- He brings Shmuel some food.

- Shmuel refers to Lieutenant Kotler as ‘a bully’.
- At dinner, Pavel accidentally drops the wine bottle on the lieutenant. Lieutenant Kotler attacks Pavel. This attack is implied but left up to our own imagination.

Chapter Fourteen

- Shmuel appears with a black eye.
- Heavy rain prevents Bruno from seeing Shmuel and Gretel nearly finds out about Shmuel.
- Shmuel’s grandfather is missing.

Chapter Fifteen

- A party is being planned for Father’s birthday.
- Lieutenant Kotler is helping Mother with the preparations.
- Shmuel appears in the house.
- The two boys compare hands. Even though they are the same age and height, Bruno starts to realise that they are very different in appearance.
- Bruno denies knowing Shmuel in front of Lieutenant Kotler.
- Bruno returns to the fence every day for a week but Shmuel isn’t there. Eventually he returns and his face is badly bruised.
- Bruno apologises for denying their friendship and they shake hands.

Chapter Sixteen

- Grandmother dies. Bruno hadn't seen her since they left Berlin nearly a year ago. Father and Grandmother had been fighting and had never apologised.
- A wreath is sent by 'The Fury' and this upsets Mother who states that Grandmother would not like it.
- Lieutenant Kotler was transferred out of 'Out-With'.
- Gretel has gotten rid of all her dolls and replaced them with maps.
- Bruno learns the term 'Jews' from Gretel and that the fence is there to prevent them from mixing with regular people.
- Both children get head lice. Mother is extremely unhappy with the living conditions and Bruno has to have his hair shaved off.

Chapter Seventeen

- Mother and Father are fighting a lot over the conditions of the house.
- Bruno has now completely forgotten who his 'three best friends for life' were. He has forgotten what his life was like in Berlin.
- Father decides that Mother, Gretel and Bruno will return to Berlin.

Chapter Eighteen

- Shmuel's father has gone missing.
- He expresses his hatred of the soldiers.

- Bruno comes up with a plan to dress in striped pyjamas and climb under the fence so that they can do some exploring together and look for his father before he returns to Berlin.

Chapter Nineteen

- Bruno changes into the striped pyjamas. With his shaved head he looks just like Shmuel 'only fatter'.
- Bruno imagined 'Out-With' to be a lot different than what it actually is. He imagined games being played, a café, happy families etc.
- Contrast between 'happy laughing shouting soldiers in their uniforms' and unhappy, crying people in striped pyjamas'.
- Bruno and Shmuel get carried away in a large group that are forced to march. They are led into a room, which Bruno thinks is shelter from the rain. He holds Shmuel's hand for comfort. The room then goes dark.

Chapter Twenty

- No-one heard of Bruno after that.
- Weeks were spent searching for him. His clothes were found at a fence post. Eventually Mother thought he might have tried to make his way back to Berlin. Gretel was lonely without her brother.
- Father stayed another year and returned to the fence where Bruno's clothes were found. He saw that the base of the fence was not secured and realised what happened.

Chapter by Chapter Questions on The Boy in the Striped Pyjamas

John Boyne.

Chapters 1 and 2

1. When and where is the book set?
2. How old is Bruno?
3. Where does he live and with whom?
4. What impression do we get of his character?
5. Why have Bruno's family suddenly moved house?
6. Who are the Fury and the beautiful blonde woman?
7. What does Father's new job appear to be?

Chapters 3 and 4

8. Gretel has a few titles such as 'Hopeless Case' and 'Trouble from day one'. Why do you think Boyne has Bruno call her this?
9. Gretel calls their new home 'Out-With'. Why do you think Boyne chooses to have Gretel call the place this?

10. The writer describes the house as 'hollow' and says it 'may collapse around their ears'. What impression does this give of 'Out-With' and why do you think Boyne uses this particular description?
11. When are 'pyjamas' referred to for the first time?

Chapter 5

12. Why is Bruno's mother afraid when she realises that Maria has overheard her?
13. The train is mentioned. Why is this another hint to the horror of what is going on around them?
14. Describe the relationship between Bruno and his father.
15. At times Father is shown as a loving parent and husband. How is this possible given his role as a Nazi officer?

Chapter 6

16. Characterise Maria.
17. Explain what she means when she says 'which makes me wonder...wonder what he...how he can...'
18. Comment on the following statement 'I'm not allowed to say what I feel?' he repeated incredulous".

Chapter 7

19. Mother saying 'thank you' to Pavel for treating Bruno is an important turning point for her. What has changed for her at this point?
20. Why does she take credit for the treatment?
21. Contrast Pavel's treatment of Bruno when the boy fell off the swing with the way Pavel is treated by Bruno's family.

Chapter 8

22. Grandmother disagrees with the views of the Nazis. How does she stand up for her beliefs?
23. Characterise Grandmother.
24. What is implied by 'puppet on a string'?

Chapter 9

25. Bruno compares the people in the camp to the people in his house. What are his conclusions?

Chapter 10

26. Although Bruno and his family have moved to a desolate place, Bruno continues to display his strong sense of adventure and creativity. What are some examples?
27. Why do you think Bruno and Shmuel become friends and stay friends?
28. What are Shmuel's most striking features?
29. What do the two boys have in common?
30. What do we learn about Shmuel's family?
31. Bruno talks about Germany. Does he believe in what he says?

Chapters 11 and 12

32. Why do you think the writer includes details of the Jewish citizens of Krakow?
33. Compare Shmuel's description of the train journey with Bruno's.

Chapters 13 and 14

34. How does Shmuel react when Bruno starts talking about Kotler?
35. How has Pavel changed?
36. What surprising fact do we learn about Kotler?
37. Why does Kotler get so angry with Pavel and why does nobody stop him?

Chapter 15

38. Describe Bruno's feelings towards Lieutenant Kotler.
39. Why doesn't Bruno try to protect his friend when he is attacked by Kotler?
40. Why does Shmuel forgive Bruno?
41. What has happened to Shmuel in the meantime?

Chapter 16

42. What has happened to Lieutenant Kotler?
43. How has Gretel changed? Who has influenced her?

Chapters 17 and 18

44. What do we learn about Father's thoughts and feelings here?
45. How does Mother feel about living at 'Out-With'?
46. What are her hopes and plans for the future?

Chapters 19 and 20

47. What happens the next day?
48. Bruno tries to help Shmuel find his father despite being frightened and wanting to go home. Why?
49. Using evidence from pages 215-216, describe how Bruno's father reacts when he realises what has really happened to his son.

Further Questions

50. When Bruno dresses in the filthy pyjamas he remembers something his grandmother once said 'you wear the right outfit and you feel like the person you're pretending to be' (page 205) How is this true for Bruno?
51. How does the author use clothes as a symbol of status in the book? Think about the different types of clothes there are – uniforms (soldiers, maids, waiters, Jews etc)
52. How do shame and remorse figure into the friendship between Bruno and Shmuel? How does Bruno show his remorse?

Appendix 1.5

The Boy in the Striped Pyjamas

Name: _____ Date: _____

Read the questions carefully. Sometimes there is more than one part to a question. Look at how many marks are going for a question. That should give you an indication of how much you need to write for your answer. Best of Luck!

1. What was the Holocaust? (2)

2. When did it occur? (2)

3. What does Anti-Semitism mean? (2)

4. What symbol did Hitler use for the Nazi party and what did it mean? (2)

5. What symbol were the Jewish people forced to wear? (2)

6. Explain the following terms and make reference to them in the novel.

For example:

What is Auschwitz? Auschwitz was the largest of the Nazi German concentration camps. In the story, Bruno's family move to Auschwitz and live beside the concentration camp which he pronounces 'Out-With'.

What was meant by the death trains? (5)

What does Genocide mean? (5)

What is meant by 'The Fury'? (5)

Long Questions – please write your answers on the sheets provided and label the answers clearly.

7. Write one page outlining **any 2 major themes or issues** in the novel. (20)

8. Write a character analysis of Shmuel. **Include 8 points.** (24)

9. **Give 4 detailed examples** of how the book and the film differ. (16)

10. Write a critique of the novel versus the film **giving 5 reasons** why you preferred one more than the other. Back up each point you make with an explanation. (15)

Appendix 1.6

1st Year Survey on ‘The Boy in the Striped Pyjamas’.

Circle your answer where needed.

1. Is this your first time reading the book ‘The Boy in the Striped Pyjamas’?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is ‘no’ to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

5. Describe one scene that you remember in detail from either the book or the film.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Bruno in as much detail as possible.

8. Do you remember him more clearly from the book or the film?

Book Film

9. List three major differences between the book and film.

I. _____

II. _____

III. _____

10. Mention one thing you liked about the book but not about the film.

11. Mention one thing you liked about the film but not about the book.

12. If you were directing the film, what would you have added or taken out of the film?

Thank you for your time in completing this survey.

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

Book (for once). A lot was left up to one imagination
which I thought was very good.

5. Describe one scene that you remember in detail from either the book or the film.

In the book, when he meets Shmuel, because he
says "a dot that turned into a blob that turned into
a shape that turned into a boy?" which made it
interesting & tense.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

Innocent young boy (8 or 9 years old) black hair, very
merry, very curious & loved to explore, liked story books.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

I. The end was different.

II. Lt. Kotter + Mother never speak in movie, but in the book there is suspicion that he + her are having an affair.

III. In the movie Bruno's window was boarded up so he could not see the Jews / concentration camp.

10. Mention one thing you liked about the book but not about the film.

That things were left up to our imagination in the book, and were told straight up in the movie.

11. Mention one thing you liked about the film but not about the book.

The end was completely different + it was better in the film.

12. If you were directing the film, what would you have added or taken out of the film?

I would have had Hitler in the movie.

1st Year Survey on 'The Boy in the Striped Pyjamas'

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

The book because it went into more detail. Books are generally better.

5. Describe one scene that you remember in detail from either the book or the film.

Book: I remember when Kotler met Bruno in the hall before Father's birthday party. Kotler took Bruno's book and started teasing him. Bruno got very annoyed.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

Bruno is a 9 years old Naive, Innocent, Friendly. Obeys rules. Always is honest with himself and says what he thinks. Loves exploration and story books.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. In the film there is no hint of a relationship between Mother and Kotler.
- II. In the film Bruno runs through a forest but in the book he runs along a fence.
- III. In the film, Brunas Bruno's family find out immediately that he was killed in the gas chambers. In the book it takes a year.

10. Mention one thing you liked about the book but not about the film.

I liked the way that ~~they~~^{you} saw the story through Bruno's eyes. In the film it was like you were ~~talking~~ watching the story.

11. Mention one thing you liked about the film but not about the book.

In the film we saw Bruno playing with his friends but in the book we don't.

12. If you were directing the film, what would you have added or taken out of the film?

I would have put in the relationship with Mother and Kotler.

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

Book because we see peoples inner thoughts which makes it more interesting.

5. Describe one scene that you remember in detail from either the book or the film.

I remember when mother is crying when she finds his Brunos clothes and beside the fence.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

Bruno is very obedient and follows the rules set out by his mother. He is friendly + outgoing towards Shmuel. He is very innocent. He hasn't been influenced by his father on what to think about Jews.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

I. Bruno is a year younger in the film.

II. Mother + Kater have no interaction in the film.

III. In the film we are told Grandmother died in a bombing.

10. Mention one thing you liked about the book but not about the film.

I like how the book leaves things to your own imagination. In ~~the~~ ~~the~~ ~~film~~

11. Mention one thing you liked about the film but not about the book.

I like ~~to~~ the set used for filming at Auschwitz.

12. If you were directing the film, what would you have added or taken out of the film?

If I were directing the film I would have added ~~a~~ more visits to Shmuel.

1st Year Survey on 'The Boy in the Striped Pyjamas'

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

The book. Because it had more detail
and was more thrilling

5. Describe one scene that you remember in detail from either the book or the film.

When Bruno was being brought to the
gas chambers in the rain. Then in the
gas chambers, everyone was scared and
screaming

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

He's very innocent. Doesn't know about
what's going on in the concentration camps.
Has to obey a lot of rules

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. In the film, Bruno was 8 years old
- II. In the book, Father only realizes what happened to Bruno a year later
- III. In the book, it says it took Bruno 2 hours to get to the fence, but in the film it looked like it was right behind him

10. Mention one thing you liked about the book but not about the film.

The book had more detail and a better ending. It also had more suspense.

11. Mention one thing you liked about the film but not about the book.

You could see it instead of read it

12. If you were directing the film, what would you have added or taken out of the film?

I would have made the ending correct. I would have made Bruno meet Shmuel earlier

1st Year Survey on 'The Boy in the Striped Pyjamas'

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

I prefer the book because it let a lovely bit of imagination come into the book i.e. Pavel attacked by Kotler

5. Describe one scene that you remember in detail from either the book or the film.

I can clearly remember when Bruno and Shmuel were lead into the gas chamber with all of the other Jews

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

Bruno is an innocent nine year-old boy who doesn't know much about the war or what is happening to the Jews.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. In the film Bruno + Shmuel are 8, in the book they are 9 going on 10.
- II. In the book Bruno contracted head lice and got his hair shaved off, this never happened in the movie.
- III. In the film Berlin is bombed and Grand mother dies, in the book she died of natural causes.

10. Mention one thing you liked about the book but not about the film.

I liked the way the book let us in on the characters inner thoughts.

11. Mention one thing you liked about the film but not about the book.

I liked the set of Auschwitz used for filming the film.

12. If you were directing the film, what would you have added or taken out of the film?

I would give a bit more time for the film as well as adding the dinner with The Fury and the beautiful blonde woman.

David
Byrne



1st Year Survey on 'The Boy in the Striped Pyjamas'

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book ^{1st}

Film ^{1st}

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the Book because in the book the characters friendship grows at a natural pace but in the movie, St Bruno and Shmuel hardly ever talk. I also preferred the book as in the movie I missed to see what Bruno was thinking.

5. Describe one scene that you remember in detail from either the book or the film.

A scene I remember in detail was near the end of the film. It was when everybody was in the gas chamber, you could hear all the pounding of the door, & the men then dropped in the pellets and then everything was silent.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

Eight years old. Young. Had Brown Hair. Innocent. Naive. Friendly. Likes exploring. Born in April 1934.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. Bruno is 8 in the movie but 9 in the book.
- II. Bruno never plays checkers with himself or Snowl in the book.
- III. The ending is alot more sudden in the movie than in the book as it takes almost a year for father to find out what happened to Bruno unlike about a day.

10. Mention one thing you liked about the book but not about the film.

I liked the knowing the thoughts of Bruno but missed it in the movie.

11. Mention one thing you liked about the film but not about the book.

I liked that the film filled in some of the things Boyne left up to our imagination

12. If you were directing the film, what would you have added or taken out of the film?

I would of added in more visits to Snowl. I would of taken out all some of the sessions meetings with Herr Litz.

1st Year Survey on 'The Boy in the Striped Pyjamas'

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the film because it was much more vivid and less is left up to our imagination.

5. Describe one scene that you remember in detail from either the book or the film.

I remember the scene from the film where you could hear people hanging on the deer and then it went quiet.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

Bruno is a 9 year old German boy, who is very innocent and curious. He loves exploring and reading adventure books. He thinks his sister Gretel is a hopeless case. He is very polite & friendly.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. In the film, Bruno is eight and in the book he is nine.
- II. In the book Mother and Lt. Kotler are very friendly with one another but they hate each other in the film.
- III. In the book, Hitler pays a visit to their house in Berlin, but not in the film.

10. Mention one thing you liked about the book but not about the film.

I like the way we can hear Bruno's inner thoughts in the ~~book~~ book.

11. Mention one thing you liked about the film but not about the book.

I like the way you can see ~~things~~ things in the film instead of ~~the~~ having it described.

12. If you were directing the film, what would you have added or taken out of the film?

I would have made sure that it featured a few more scenes from the book and removed some of the scenes that were in the film but not in the book.

1st Year Survey on 'The Boy in the Striped Pyjamas'

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the film because in the Book it leaves
lots of things to our imaginations.

5. Describe one scene that you remember in detail from either the book or the film.

From the film, when Pavel spilled the wine and Lt. Kotler
Beats him up, after that no one heard of Pavel.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

He is very innocent and nosy. He doesn't know about
the Holocaust.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. Bruno and Shmuel's age
- II. Bruno never shaves of his hair in the movie.
- III. Bruno walks for 2 hours to get to Shmuel in the book but walks 6 minutes in the movie.

10. Mention one thing you liked about the book but not about the film.

The way things are described

11. Mention one thing you liked about the film but not about the book.

It tells you what happens, it doesn't leave it up to your imaginations.

12. If you were directing the film, what would you have added or taken out of the film?

I would have added when The "fury" visits Bruno's family.

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book because there was a lot more detail and you understood what the character was thinking.

5. Describe one scene that you remember in detail from either the book or the film.

I remember that father was questioning Lieutenant Kotler about his father at dinner and then he asked for more wine and Pavel spilt it and Kotler took out his frustration at Pavel and many of killed him.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Bruno in as much detail as possible.

Nine years old. Loves to explore. Not very happy about the move. Very innocent. Doesn't know how much about what was going on. He keeps repeating words like "best friend for life" and "hopeless case". Feels lonely until he meets Shmuel.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. Hitler never comes to Bruno's house.
- II. Father discovers the hole in the fence straight away, rather than a year later.
- III. It doesn't show how father is miserable to the soldiers after Bruno's death and it doesn't show Mother or Gretel moving back to Berlin and being all upset.

10. Mention one thing you liked about the book but not about the film.

It made you think, so everyone would get ~~something~~ a different picture of the story.

11. Mention one thing you liked about the film but not about the book.

It explains a lot more so you know what happens.

12. If you were directing the film, what would you have added or taken out of the film?

I would of put in Hitler and Eva ~~going~~ going to Bruno's house because that is a big part of the book.

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

~~Yes~~ No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book because it was more interesting and there was more in it

5. Describe one scene that you remember in detail from either the book or the film.

I remember the last scene where Bruno puts on the striped pyjamas and goes over to the other side of the fence with Shmuel. They both get gassed eventually.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Bruno in as much detail as possible.

Nine years old, innocent/naive, doesn't understand what is happening

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. In the book there is a suspicion that Mother and Koller were having an affair, but there was none in the film.
- II. The chapter where Bruno gets a haircut is not in the film.
- III. The time goes way faster in the film.

10. Mention one thing you liked about the book but not about the film.

I liked the way it is more interesting and has a lot more in it.

11. Mention one thing you liked about the film but not about the book.

12. If you were directing the film, what would you have added or taken out of the film?

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

I liked how the film didn't leave too much up to your imagination and we were given a better idea of what the characters look like

5. Describe one scene that you remember in detail from either the book or the film.

The scene when they look for Bruno and find his clothes and when it starts raining and mother starts crying in a very hard to watch.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

He's naive and innocent, very adventurous and very obedient to his parents

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. They find Bruno's clothes a lot faster in the film
- II. Lieutenant Kotler and mother hated each other in the film, in the book they could have been having an affair
- III. In the film, Bruno digs under the fence. In the book, Shmuel pulls up the fence

10. Mention one thing you liked about the book but not about the film.

The characters had a lot more "character" in them.

11. Mention one thing you liked about the film but not about the book.

The way it's more mixed with emotions, there's funny bits and also sad bits.

12. If you were directing the film, what would you have added or taken out of the film?

I would have made Bruno more naive than the book like when he said "Can we go to the cafe" - I would put in the scene where Bruno shows Gretel the Jewish people.

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

the film, the ending

5. Describe one scene that you remember in detail from either the book or the film.

film, in the gas chamber when they know they are about die and they hold hands the soldier drops his pistol

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

• dark black hair
• small for age
• well mannered
• innocent
• brain washed by Hitler

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. The ending is left up to our imagination in book but we know what happens in film.
- II. ~~He~~ ~~is~~ ~~the~~ ~~head~~ ~~lice~~
- III. Meets Schawell a lot more

10. Mention one thing you liked about the book but not about the film.

met Schawell a lot

11. Mention one thing you liked about the film but not about the book.

ending

12. If you were directing the film, what would you have added or taken out of the film?

more violence

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

film because it doesn't go in to so much
Detail

5. Describe one scene that you remember in detail from either the book or the film.

when Bruno goes into the gas chamber

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

Bruno is an eight year old boy who is
really girly and has a lot of
manners.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

I. He fury doesn't come to the house

II. Bruno doesn't shave his head

III. The end is different

10. Mention one thing you liked about the book but not about the film.

11. Mention one thing you liked about the film but not about the book.

Because it ~~showed~~ us out with
showed

12. If you were directing the film, what would you have added or taken out of the film?

If would have but in Bruno in the
train when he sees all the people getting
in to the other train.

CC/M

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

book less depressing

5. Describe one scene that you remember in detail from either the book or the film.

When Pavel spills the wine on Lt Kotler and Kotler gets killed.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Bruno in as much detail as possible.

He is very innocent & young and likes exploring. He has a bowl.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. The film leaves less up to our imagination
- II. Bruno stays in out-with for longer in the book
- III. In the ~~movie~~ book Bruno doesn't get given out to by his mom for going into the back garden.

10. Mention one thing you liked about the book but not about the film.

Its longer

11. Mention one thing you liked about the film but not about the book.

Its shorter

12. If you were directing the film, what would you have added or taken out of the film?

I would have put in mother saying if anyone asks I did it.

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book because it was in much more detail and it left you thinking what will happen next.

5. Describe one scene that you remember in detail from either the book or the film.

I remember when Pavel spills the wine and Kotler took all his anger out on him and he brought him into the hall and he was killed.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

Bruno is nine years old and very innocent he doesn't understand why the Jews were being shouted at and why they couldn't make their mind up about what to do they wanted.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

I. In the book it said Samuel ate chicken
and in the movie he ate a piece of
cake.

II. _____

III. _____

10. Mention one thing you liked about the book but not about the film.

In the book it was in a lot of detail
and it kept you thinking and it made
you read more.

11. Mention one thing you liked about the film but not about the book.

12. If you were directing the film, what would you have added or taken out of the film?

1st Year Survey on 'The Boy in the Striped Pyjamas'

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

Book it really does have more detail and you can picture everything in your head. It is quite hard to have a movie better than a book in my opinion.

5. Describe one scene that you remember in detail from either the book or the film.

When Pavel was cruelly beaten and everyone sat at the table it to me showed the cruelty towards Jews.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

Small for a nine year old, innocent and gullible black hair.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. The amount of times Bruno met Samuel in the film was very short compared to the many times Bruno visited him in the book.
- II. At the end when the father and Mother and Gertie realize where he is and they come to look for him down. In the book they don't know where he is gone.
- III. Bruno has no conversations about the new house with Maria in the film. In the book he has many conversations with her in the book.

10. Mention one thing you liked about the book but not about the film.

The book he met Samuel on various occasions. But I didn't like the way he met him only a few times in the film.

11. Mention one thing you liked about the film but not about the book.

He went out (back) to the back garden and went through the shed and walked to the camp. But in the book she just says "he began his walk to the camp".

12. If you were directing the film, what would you have added or taken out of the film?

I would of preferred to have seen the Jews come to the house.

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

Book because it tells you what the characters
are thinking of and what they felt

5. Describe one scene that you remember in detail from either the book or the film.

It is when Bruno sneaks into the
back garden and goes exploring and then
meets Shmuel

6. Was the scene you described from the book or the film?

Book Film

7. Describe Bruno in as much detail as possible.

He is an innocent boy only nine.
He has three best friends for life. doesn't understand
why they moved from Berlin. Doesn't know what's
going on or what's out there until he meets Shmuel

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. There is some deleted stuff in the film that are in the book
- II. In the book Mother gets on well with Koster and in the film they don't talk
- III. In the book some days were raining and in the film every day was sunny

10. Mention one thing you liked about the book but not about the film.

When everything was going fine in the house and Koster got sent away

11. Mention one thing you liked about the film but not about the book.

that Bluro ~~for~~ had three boyfriends when they were running around the streets of Berlin

12. If you were directing the film, what would you have added or taken out of the film?

I would change the ending and give it a happy one

Rory Miller

1st Year Survey on 'The Boy in the Striped Pyjamas'

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

I prefer the book because
in the book you can read what
is on Bruno's mind and what he
is thinking

5. Describe one scene that you remember in detail from either the book or the film.

I remember when the gas chamber
closes and all the Jews are banging
on the door then it goes quiet and
you can see Bruno's father

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

He is young, innocent, not too
smart. Doesn't like being called little
man and likes being called young man.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. Mother doesn't really seem like she is taking medicinal sherries or naps.
- II. Bruno plays checkers with himself and with Bruno.
- III. Lars and cook aren't in the movie and not even mentioned.

10. Mention one thing you liked about the book but not about the film.

I like the fact that in the book you can see Bruno's thoughts and ~~see~~ know what he is thinking.

11. Mention one thing you liked about the film but not about the book.

The thing I liked about the book is that the movie shows what Shmuel looked like and what what Auschwitz kind of looked like.

12. If you were directing the film, what would you have added or taken out of the film?

If I was directing the film I probably would of added when Bruno goes to the train station and sees the Jews.

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book because it gives you more detail on everything and you get to see into the thoughts of Bruno.

5. Describe one scene that you remember in detail from either the book or the film.

In the film, the scene I remember most is when Bruno and Shmuel are in the gas chamber and when the gas comes down from the roof and all the banging on the door suddenly went quiet.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Bruno in as much detail as possible.

Bruno is a 9 year old boy who is very curious and very innocent. He has no idea about the war or the Holocaust or what his father is doing to the Jews.

8. Do you remember him more clearly from the book or the film?

Book Film

9. List three major differences between the book and film.

- I. In the film the story is very short and they skip alot of chapters. They don't explain things as much.
- II. _____
- III. _____

10. Mention one thing you liked about the book but not about the film.

11. Mention one thing you liked about the film but not about the book.

12. If you were directing the film, what would you have added or taken out of the film?

~~Shane~~ Shane Hulgraine

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book because there was more to the book than the film and I enjoyed it.

5. Describe one scene that you remember in detail from either the book or the film.

In the film at the end when Bruno goes into the camp and goes into the chamber of gas + everyone else is in sorrow.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Bruno in as much detail as possible.

He was very innocent, he is well mannered, he is obedient, he's 9 years old, he is very glib, he loves to explore, and is very kind + is very unaware of what is happening.

8. Do you remember him more clearly from the book or the film?

Book both Film

9. List three major differences between the book and film.

- I. Bruno doesn't see the Jews going into the train.
- II. Hitler doesn't come to visit in the book neither does grandmother + Grandfather.
- III. At the end of the film father + family found out (and in) he went to east-west + in the book they only notice 1 year later.

10. Mention one thing you liked about the book but not about the film.

The book was longer + the film was short. I would of have liked if they explained more in the film.

11. Mention one thing you liked about the film but not about the book.

It was in picture + not reading

12. If you were directing the film, what would you have added or taken out of the film?

I would of have made the Jews try to escape by making an ally or something like that.

1st Year Survey on 'The Boy in the Striped Pyjamas'

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

Book, because it is less depressing

5. Describe one scene that you remember in detail from either the book or the film.

In the film when I first saw Shmuel his teeth were rotten

6. Was the scene you described from the book or the film?

Book Film

7. Describe Bruno in as much detail as possible.

He is an eight year-old boy in the film and nine in the book. he is very innocent, small for his age, He has long hair.

8. Do you remember him more clearly from the book or the film?

Book / Film ✓

9. List three major differences between the book and film.

- I. Bruno is nine years old in the book and eight in the film
- II. At the ending they find that Bruno is dead straight away (Film) but in the book it takes them a year to find out
- III. Bruno and Gretel do not get head lice in the film but they do get head-lice in the book

10. Mention one thing you liked about the book but not about the film.

The book is a lot more interesting than the film

11. Mention one thing you liked about the film but not about the book.

The film doesn't leave a lot up to our imagination

12. If you were directing the film, what would you have added or taken out of the film?

Bruno and Shmuel escape the Gas Chamber and they both move back to Berlin and live happily ever after

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

I prefered the (book) film because I got a visual of of the book.

5. Describe one scene that you remember in detail from either the book or the film.

I remember the scene where Bruno first met Shmuel and they were saying that they never heard of anyone called Bruno or Shmuel.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

Bruno is very innocent and naïve. Sometimes he can be insulting. He does not know whats going on around him in the camp.

8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. In the film Bruno is eight years old but in the book he is 19.
- II. In the film the Fury doesn't come to dinner but in the book he does.
- III. In the book Grandmother dies but in the movie she was killed in a bombing.

10. Mention one thing you liked about the book but not about the film.

I liked the way the book described things better.

11. Mention one thing you liked about the film but not about the book.

I liked that the film gave me a visual of the book.

12. If you were directing the film, what would you have added or taken out of the film?

I would take out the bit at the end where Bruno and Shmuel dies because it is very scary.

1st Year Survey on 'The Boy in the Striped Pyjamas'.

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

I prefer the book to the film cause
the book is awesome. 😊



5. Describe one scene that you remember in detail from either the book or the film.

I remember when Bruno cut his
leg and Katter helped him and Bruno
didn't believe he was a doctor.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Bruno in as much detail as possible.

innocent boy of 9 in the book and
8 in the film he loves adventures.



8. Do you remember him more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. Little Movie Bruno is 8 and not 9.
- II. They find Bruno quicker when he died in the film
- III. Bruno doesn't show his head off.

10. Mention one thing you liked about the book but not about the film.

The book leaves it to your imagination

11. Mention one thing you liked about the film but not about the book.

You didn't have to read. 😊

12. If you were directing the film, what would you have added or taken out of the film?

I would have had Bruno's head shown



1st Year Survey on 'The Boy in the Striped Pyjamas'

Circle your answer where needed.

1. Is this your first time reading the book 'The Boy in the Striped Pyjamas'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the Book. I preferred the book
because I thought the book was
much more entertaining.

5. Describe one scene that you remember in detail from either the book or the film.

I remember in the book
when Bruno and Shmuel were marched
into the airtight chamber and before
the door closed the people in the
chamber took a big gasp of air.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Bruno in as much detail as possible.

A young boy nine years old in Auschwitz
Berlin and ten years old Auschwitz. He was
very innocent and liked exploring. He was
generally nice. His new best friend was
Shmuel. He was thoughtful and did not like to argue.

8. Do you remember him more clearly from the book or the film?

Book Film

9. List three major differences between the book and film.

- I. Mother did not get on with Lieutenant Kotler in the movie.
- II. in the movie the place Bruno met Shmuel was very close.
- III. It started raining when Bruno took his clothes off in the book.

10. Mention one thing you liked about the book but not about the film.

They talked about Shmuel more in the book than in the movie.

11. Mention one thing you liked about the film but not about the book.

The acting at the end of the movie from mother and father when they found out what had happened to Bruno.

12. If you were directing the film, what would you have added or taken out of the film?

Results of the survey – 24 Students Surveyed

First time reading the book	9	37.5%
First time watching the film	6	25%
Read the book before	15	62.5%
Watched the film before	18	75%
Read the book before watching the film	16	67%
Watched the film before reading the book	3	12.5%
Preferred the Book	18	75%
Preferred the Film	6	25%

Quotes from surveys

Did you prefer the book or the film? Give a reason for your answer.

‘I preferred the book because in the book the characters’ friendship proceeds at a natural pace but in the movie Bruno and Shmuel hardly ever talk. I also preferred the book as in the movie I missed knowing what Bruno was thinking’.

‘I liked how the film did not leave too much up to your imagination and we were given a better idea of what the characters look like’.

Describe one scene that you remember in detail from either the book or the film.

‘I remember in the book when Bruno and Shmuel were marched into the airtight chamber and before the door was closed the people in the chamber took a big gasp of air’.

‘I remember that father was questioning Lieutenant Kotler about his father at dinner and then he asked for more wine and Pavel spilled it and Kotler took out his frustration on Pavel and may have killed him’.

If you were directing the film, what would you have added or taken out of the film?

‘I would have added in more visits to Shmuel. I would have taken out some of the meetings with Herr Liszt’.

‘I would have included Hitler’s visit in the movie’.

Appendix 1.7

About a *Boy*

Mark Herman and John Boyne on Sewing *Striped Pajamas*

When I got the news that I'd get the chance to meet with screenwriter/director Mark Herman and author John Boyne about their Holocaust drama *The Boy in the Striped Pajamas* before a Cinema Seattle sponsored screening I never guessed it would be just moments after they'd stepped off their plane. But that's exactly what happened, the three of us sitting down in the bar at the downtown Fairmont Olympic Hotel, the pair's bags not even up in their rooms, the publicist still checking them in as we all sipped tea and Diet Cokes.



Novelist John Boyne and screenwriter/director Mark Herman on the set of Miramax Films' *The Boy in the Striped Pajamas*

I wanted to speak with the twosome about the film because, for whatever reason, I just couldn't get their drama out of my head. While there was never any question where the story was ultimately heading (a young eight-year-old boy named Bruno – beautifully played by Asa Butterfield – moves to the countryside with his father, a Nazi officer, and his mother and secretly makes friends with a fellow child residing at what he thinks is a Jewish work camp, startling realizations about the true nature of the war ensue, threatening to tear his family apart), the fact so much of it has stuck with me so long after is really quite something. Here are some of the highlights from our 20-plus minute conversation.

Sara Michelle Fetters: Why did you want to write this book? Where did the idea come from?

John Boyne: I started writing the book in April of 2004 and it wasn't the book I intended writing at all. I was a student of the Holocaust for a number of years but I never expected to write about it, but I ended up having this idea, the idea of two boys at a fence talking to each other, and I thought to tell the story from the point of view of the German child. I thought the image of him walking to the fence everyday and asking questions would be a fresh take on the subject matter. The idea just seemed too interesting to ignore.

Fetters: Conversely, what was it that struck you about the book that made you realize you had to make this film?

Mark Herman: As a writer/director every project [I do] takes like three or four years and I'd just done a romantic comedy [*Hope Springs*] and I was keen for the next three or four years to be dedicated to something a little more weighty. I spent a few months trying to think of ideas myself and then John's book – we share the same agency so I got an early copy – came into my hands. Like he said, this [story] was a fresh take, and it was that fresh take on looking at the Holocaust that interested me. I thought it was a very unique angle and I discovered that film rights hadn't gone yet.

So, in order to make that happen and to get the rights I thought a studio would be more keen to see a film through a screenplay than they would through the book, and the only way to do that was to write the screenplay myself and also buy the film rights myself and hope to get paid back after they [a studio] has read it. I worked on my own for a few months and then delivered it [the script] to Miramax and it was greenlit very quickly. I guess you could say the gamble paid off.

Fetters: It had to help that, thanks to the success of *Little Voice*, you'd had a pretty strong relationship with Miramax already?

Herman: Yes, I guess so, although it really was a new Miramax and not the same studio I made that earlier picture with. But I had worked with [them] before and I also knew that they really needed to be the first port of call. There just weren't going to be too many studios interested in making this sort of a movie but I did know that Miramax might be one of them. Thankfully I was right.

Fetters: I admit, I have not read the novel, but one of the nice things about the movie is that it does make me want to read it which I think speaks to the level of quality in the storytelling here. When I say that, what I'm talking about the subtle way in which the piece's subject matter almost sneaks up on you which, to my way of thinking at least, is exceedingly impressive.

Boyne: If you did read the novel you would notice that it opens up without telling you where, or when, you are, and when it was first published it came with a blurb on the cover saying, "We can't tell you anything about this story." It meant the reader came to it knowing nothing and it forced them to take the same journey as the little boy and they would be with him, standing there, looking out his window seeing something without really knowing what he was looking at, the reader asking the same questions as he is. It's only as the story develops that you realize what it is that's going on, so rather being thrust into the horrors of the camps you're thrust into them the same way a kid who knows nothing about them would be.

Fetters: And the movie, almost surprisingly, works really well in that regard, too.

Herman: What I felt when I first starting the screenplay I thought that by the time this movie comes out, hopefully comes out, most people would know what it was about and possibly know the ending as well. John's book has a lot of flashbacks, a lot of revelatory flashbacks, and as I thought everyone would know the story I took those out and put things in

a chronological order. At the same time, I did want to have the same sense of things, wanted to create the same sense of juvenile dread throughout, and hopefully if I did that right it would keep audiences wondering about what was going to happen next.

And, I also think even the people who have read the book and know the story are still not quite prepared for that ending, still not ready to see it acted out. When you're reading a book you can put it down and catch your breath, pause for a moment. When you're watching a movie you don't have that option.

Boyne: I think it is interesting people who have not read the book and come into the movie not knowing [the ending]. It's an interesting response. But, even for those who had read [it] it can still be rather shocking. They want it to go a different direction even if they know it can't, I think that's very interesting.

Fetters: When you're researching a project like this one, how important is it to stay historically accurate and yet still find ways to craft emotionally compelling narratives and three-dimensional characters a reader or an audience member can relate to and feel for?

Boyne: I think there is a big difference between the book and the film in that sense because thanks to my own historical research I knew just about as much as I thought I could possibly know while writing, yet even then I also already knew that I would have to make

some changes in order to serve the story. I had to decide which ones [changes] were important to make and which ones were impossible to make.

For example, moving the commandant's house outside of the camp I needed to do so Bruno could walk to the fence even though I knew in real life [their] house would have been inside the fence, but I felt that change was justifiable in order to serve the story. At the same time, I knew there were things I couldn't change, and that's the way the stories of so many of the people who were actually there came to an end.

There will be those people who say you shouldn't change anything, but as a novelist it is very important – even with a subject matter like the Holocaust – there are still major decisions you have to make in that regard. I think overall the ones I chose to make can easily be justified.



Asa Butterfield and Vera Farmiga in Miramax Films' *The Boy in the Striped Pajamas*

Fetters: And in regards to the movie?

Herman: I think in movie terms, there are things you can get away with in novels a little more than you can get away with in films. Every department, especially on a film of this subject matter, you have to get everything right. Design, costume, everyone, they have to go out of their way to be authentic and accurate.

Having said that, the book does indicate that [the camp] is Auschwitz and there is also this great scene with Hitler and I took those real life names out because you were putting real people in a fictional story and it could almost sadly be comedic if you did not get it absolutely right. I did not want to potentially take people out of the story in that manner so scenes like those unfortunately just had to go.

Fetters: But what about the children? While this meeting between the two of them works dramatically, in real life it is doubtful it would have ever happened, plausible, maybe, but also unlikely. I mean, most of these children who went into these camps...

Boyne: ...did not last a day. No, you're right. I think plausible but unlikely is actually a really good way to put it. There were children who were kept, of course. They were kept for medical experimentation, of course, and there is also documentation of younger kids who if

they could possibly get away with looking older than ten to say that they were. So there were younger kids that were there pretending to be older than they actually were.

So, that's one answer to your question. The other is that it [the age issue] did not really matter to me. It's not crucial to me whether or not it could happen; what matters to me is that it does happen. Those sorts of issues don't really seem that crucial to me. I sort of think that you can either intellectualize the story or you can come at it from a strictly emotional standpoint and allow it to play itself out before you.

Herman: The same thing goes for the movie. I think it is something you have to enter into with your heart and not with your head. If you really do analyze it then you can pick holes in a lot of things about it. But then, at the same time, you can also research just about any aspect of it and find some historical note or anomaly that backs you up.

Sure it is highly, highly unlikely that two boys like this would meet, but then again, there is the story of a nice little girl, about the same age [as Bruno], on the other side of the fence who gave food to a [boy] on the opposite side. She fed him for about a year, and they would have these meetings everyday with no guards around and she would ask him questions and they became good friends before he got moved to another camp.

The day before he was supposed to go to the gas chamber [the camp] was liberated. Twenty years later they [the boy and the girl] met in New York and got married, and that

sounds like the cheesiest fictional story and yet that's absolutely true. Our story is fictional and yet it feels real, you just don't question it.

Fetters: What was it like adapting this book into a screenplay?

Herman: I've done four adaptations now, a couple of them from stage plays, and I did not think it was going to be tricky when I started it but then I got working and realized the subject matter is so dense and complicated it was going to take a lot of work to get it the sensitivity of it right. There's also the fact you've got these millions of people, the book being so very popular, who all have the film composed in their heads already and you've got to try and make one better than that, not exactly an easy thing to accomplish.

But, like anything, you just sit down and you do it. You read. You take notes. You figure out the way to make it work, staying true to the characters and the emotion while you do.

Fetters: On the flip side of things, this book is your baby, your pride and joy. Was there trepidation in letting someone else have their way with it, with letting them transform your writing into their version of a best possible screenplay?

Boyne: No, because I wouldn't have just sold the rights [to the novel] to just anybody. I needed to know they'd do a proper job. After we met I felt like it would be a good match. I

trusted Mark, had the thought he would be the one to get it right. After that, once I signed those contracts part of me just decided to step away a little bit and not worry about it. I always felt that even if the movie is a masterpiece or if it is terrible that doesn't change the book, in that regards at least my job was done.

Fortunately, in this case, I really do feel that the film is every bit as powerful as the book. This has ended up being a really terrific experience for me, and I hope as many people read or see it as humanly possible. [The movie] is something parents, grandparents and children all can go see. There is no violence depicted in it, and what there is all off-screen. It is not a disposable product and it is something they can come out of and have some really nice, important conversations about. I don't think there's enough of that right now.



Butterfield in Miramax Films' *The Boy in the Striped Pajamas*

Herman: I agree with that completely. I see people talking after the movie and if [this] does as well in America as it has in Europe so far it would be terrific, but even if it doesn't if those who do [see it] have those types of discussions it would all have been more than worthwhile. I'm proud of this film. I think we made a good one.

MovieFreak (1999) *The Boy in the Striped Pajamas* – Interview with writer/director Mark Herman [online], available: http://www.moviefreak.com/artman/publish/interviews_boystripedpajamas.shtml [accessed 22 July 2010].

Appendix 2.1

English

To Kill a Mocking-Bird

October 2010

Ms. Gleeson

Your Name: _____

Read the questions carefully.

2 Marks per question – 1 for the correct answer, 1 for correct spelling.

Good luck ☺

1. What is Scout's full real name? _____
2. What is Jem's full real name? _____
3. Who is the Cook at their family home? _____
4. What is the short/normal name of their friend who visits during the summer?

5. What is his longer real name? _____
6. Who wrote the book, *To Kill a Mockingbird*? _____
7. In what decade was the Book first published? _____
8. What is the name of the children's father? _____

9. What is his job? _____
10. How old are Scout and Jem at the start of the novel? Scout is _____. Jem is _____
11. In what southern state of the United States of America is the novel set? _____
12. Circle the date in which the novel is set:
1860s, 1920s, 1930s, 1940s, 1950s, 1960s, 1970s, 1980s, 1990s
13. Who has no lunch and refuses a “quarter” dollar from the teacher? _____
14. What member of Scout’s class is described as a “born gentleman”? _____
15. Who is the mysterious neighbour the children are afraid of? _____
16. Scout made an unusual journey to the Radley place in Chapter 4. In what did she travel? _____
17. What is the name of the nice neighbour who lives across the street from Scout and Jem, enjoys gardening and lets the children play in her yard? _____
18. What is the name of Atticus’s brother? _____
19. What is the name of the woman who gossips and exaggerates and thought she saw Boo Radley looking in her window at night? _____
20. Who fired a shotgun into the air over the children one night? _____
21. What did Jem leave behind him on the fence that night? _____
22. What two changes did Jem notice when he found what he lost in Q. 21?
i) _____ ii) _____
23. Name any two objects which the children found in the knot hole of the Oak Tree
i) _____ ii) _____
24. What job had Eula May in Maycomb? _____
25. Whose house went on fire in chapter eight? _____

26. Who rescued furniture from the upstairs window and nearly got stuck?

27. What did Scout find around her shoulders after the fire? _____
28. What was the *main* ingredient which made up the snowman's body? _____
29. What is the name of the boy who has a row with Scout at school, saying her "daddy defended niggers"? _____
30. How old is Francis when he first appears in the novel? _____
31. What did Scout and Jem both get from Atticus for Christmas in Ch. 9 _____
32. What was the name of the woman that Jem was made read to? _____
33. What was she addicted to? _____
34. Who is Zeebo? _____
35. What is his occupation? _____
36. Who ran the Maycomb Tribune Office? _____
37. Name the man from the mob that Scout spoke to at the jail scene

38. What is the name of judge? _____
39. What is the name of the town sherrif? _____
40. What is the name of Bob Ewell's daughter? _____
41. What does she accuse Tom of? _____
42. How old is she? _____
43. What does she have growing on her windowsills? _____
44. Who did Tom work for? _____
45. What did Bob Ewell do to Atticus on the post office corner?

46. What is the name of the woman who organised the school pageant?

47. What was Scout dressed as? _____

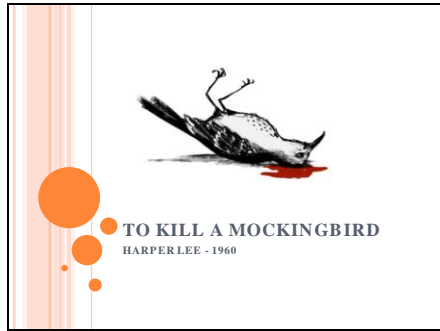
48. Who tried to scare them on their way to the school? _____

49. How did Bob Ewell supposedly die? _____

50. What damage was done to Jem? _____

Appendix 2.2

Slide 1




Slide 2



Slide 3

I. NARRATIVE AND POINT OF VIEW


The narrator tells the story with a specific perspective informed by his or her beliefs and experiences. Narrators can be major or minor characters, or exist outside the story altogether. The narrator weaves her or his point of view, including ignorance and bias, into telling the tale. A first-person narrator participates in the events of the novel, using "I." A distanced narrator, often not a character, is removed from the action of the story and uses the third person (he, she, and they). The distanced narrator may be omniscient, able to read the minds of all the characters, or limited, describing only certain characters' thoughts and feelings. Ultimately, the type of narrator determines the point of view from which the story is told.



Slide 4

WHO IS THE NARRATOR?

- *To Kill a Mockingbird* is told in first person by Jean Louise "Scout" Finch. The novel begins from the point of view of Scout as she looks back on her childhood, revisiting memories through the filter of her adult experience.



Slide 5

2. CHARACTERS

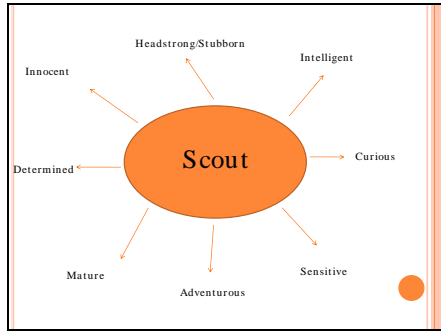
The central character in a work of literature is called the protagonist. The protagonist usually initiates the main action of the story and often overcomes a flaw, such as weakness or ignorance, to achieve a new understanding by the work's end. A protagonist who acts with great honour or courage may be called a hero. An antihero is a protagonist lacking these qualities. Instead of being dignified, brave, idealistic, or purposeful, the antihero may be cowardly, self-interested, or weak. The protagonist's journey is enriched by encounters with characters who hold differing beliefs. One such character type, a foil, has traits that contrast with the protagonist's and highlight important features of the main character's personality. The most important foil, the antagonist, opposes the protagonist, barring or complicating his or her success.

Slide 6

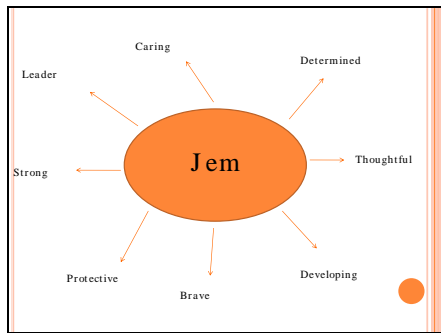
WHO ARE THE MAJOR AND MINOR CHARACTERS?

Major (Primary)	Minor (Secondary)
<ul style="list-style-type: none">Scout – our main protagonistJemAtticusCalpurniaArthur 'Boo' RadleyTom RobinsonBob Ewell	<ul style="list-style-type: none">Aunt AlexandraUncle JackMiss Maudie AtkinsonMayella EwellDillMrs. DuboseFrancis

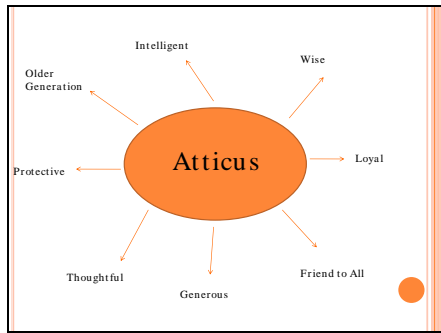
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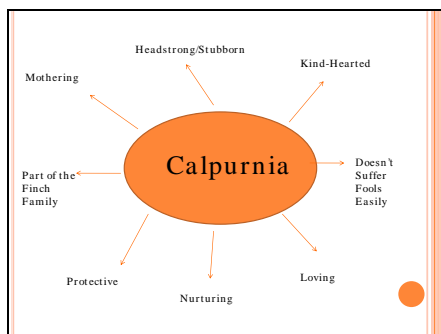
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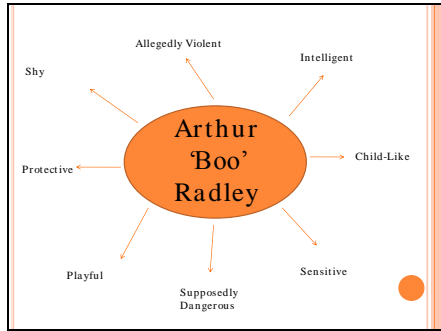
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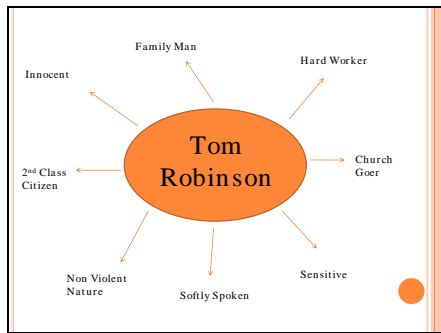
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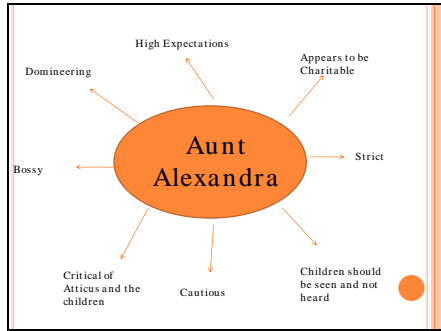
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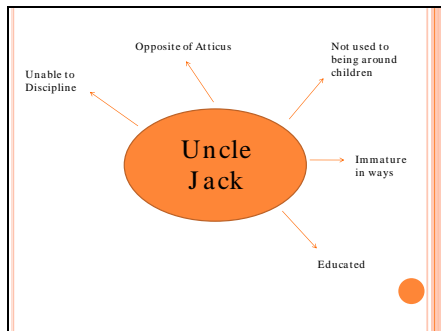
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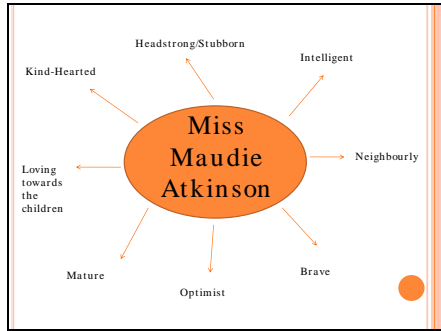
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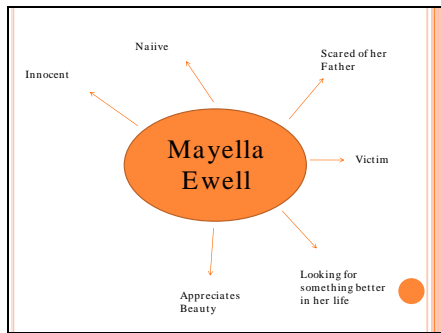
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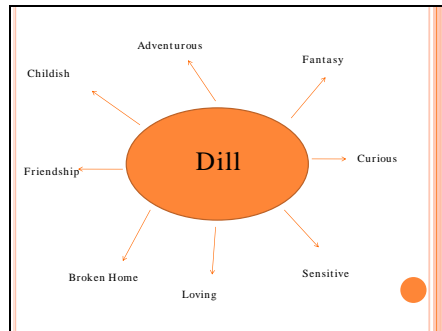
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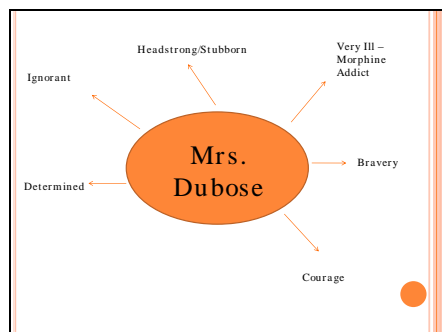
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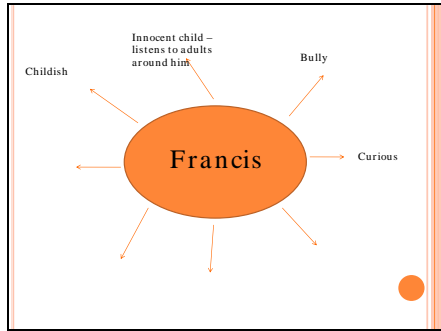
Slide 17



Slide 18



Slide 19



Slide 20


3. SYMBOLISM

Symbols are persons, places, or things in a narrative that have significance beyond a literal understanding. The craft of storytelling depends on symbols to present ideas and point toward new meanings. Most frequently, a specific object will be used to refer to (or symbolize) a more abstract concept. The repeated appearance of an object suggests a non-literal, or figurative, meaning attached to the object. Symbols are often found in the book's title, at the beginning and end of the story, within a profound action, or in the name or personality of a character. The life of a novel is perpetuated by generations of readers interpreting and reinterpreting the main symbols. By identifying and understanding symbols, readers can reveal new interpretations of the novel.

Slide 23

5. THE PLOT UNFOLDS


To Kill a Mockingbird begins as a story about curiosity, sibling adventures, and the first school days. The novel evolves into a saga about criminal justice, legal representation, and deep-rooted Southern values. All the events lead to the final, tragic event: Tom Robinson's guilty verdict. At this tragic moment, Jem forsakes "background" in exchange for how long his family has "been readin' and writin'" (pp. 226-227). He believes that literacy allows the Finches to rise above prejudice, while illiteracy sinks the Cunninghams into a moral quagmire. In the face of such injustice, Jem realizes that Boo Radley may want to stay inside to avoid the prejudice and injustice.



Slide 24

6. VARIOUS THEMES


- Race
 - At what points do different characters make remarks about race? At what points do other characters' actions speak louder than their words? Does the novel make a final statement about how race should affect our treatment of others? Does Dolphus Raymond provide us a clue to this question?
- Justice
 - If Lee is using the novel to provide us with a definition of justice for the twentieth century, what is her definition? Remember, she published the novel in 1960, during the Civil Rights era.
- Literacy/Illiteracy
 - How is the novel developing an argument about the value of reading? What is more important: the activity of reading or the content within the text?
- Gender
 - A tomboy, Scout becomes more feminine as the novel closes. How does Scout battle with her gender role? Does she give a new definition of femininity? How does this relate to the rest of the story? In what ways do Jem and Dill face the same coming-of-age dilemma? Finally, does this reflect the 1930s, 1960s, or both?



Slide 25

7. KEY SCENES

1. The mob scene outside the jail – suspense, tension and drama.
2. Mad dog with rabies – reveals a hidden side to Atticus.
3. Cal's Church – prejudice in society, close-knit community, generosity, importance of religion.
4. Mrs. Dubose – courage and bravery *"You never really understand a person until you climb into his skin and walk around in it"*.
5. Court Room – suspense, hatred, prejudism, innocence verses guilt.



Appendix 2.3

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

5. Describe one scene that you remember in detail from either the book or the film.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Scout in as much detail as possible.

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

I. _____

II. _____

III. _____

10. Mention one thing you liked about the book but not about the film.

11. Mention one thing you liked about the film but not about the book.

12. If you were directing the film, what would you have added or taken out of the film?

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

Film because I like to see things
and see how the characters look and
compare them to what it says in the book

5. Describe one scene that you remember in detail from either the book or the film.

I remember when Scout and Jen were
getting chased by a guy and Scout
is leaving her room outfit.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

6 years old, tomboy, innocent, Jean-Louise
Finch and loves exploration

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

I. Aunt Alexandra is not in the film

II. Mrs. Maudie is not in the film

III. Mrs. Roberson is in one scene

10. Mention one thing you liked about the book but not about the film.

I like the part when they go to Cal's church and they talk different.

11. Mention one thing you liked about the film but not about the book.

I liked the scene where Scout and Tom get chased by Bob Ewell.

12. If you were directing the film, what would you have added or taken out of the film?

I would have put in the scene where Tom and Scout were at Cal's church.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book as it gave more detail than the film did.

5. Describe one scene that you remember in detail from either the book or the film.

From the film I remember the scene where the children were attacked by Bob Ewell and Boo Radley came to rescue them.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

Scout is a highly intelligent and loves adventures. She is a Tom boy and has a terrible

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. In the film Aunt Alexandra never appeared.
- II. ~~In the film~~ In the film the scene ^{where} Miss Maudie's house was on fire was omitted.
- III. The church scene was omitted from the film.

10. Mention one thing you liked about the book but not about the film.

The book gave much more detail than the film.

11. Mention one thing you liked about the film but not about the book.

The film gave us visuals of the characters.

12. If you were directing the film, what would you have added or taken out of the film?

I would have added Aunt Alexandra. I would have put the scene where ~~the~~ Calpurnia brought them to the church.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book because it contained more scenes and more details on characters

5. Describe one scene that you remember in detail from either the book or the film.

I remember the scene when Boo Radley and Scout walk up to the Radley house, after Bob ~~attacks~~ attacks Jem & Scout.

6. Was the scene you described from the book or the film?

Book Film Both

7. Describe Scout in as much detail as possible.

she is inquisitive, cheerful and adventurous she is very innocent

8. Do you remember her more clearly from the book or the film?

Book Film

9. List three major differences between the book and film.

- I. Stephanie & Miss Rachel were combined
- II. Certain scenes were omitted like the scene in Calpurnia's church.
- III. Certain characters were omitted like Zeebo & Dolphus Raymond

10. Mention one thing you liked about the book but not about the film.

~~The~~ All of the scenes were there and they were more detailed. Also you get a better insight into Scott's thoughts.

11. Mention one thing you liked about the film but not about the book.

I liked the way that you could see the story being acted out.

12. If you were directing the film, what would you have added or taken out of the film?

I would have included Dolphus Raymond because he was an important character and I would have included the fire and church scenes.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I prefer the book because it gave a lot of detail, was well written and it included some other scenes.

5. Describe one scene that you remember in detail from either the book or the film.

The scene ^{from the book} when Jem + Scout are walking back from the school after the play and Bob Ewell attacks them and Boo Radley saves them.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

Tomboyish and acts ~~as~~ like a boy a lot. She likes to wear dungarees and hates wearing dresses.

8. Do you remember her more clearly from the book or the film?

Book



9. List three major differences between the book and film.

- I. Miss Maudie + Miss Stephanie are combined.
- II. They don't go to Calpurnia's Church.
- III. Aunt Alexandra never comes to their house.

10. Mention one thing you liked about the book but not about the film.

The book had more scenes and ~~with~~ you find out more about Maycomb and other things than the film.

11. Mention one thing you liked about the film but not about the book.

I ~~go~~ could picture Scout, Jem and other characters.

12. If you were directing the film, what would you have added or taken out of the film?

I would have added ~~the~~ the Christmas in the Finches ~~Boys~~ landing and the fire scene.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

book because the film has some scenes that
are not included that are in the film

5. Describe one scene that you remember in detail from either the book or the film.

The scene when Scout and Jem went to
the play and Jem's scout was dressed up as a cat
and when they were going home Bob-Ewell broke
Jem's arm and then later Rayley killed Bob-Ewell

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

Journey, smart, adventurous adventurous

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. The scene where Calpurnia and Tom and Scout were going to miss
- II. Tom did not go to read to Mrs. DeLoach
- III. Aunt Alexandra was not included

10. Mention one thing you liked about the book but not about the film.

The book is full goes through the scenes with detail and the film has deleted some of them is in black and white

11. Mention one thing you liked about the film but not about the book.

The book has too many pages and the film has the right tone was visual

12. If you were directing the film, what would you have added or taken out of the film?

I would include the scene that Calpurnia goes with Tom and Scout

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I personally preferred the book because I thought it was more interesting and had more detail.

5. Describe one scene that you remember in detail from either the book or the film.

I remember the final scene of the book where Boo Radley saves the lives of both Scout and Jem.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

Scout is a very young & innocent six year old girl who gradually matures throughout the book. She is very interested in exploring.

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. Aunt Alexandra is not in the film.
- II. Scout and Jem don't go to Calpurnia's church in the film.
- III. Mrs. Dubose is only in 1 scene in the film.

10. Mention one thing you liked about the book but not about the film.

I liked the way it was very interesting and had plenty of interesting scenes.

11. Mention one thing you liked about the film but not about the book.

I liked the way it was a visual of what we have read.

12. If you were directing the film, what would you have added or taken out of the film?

I would have added a few more key scenes like the 1 in Calpurnia's church.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book because it had more to it with more scenes and characters.

5. Describe one scene that you remember in detail from either the book or the film.

I remember the court scene in the film when Mayella broke down into tears and Bob Ewell was lying about the case or when Tom Robinson was told to pick up an object with his weak arm.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

Scout is very advanced for her age, she is a tomboy and is very tough. She likes to wear her signature dungarees and nothing else.

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. Many scenes are gone from the film
- II. Aunt Alexandra never appears in the film
- III. Stephanie Crawford and Miss Rachel are the same person.

10. Mention one thing you liked about the book but not about the film.

I liked the final scene in the book but I did not like it in the film.

11. Mention one thing you liked about the film but not about the book.

I liked how Stephanie Crawford and Miss Rachel were combined, they annoyed me.

12. If you were directing the film, what would you have added or taken out of the film?

I would have added Calpurnia's church scene to the film as it plays a vital part in the plot.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the film because it was more exciting and ~~was~~ more visual

5. Describe one scene that you remember in detail from either the book or the film.

When Atticus is questioning Mayella Ewell and she is ~~going~~ getting really nervous

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

She is a 6 year old girl and she is a tom-boy always wears boys clothes

8. Do you remember her more clearly from the book or the film?

Book Film

9. List three major differences between the book and film.

- I. _____
- II. _____
- III. _____

10. Mention one thing you liked about the book but not about the film.

I liked the excitement each day you would read a chapter

11. Mention one thing you liked about the film but not about the book.

I liked how you saw the stuff that is mentioned.

12. If you were directing the film, what would you have added or taken out of the film?

The stuff that was taken out of the film and in the book, too many differences just confuse you.

✓ Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book as it went into a bit more detail and had certain scenes which weren't included in the film.

5. Describe one scene that you remember in detail from either the book or the film.

The interrogation of Tom Robinson in the courtroom is the most vivid scene I can remember

6. Was the scene you described from the book or the film?

Book Film Both

7. Describe Scout in as much detail as possible.

Scout is a headstrong little girl who has a tomboyish nature. She enjoys fighting but is very innocent with regard to the job her father does

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. The scene at Calpuria's church was omitted from the film despite it being a key scene
- II. Aunt Alexandra is left out of the film despite being a key character
- III. Boo Radley doesn't speak at all in the film while he says one line in the novel

10. Mention one thing you liked about the book but not about the film.

I like the fact that it goes into the character's thoughts whereas it can't in the film

11. Mention one thing you liked about the film but not about the book.

I like the fact that the film gave an image of the characters, but it didn't in the book

12. If you were directing the film, what would you have added or taken out of the film?

If I were directing the film, I would have added characters who were left out and put in the confrontation at Calpuria's church as it is a key scene

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

Book. I found it far more descriptive and you could imagine the characters as you saw them. In the film you saw them as the actors who played them. Eg. Book I imagined Dill being round in the film he was very creepy looking.

5. Describe one scene that you remember in detail from either the book or the film.

When Tom Robinson was found guilty, Atticus walked out of the court and all the coloured people stood up for him

6. Was the scene you described from the book or the film?

Book Film Both but I remember the book's ^{scene} better

7. Describe Scout in as much detail as possible.

A girl. A Tomboy. Innocent. Naive. Engaged to Dill. Temper, likes to fight.

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

I. The scene in Rob's Church is omitted in the film.

II. The Aunt is omitted from the film.

III. Tom didn't need to miss Henry ~~off~~ DuBois.

10. Mention one thing you liked about the book but not about the film.

It was much more detailed. It has symbols, deeper meanings and after you finished it, you still had much to learn.

11. Mention one thing you liked about the film but not about the book.

It had less deeper meanings and so was easier to understand.

12. If you were directing the film, what would you have added or taken out of the film?

I would of added ^{the} characters that were left out and the deleted scenes as well.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

The ~~book~~ ^{film} because it didn't take as long ~~and~~ it was a lot more entertaining.

5. Describe one scene that you remember in detail from either the book or the film.

The scene where Atticus shot the dog with Rabies.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

Young, innocent, adventurous, brave, intelligent,
looks up to Jem.

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. Calpurnia's church scene was omitted from the film
- II. Jem and Scout never went to Mrs. Dubbo's house to read in the film
- III. Miss Maudie and Miss Rachel were combined in the film

10. Mention one thing you liked about the book but not about the film.

The book had a lot more detail and was more interesting

11. Mention one thing you liked about the film but not about the book.

The film was easier to complete because it was visual, so I prefer more of it.

12. If you were directing the film, what would you have added or taken out of the film?

I would of added the Calpurnia church scene because I think that was a very important scene

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

*I preferred the film because
it gives you a visual to what it
looked like in Maycomb.*

5. Describe one scene that you remember in detail from either the book or the film.

*When Atticus shoots the dog in
the film*

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

*Scout was the daughter of Atticus
she was a tomboy.*

1

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. MS Maudie's house got burnt down
- II. Aunt Alexandra is not in the movie
- III. Boo Radley does not speak in the film

10. Mention one thing you liked about the book but not about the film.

They omitted the scene when MS Maudie's house was burnt down

11. Mention one thing you liked about the film but not about the book.

To see what the different characters looked like

12. If you were directing the film, what would you have added or taken out of the film?

I would have put in the scene of MS Maudie's house burning down in the film

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I ~~prefer~~ preferred the book because the film was
missing scenes and ~~you~~ I learnt more about the characters
in the book.

5. Describe one scene that you remember in detail from either the book or the film.

I remember the scene where the mad dog
was walking down the street. I remember Calpurnia
running to the Radley's. I remember Atticus dropping his
glasses and holding a the gun. I remember Scout being
shocked and Atticus shooting the dog right between the eyes.
I remember Jem telling Scout not to tell anyone

6. Was the scene you described from the book or the film?

Book Film

Both

7. Describe Scout in as much detail as possible.

Scout was a tom-boy, she was brave,
would always fight anyone who questioned
her or ^{her} families pride.

8. Do you remember her more clearly from the book or the film?

Book Film

9. List three major differences between the book and film.

- I. The scene in Calpurnia's church was omitted
- II. Ms Maudie and Ms Rachel were combined.
- III. Jem didn't read to Mrs. Dubose.

10. Mention one thing you liked about the book but not about the film.

You learnt more about the characters. The Gull story was told

11. Mention one thing you liked about the film but not about the book.

I got to see what the characters looked like. I got to see what the buildings and Scout's street looked like.

12. If you were directing the film, what would you have added or taken out of the film?

I would have put in the scene when Scout and Jem went to the church with ~~Calp~~ Calpurnia. It was important because it that Scout, Jem and Atticus respected black people.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book because it went
in to more detail.

5. Describe one scene that you remember in detail from either the book or the film.

When Atticus shot the mad dog on the
street with the rifle

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

Scout was 6 years old who liked to
fight she had a brother. She was very
innocent

8. Do you remember her more clearly from the book or the film?

Book Film

9. List three major differences between the book and film.

- I. Calpurnia does not go to the church.
- II. Mrs Crawford and Mrs Rachel are combined.
- III. In the book Mrs Dubose calls Atticus a nigger lover.

10. Mention one thing you liked about the book but not about the film.

The book went into more detail and I liked that.

11. Mention one thing you liked about the film but not about the book.

You get to visualize all the characters and Maycomb.

12. If you were directing the film, what would you have added or taken out of the film?

I would have added the scene when Calpurnia goes to the church.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the book to the film because there were certain scenes in the film that were not included.

5. Describe one scene that you remember in detail from either the book or the film.

I remember the early scene from the book of Jem and Scout meeting Dill for the first time ~~with~~ beside the tree beside Atticus' house.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

Scout is the protagonist. She is innocent and very intelligent for her age. She is a small but vibrant and respects black people like Calpurnia.

8. Do you remember her more clearly from the book or the film?

Book Film because she narrates in the book

9. List three major differences between the book and film.

I. The Church scene was left out.

II. No Mrs. Duvose

III.

10. Mention one thing you liked about the book but not about the film.

The book is longer and the book is always better than the film

11. Mention one thing you liked about the film but not about the book.

The film was visual.

12. If you were directing the film, what would you have added or taken out of the film?

I would definitely put the Church Scene in the film because I think it is a key scene because it shows that Calpurnia and the negroes respect the Finches

Thank you for taking the time in completing this survey.

No Problem 😊

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

The film is less effort
watched it times less time.

5. Describe one scene that you remember in detail from either the book or the film.

In the book Scout gets
attacked and she and Jem
were in the house.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

Scout is a young girl
with a tomboyish
personality.

8. Do you remember her more clearly from the book or the film?

Book Film

9. List three major differences between the book and film.

- I. _____

- II. _____

- III. _____

10. Mention one thing you liked about the book but not about the film.

11. Mention one thing you liked about the film but not about the book.

12. If you were directing the film, what would you have added or taken out of the film?

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

Book - It was better explained. If I hadn't read the book I wouldn't ^{have} know what was going on in the film.

5. Describe one scene that you remember in detail from either the book or the film.

The jail scene in the film.

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

Intelligent, curious, adventurous, innocent, stubborn, sensitive, mature, determined.

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

I. No Aunt Alexandra in movie.

II. In the film, Jem sees Bob Ewell at the Robinsons house.

III. In the film, Jem doesn't go home inbetween looking through the Radleys window and getting his pants.

10. Mention one thing you liked about the book but not about the film.

The detailed explanation of events.

11. Mention one thing you liked about the film but not about the book.

Atticus speech in the courtroom was better in the film.

12. If you were directing the film, what would you have added or taken out of the film?

I would have had Alexandra in the film because she's an important character.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

*Happen
o
Happen*

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes

No

2. Is this your first time watching the film?

Yes

No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book

Film

4. Did you prefer the book or the film? Give a reason for your answer.

The book, just because the film left out many scenes that were quite big in the book.

5. Describe one scene that you remember in detail from either the book or the film.

In the book. The scene at Calpurnia church sticks in my mind just because it shows how accepting the black church is to the kids, even though most of the town white people are very racist to the blacks.

6. Was the scene you described from the book or the film?

Book

Film

7. Describe Scout in as much detail as possible.

She is a young but mature adventurous girl who is very protective over her family

8. Do you remember her more clearly from the book or the film?

Book Film

9. List three major differences between the book and film.

- I. The time span.
- II. Miss Maudie and Miss Stephanie
Crawford are 1 person in film.
- III. The Calpurnia church scene is not
in the film.

10. Mention one thing you liked about the book but not about the film.

I liked the way the kids
meet Mr. Tolpus Raymond.

11. Mention one thing you liked about the film but not about the book.

When Atticus allows (Jem) Jem to
go with him to the Robinsons house.

12. If you were directing the film, what would you have added or taken out of the film?

I would of put in the church
scene.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I prefer the book, the book is a lot more interesting and the characters are more defined and real

5. Describe one scene that you remember in detail from either the book or the film.

The scene from Calpurnia's church, when they get there and ladies don't like the fact that Calpurnia brought white kids to the church. Reverend Sykes ~~keeps~~ keeps everyone until they give money for Tom's family

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

She is inquisitive, annoying and very smart for her age

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. the scene from Calpurnia's church
- II. the scene outside the jail with Walter Cunningham's dad
- III. no uncle Jack

10. Mention one thing you liked about the book but not about the film.

I liked the Christmas scene ~~the~~ in the book and I didn't like it in the movie

11. Mention one thing you liked about the film but not about the book.

I liked the fact there ~~was~~ no Aunt Alexandra in the film

12. If you were directing the film, what would you have added or taken out of the film?

I would have put in the scene from Calpurnia's church

Thank you for taking the time in completing this survey.

2nd Year Survey on 'To Kill a Mockingbird'.

Circle your answer where needed.

1. Is this your first time reading the book 'To Kill a Mockingbird'?

Yes No

2. Is this your first time watching the film?

Yes No

3. If your answer is 'no' to both, in the past, did you watch the film before the book or read the book first?

Book Film

4. Did you prefer the book or the film? Give a reason for your answer.

I preferred the film because I like films

5. Describe one scene that you remember in detail from either the book or the film.

When Bob Ewell died in the film

6. Was the scene you described from the book or the film?

Book Film

7. Describe Scout in as much detail as possible.

She was very independant and a tomboy. She loved to play. She is brave. All in all she's a great individual

8. Do you remember her more clearly from the book or the film?

Book

Film

9. List three major differences between the book and film.

- I. It doesn't show Scout and ~~Jill~~ Jem going to the dance in the film
- II. The mad dog scene isn't in detail in film
- III. _____

10. Mention one thing you liked about the book but not about the film.

It had all the scenes

11. Mention one thing you liked about the film but not about the book.

Dill looked very funny

12. If you were directing the film, what would you have added or taken out of the film?

More scenes

Thank you for taking the time in completing this survey.

Appendix 3.1

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

5. What differences were there between the play which you read and the film?

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

7. Based on your answer of question 6, explain why.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

Kenneth Branagh's version

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

I don't have much interest in English so Shakespeare just kind of annoys me.

5. What differences were there between the play which you read and the film?

The movie showed ~~that~~ / explained that Hamlet is more emotional. It doesn't seem like he's that emotional in the written version.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

Watching the film

7. Based on your answer of question 6, explain why.

Most of the important lines from Hamlet
just come with an image of a
scene from the movie.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes it's easier to remember more of
the play when you have seen the
movie once or twice. But sometimes you
can forget the little detail because of the
movie.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

The Kenneth Branagh version

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

*It was very elegant and quite classical
with some great characters.*

5. What differences were there between the play which you read and the film?

*There wasn't really any differences
between the two. The characters
seemed a little different than
in the book. e.g. Ophelia is
not as kind in the film than
she seems in the book.*

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

Watching the film

7. Based on your answer of question 6, explain why.

I believe that films educate better because you can ~~watch~~ see ~~the~~ the action happening in front of you.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes! because it gives you 2 different concepts of Hamlet and I think it would be very useful to watch the film and read the book.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

Kenneth Branagh

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

~~The play was very interesting~~ I enjoyed the play, because it is interesting. There is many interesting moments in the play. ~~Some of the~~ and a few unexpecting moments.

5. What differences were there between the play which you read and the film?

In the film, many scenes were longer and had different dialogue and had added ~~to~~ dialogue. ~~The~~ The play felt shorter than the film.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

Watching the Film.

7. Based on your answer of question 6, explain why.

It felt more realistic as it recreated the scenes from the play. The surroundings e.g. the Carle ~~and made~~ and the visual effects made the play more easier to remember.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes, it gives you an visual interpretation of the film. It is easier to remember the film, than reading the play.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

Kenneth Branagh

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

The story was interesting & entertaining. However, as I had both read & seen the film of Hamlet, I found the play slightly boring.

5. What differences were there between the play which you read and the film?

There ~~was~~ ^{was more} modern furniture & clothing used in the film.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

The film

7. Based on your answer of question 6, explain why.

I have seen the film more than once. The sets & locations were more vivid in the movie. It's hard to imagine them from the reading & many of the theatre sets in the show (and were) the same. The movie also made it more realistic with things like crowds in the halls, or

8. Do you think it is useful to study the film version of the play as well as trees in the forest, reading it in class? Explain your answer.

Yes it gives a different perspective to the play. It also gives me a clearer image of some parts of the story ie the play within a play and how King Hamlet was killed.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet',

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

Kenneth
Branagh

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

time off school

5. What differences were there between the play which you read and the film?

film was better
easier to remember scenes

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

Live performance

7. Based on your answer of question 6, explain why.

not as boring as the
book or film

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes
more enjoyable

Thank you for your time in completing this survey.

Ben
Gibbons

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

Yes Kenneth Branagh

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

It was very entertaining

5. What differences were there between the play which you read and the film?

You can notice the emotion more in the film

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

Viewing of the live performance

7. Based on your answer of question 6, explain why.

Because it was like it was
really happening in front of us

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes because its easier to remember
the film than the play

Thank you for your time in completing this survey.

Jack Fallon

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

Kenneth Branagh

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

It's good

5. What differences were there between the play which you read and the film?

There are flashbacks of Ophelia + Hamlet together in the film but there is nothing about that in the play

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

The film

Jack Johnson

7. Based on your answer of question 6, explain why.

more entertaining + well done than the others.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes, because you get a sense of the atmosphere of the play and can put faces on the characters of the play.

Thank you for your time in completing this survey.

loop etc

think + what to do about hall or great
think problem or work and what will be solution
just in the way

the film etc

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes

No

2. If you have watched a film version, which version did you watch?

Kenneth Branagh version.

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes

No

4. Did you enjoy the play?

Yes

No

Give reasons for your answer.

The Hamlet was played well by the understudy as were Laertes and Claudius.

5. What differences were there between the play which you read and the film?

There were several lines omitted in the play. The walls of the throne-room were lined with mirrors.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

Watching the film

7. Based on your answer of question 6, explain why.

The film was the most dramatic of the 3 while it sticks relatively close to the book. plot of the book. I think it was acted and portrayed better than in the play also.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes because it gives you images to connect the scenes and characters with which make them easier to remember. It also brings emotion and passion into the book.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

Keneth Branagh

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

It was interesting to see the play
set in modern times. Small bits of
humour were thrown into the play
throughout

5. What differences were there between the play which you read and the film?

All play set during modern times,

The book and film have little differences.
~~to~~ The play follow the exact same
script and storyline.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

The scene with the grave digger

7. Based on your answer of question 6, explain why.

Most enjoyable and amusing in the play.
Best account of thurber's reminiscence and deep emotion of childhood in movie.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Remembering scenes from the film helps remember things better than words on a page.

Thank you for your time in completing this survey.

Your welcome

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

The Kenneth Branagh version

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

It gave an emphasis on certain sections which I had not picked up on.

5. What differences were there between the play which you read and the film?

The play was set at a more modern timeline than the film which was set in Shakespearean time. Some quotations were changed or left out.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

Watching the film

7. Based on your answer of question 6, explain why.

It sticks more rigidly to the original play, giving a better understanding

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes it reinforces the ideas, plots, themes etc. and gives an indication to where emphasis is put which can be missed by just reading it.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

the version by Kenneth Branagh

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

it was very entertaining, the actors were great but it was long and i didn't like the modern twist

5. What differences were there between the play which you read and the film?

some scenes were missing in the play film and some scenes were rushed

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

~~the last scene~~ the film

7. Based on your answer of question 6, explain why.

It was the most entertaining ~~and~~ end
~~the~~ most eye-catching ~~part of Hamlet~~ in in
my opinion

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

yes, because the film would stay in
your head, where as ~~the~~ when you are
reading it it gets boring quite fast

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

I have watched the Kenneth Branagh
version.

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

The acting was very impressive. Remembering the large amount of old English dialogue and performing all of this with the right emotion and conviction was something to be admired.

5. What differences were there between the play which you read and the film?

The play contained a large number of ~~scenes~~ ~~scenes~~ differences. I found the movie used its modern day production quality to obtain a more positive outlook from its audience than play audiences (such as the soundtrack). The directing is overall longer set compared to a stage and additional scenes (seeing Ophelia's corpse in the pond). Other additions include Gertrude not being ~~quite~~ as attractive compared to previous versions or to let viewers believe Claudius really always did love Gertrude.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

The viewing of the live performance

7. Based on your answer of question 6, explain why.

The real-life play ~~adaptation~~ performance was good as it allows to see the actor's performance in person, allowing to feel engaged in the play. The ~~best~~ dialogue was more important impressive when looking at actual performance instead of a screen.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

I do. It makes us appreciate the story in a well-mounted manner, presented to us with modern directing techniques that help highlight important parts of the play.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes

No

watched a film version and the play

2. If you have watched a film version, which version did you watch?

Kenneth Branagh

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes

No

4. Did you enjoy the play?

Yes

No

Give reasons for your answer.

I like Hamlet for two reasons. 'It was really interesting as the play is about Hamlet and him who kill his father. Other reason is that it is really historical.'

5. What differences were there between the play which you read and the film?

There is no differences.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

The film

7. Based on your answer of question 6, explain why.

~~Because~~ So that the student will understand
the play.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

In my opinion, yes it is useful to study the
film version of the play as well as reading it in
the class so that you can understand the play.

Thank you for your time in completing this survey.

Do you know the similarities
between ~~the~~ Hamlet and the Iron King I?

Shannon McIlhinney
5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes

No

read & watched

2. If you have watched a film version, which version did you watch?

Kenneth Branagh

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes

No

4. Did you enjoy the play?

Yes

No

Give reasons for your answer.

Exciting, alot better than the shakespearean play I studied last year (Romeo & Juliet)

5. What differences were there between the play which you read and the film?

The film was shorter and ~~only~~ did not show parts of less-importance.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

watching the film

7. Based on your answer of question 6, explain why.

I always remember things better through pictures or video rather than reading.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes because I think people would remember watching the film more vividly rather than just reading the book.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes

No

2. If you have watched a film version, which version did you watch?

audio Reading film

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes

No

4. Did you enjoy the play?

Yes

No

Give reasons for your answer.

it was bad

5. What differences were there between the play which you read and the film?

the film was bad but the book
sucked

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

Reading the play

7. Based on your answer of question 6, explain why.

Reading was easy

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

yes

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

Kenneth Branagh

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

I thought the ~~actor~~ actor who played Hamlet was really good at playing Hamlet.

5. What differences were there between the play which you read and the film?

I read the play & saw the film. The film was better. The play was supposed to be targeted at a more modern audience.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

The film

7. Based on your answer of question 6, explain why.

They were able to show it better
in the movie. They had more resources
available to them to portray it better.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes because you can understand
it better.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

Kenneth BRANNAGH'S VERSION

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

It made the play more interesting
and gave more images to me for the play
the play was also set in modern
times which showed that it could
adapted to modern times

5. What differences were there between the play which you read and the film?

very little, the play and the
film followed the same lines

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

watching the film

7. Based on your answer of question 6, explain why.

as images of the scenes
are already in place

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes as it implants images
into the mind of those who
study the play.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes No

2. If you have watched a film version, which version did you watch?

The 2006 one

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes No

4. Did you enjoy the play?

Yes No

Give reasons for your answer.

Well acted

5. What differences were there between the play which you read and the film?

None

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

Watching the film

7. Based on your answer of question 6, explain why.

Characters are easy to visualize afterwards
and emotions are shown on the movie.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes, it is easier to remember a movie than
a book.

Thank you for your time in completing this survey.

5th Year Survey on 'Hamlet'.

Circle your answer where needed.

1. Have you read the play, watched a film version and seen it performed?

Yes

No

2. If you have watched a film version, which version did you watch?

Kenneth Branagh.

3. Before studying it for school purposes had you previously read the play, watched the film or seen it performed?

Yes

No

4. Did you enjoy the play?

Yes

No

Give reasons for your answer.

I thought it was exciting and you ~~could~~ also wanted to see what would happen next.

5. What differences were there between the play which you read and the film?

Book wasn't good and I thought it was boring. Film was alright. Got more exciting as it went on.

6. Which would you say you recall more vividly in your mind, the reading of the play, the viewing of the live performance or watching the film?

Viewing the live performance.

7. Based on your answer of question 6, explain why.

It was more modern as they used normal clothes & used guns instead of swords.

8. Do you think it is useful to study the film version of the play as well as reading it in class? Explain your answer.

Yes, as you get a better understanding of Hamlet and are less confused.

Thank you for your time in completing this survey.

Appendix 4.1

Romeo and Juliet – Test on First Three Acts

2B – 11/02/2011 – Miss Gleeson

Name: _____

1. Abram and Balthasar are servants of whom? _____
2. Sampson and Gregory are servants of whom? _____
3. What is the name of the Prince? _____
4. Where is the play set? _____
5. What is the name of Juliet's cousin who challenges Romeo to a duel? _____
6. What is the name of Romeo's former love? _____
7. When and where does Romeo see Juliet for the first time?

8. When he sees Juliet, he realises that he has never truly loved before. What is the quote?

9. Juliet's cousin does not like Romeo. Why?

10. Act One is dominated by a central theme. What is it?

11. Mercutio is a kinsman of the Prince and a friend to Romeo. He is also a figure of comedy in the play. What does he do when Romeo disappears in Act 2 Scene 1?

12. The ‘star crossed lovers’ face many difficulties after declaring their love for one another. What are those difficulties? Why must they marry so quickly?

- a. _____
- b. _____

13. Why is Friar Laurence so surprised when Romeo asks him to marry him to Juliet?

14. Juliet’s cousin challenges Romeo to a duel. He is described as a ‘Prince of Cats’. What does this mean? _____

15. What plan does the Nurse and Romeo put together in Act 2 Scene 4?

16. When does the Friar marry Romeo and Juliet?

17. Explain what the Friar means when he says ‘These violent delights have violent ends and in their triumph die, like fire and powder, which as they kiss consume’.

18. Romeo's kinsman is described as a peacemaker. What evidence do we have of this?

19. Who kills Romeo's friend? _____

20. What curse does he put on the two families as he dies?

21. What judgement does the Prince give for Romeo's actions?

22. Who breaks the news to Juliet about the quarrel in the street and the deaths which occurred? _____

23. Why is Juliet so upset?

24. Why does Romeo argue with the Friar?

25. What does he urge Romeo to do?

26. What does Capulet decide should happen to ease Juliet's grief?

27. Lady Capulet is so angry with Romeo that she threatens to do what?

28. Capulet threatens to do what if she refuses to marry?

29. What does the Nurse urge Juliet to do?

30. What does Juliet decide to do?

Appendix 4.2

Worksheet on Romeo and Juliet

Name: _____

Act 1

1. Act 1 is dominated by a central theme based on an _____ between the Capulets and the Montagues.
2. The play is set in (place) _____
3. Escalus is _____
4. Balthasar and Abram are servants of the _____
5. Sampson and Gregory are servants of _____
6. Romeo's friend and kinsman are called _____ and _____ respectively.
7. Juliet's cousin is called _____
8. Romeo is originally in love with _____
9. Juliet's family want her to marry _____
10. The feast starts to takes place at the house of _____ in Act _____
Scene _____
11. Romeo sees Juliet for the first time in Act _____ Scene _____

Act 2

1. Romeo hides in the _____ after the feast.
2. Romeo's friend _____ pretends to _____
Romeo when he and _____ cannot find Romeo.
3. When Romeo sees Juliet at the balcony he says 'But,
soft! _____

4. Friar _____ is a friend and confidant of Romeo's. He agrees to
marry the young lovers quickly.
5. Juliet's cousin _____ is said to be an excellent
_____ and challenges Romeo to a duel.
6. _____ is a figure of comedy and mocks the nurse when she
arrives to talk to _____.
7. Juliet waits impatiently for word about Romeo in Act 2 Scene 5. When the
_____ arrives she confirms Romeo's love and tells Juliet that she will
put a _____ leading to her room so that Romeo can enter on their
wedding night.
8. Act _____ Scene _____ is the wedding scene.

Act 3

1. In Act 3 Scene 1, comedy turns to _____ because of the duel.
2. _____ kills Juliet's cousin _____ and in return Romeo kills _____.
3. Calling someone a _____ is the ultimate insult.
4. As he is dying, _____ casts a curse on both families by saying '_____':
5. Lady Capulet is distraught at the death of her nephew and asks _____ to explain what happened. She refuses to believe him as he is a kinsman of the _____ family.
6. _____ banishes Romeo from _____.
7. Juliet initially thinks that _____ is dead because the _____ does not immediately tell her what happened.
8. When she discovers the truth she is confused as to where her loyalty should lie. The _____ promises to bring Romeo to her as she knows he is hiding at _____.
9. Romeo is told news of the banishment by _____. He is so distraught that he wants to _____.
10. The _____ wants him to say goodbye to Juliet first and insists he speaks to her before nightfall.
11. Friar _____ warns Romeo that he must leave _____ before nightfall and head for _____.
12. Capulet decides that Juliet must marry _____ who is a relative of _____ within a few days so that she can get over her grief at losing _____.

13. In Act 3 Scene _____ Romeo and Juliet say goodbye.
14. Juliet's mother insists she stops _____ and informs her that she is soon to marry _____.
15. Juliet refuses and Capulet becomes enraged. He threatens to _____ her.
16. The _____ suggests that Juliet keep quiet about her marriage to Romeo and get married for a second time. Juliet is horrified by this and decides that no-one else can be trusted. She goes to see _____ and seek help from him. If his plan doesn't work, she will _____.

Act 4

1. Friar Laurence discusses the upcoming wedding with _____ when Juliet arrives. He believes that Juliet is upset because _____.
2. Juliet is distraught and begs the Friar for help or else she will _____.
3. The Friar offers Juliet _____ which will make it seem as if she is dead. It will last for _____ hours by which time she will be buried in the _____. The Friar will send a messenger to _____ informing Romeo of their plan. He will then come to rescue Juliet and live together in exile.
4. The Friar's plan takes a great deal of _____ from Juliet as she must leave her _____ and lie to everyone.
5. Juliet _____ to her father when she arrives home from Friar Laurence's.
6. Capulet is delighted that she has changed her mind and insists that the _____ occur the next day.
7. Juliet's _____ and Nurse ensure that she has her necessary _____ for the wedding ceremony. Once they are gone she becomes _____. Firstly she is scared of being alone. The she is fearful that the Friar is trying to _____ because he _____. She dismisses this though because he has always seemed _____. She then worries that she will wake surrounded by _____ or even disturb _____ who has just been buried. She fears she will _____ and that Romeo will

not reach her in time and she might _____. Thinking of Romeo however, she _____ and collapses on her bed.

8. Capulet is busy organising _____ in the early hours of the morning.
9. The _____ tries to wake Juliet on the morning of her wedding but finds her _____. She is distraught.
10. Juliet's parents are ashamed because of the way they previously behaved. Capulet refers to her as the 'sweetest _____ of all the field'.
11. When the _____ arrives with Paris they are informed of her death. Paris is devastated but the Friar must _____ to be upset as he knows _____.
12. The Friar tries to _____ the Capulets and Paris by saying that she is now in _____.
13. Capulet says that he will now have to change what was to be a _____ party into a _____ instead. The Friar instructs Paris to inform everyone.
14. Peter, the _____ suggests that some _____ be played to ease the suffering of those around him.

Act 5

1. Friar John was not able to deliver _____ to Romeo in _____ due to an outbreak of _____ in a house he was visiting. Friar Laurence grabs a _____ and rushes to _____.
2. Paris goes to _____ to put flowers on her tomb. While he is there he hears _____ approaching.
3. _____ tells Balthasar to leave him but he hides instead worried about him. Paris challenges _____ to a _____. They fight and Paris dies.
4. Romeo is distraught by _____ death. He asks _____ forgiveness and takes the _____ that the _____ gave him.
5. The Friar arrives as Juliet wakes. The Friar urges her to _____ because the Watch are coming. She refuses and _____ herself with Romeo's _____.
6. The Prince arrives with the Capulets and Montague. Lady Montague is dead from grief over _____. They agree to call a truce in honour of their dead children. Montague promises to erect a _____ in honour of Juliet and Capulet promises to do the same for _____.

Appendix 4.3

3. Act 2 Scene 2 – Romeo spies on Juliet from the orchard

4. Act 2 Scene 2 – Juliet says goodnight to Romeo

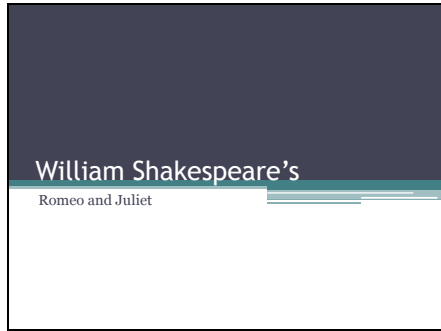
5. Act 2 Scene 6 – Friar Laurence warns the young lovers to love moderately

6. Act 3 Scene 1 – Mercutio’s curse

7. Act 3 Scene 1 – Lady Capulet wants justice

Appendix 4.4

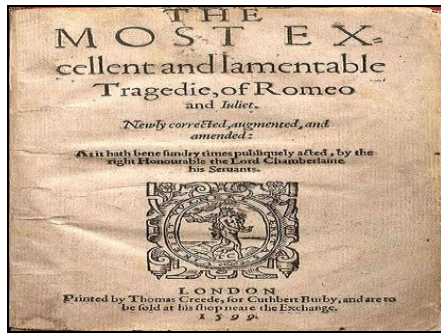
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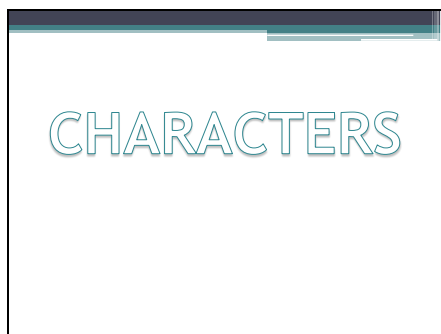
Slide 2



Slide 3



Slide 4



Slide 5



Slide 6

Romeo

Romeo is the ultimate romantic hero.

- He tends to act without thinking: Passionate and Impulsive

1. Rushes into marriage.
2. Throws himself into a frenzy of grief when he has been banished.
3. Reacting to the news of Juliet's death by immediately planning his own suicide.

Slide 7

Romeo

- He uses highly romantic and poetic language to express his love
- When the play opens:
- He first appears as a moody rejected lover.
- His infatuation with Rosaline seems to have dulled his personality. However, Romeo's love for Juliet reveals his true liveliness.

Slide 8

Romeo

- He is well thought of in Verona, even Capulet, the head of the rival house admits it, "*he is well governed*".

Slide 11

Juliet

- Juliet begins the play as a naïve child who has thought little about love and marriage, but she grows up quickly upon falling in love with Romeo.
- She shows amazing courage in trusting her entire life and future to Romeo. She is a much quieter character than Romeo and she seems to be more aware of the practicalities of their situation than he is.

Slide 12

Juliet

- The fact that she changes from being an obedient daughter into one who deceives her parents is not a fault.
- In fact, it shows how independent and firm minded she becomes. She recognises only one obligation, to her husband Romeo.

Slide 13

Juliet

- This independent streak is enforced by the fact that she is abandoned and gradually isolated from everyone she knows and loves.
- Her father and mother turn on her, and insist that she marry Paris on pain of banishment from the house of Capulet. Her nurse suggests that she abandon Romeo in favour of Paris.

Slide 14

Juliet

- Therefore, her exclamation, "*Ancient damnation!*" can be seen as marking the final break with all the guardians of her childhood.
- From this point she is now alone, a tragic heroine, "*My dismal scene I needs must act alone.*" Act 4, Scene 3.

Slide 15



Slide 16



Slide 17

Mercutio: Romeo's Friend

- Overflows with imagination, wit, and, at times, a strange, biting satire and brooding fervour. Mercutio loves wordplay.
- He can be quite hot-headed, and hates people who are affected, pretentious, or obsessed with the latest fashions.
- He finds Romeo's romanticized ideas about love tiresome. He is a source of much comedy in the play.

Slide 18

Mercutio:

- He is vivacious, lively, always talking and jesting, even in death. "Ask for me tomorrow, and you will find me a grave man." (Pun)
- In feeling that Romeo is dishonouring the Montague's by refusing to fight Tybalt, Mercutio shows a false sense of humour which ironically, leads to the death of his friend.

Slide 19

Mercutio:

- The curse that he puts on both the Capulet and Montague families as he dies, points ominously to what the future holds:

“A plague o’ both your houses!”

Slide 20



Slide 21

Benvolio: (Romeo's Cousin)

Thoughtful friend, he makes a genuine effort to defuse violent scenes in public places, though Mercutio accuses him of having a nasty temper in private.

He is the peacemaker and is consequently always overshadowed by Mercutio and Tybalt. He doesn't appear in the play again after Act 3, Scene 1.

Slide 22



Slide 23

Tybalt Capulet: (Juliet's cousin)

- Vain, fashionable, supremely aware of courtesy and the lack of it, he becomes aggressive, violent, and quick to draw his sword when he feels his pride has been injured.
- He embodies the hatred and violence of the world of Verona

“What! Drawn and talk of peace? I hate the word, as I hate hell, all Montagues, and thee.”

Slide 24

Theme of Romeo & Juliet

Love and Hate

Slide 27

Love

- Love has a transforming affect on Romeo and Juliet. At the beginning of the play Romeo appears to be a rather tiresome young man, endlessly complaining and sorrowful due to his rejection by Rosaline. He speaks about Rosaline in extremely poetic and flowery terms which make the audience suspect that Romeo is simply in love with being in love.

Slide 28

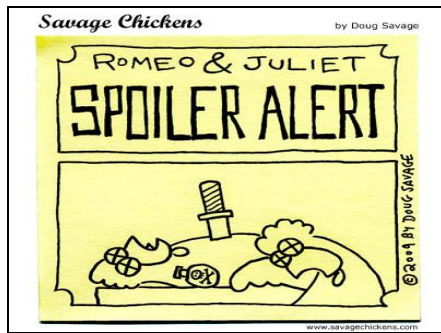


Slide 31

Love

- At the beginning of the play we see that Juliet doesn't appear to be very interested in love. She is modest, subdued and prepared to be guided entirely by her parents. However, love transforms her too. After meeting Romeo, she throws herself wholeheartedly into their love affair to the point of deceiving her parents.

Slide 32



Slide 33

Love

- Romeo and Juliet are the ultimate romantic heroines. Their love is contrasted by the Capulet's views on love. Her father believes that love and marriage are matters to be decided by a prudent father. At the beginning he seems to be quite open to Juliet having a say in her choice of marriage partner. However, as the action of the play progresses, Capulet turns into a typical domineering father who insists that she obey his wishes by marrying Paris.

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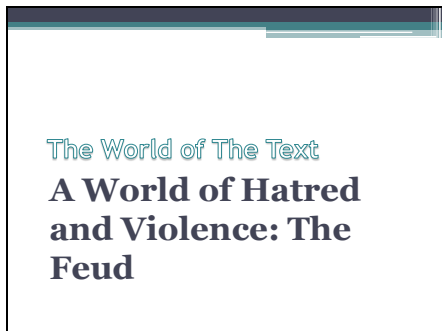
Love

- It appears that Capulet and Lady Capulet's marriage might have been arranged too. Capulet is considerably older than his wife. He declares that he is well past the age for dancing and Lady Capulet is only about twenty eight years old. (She says that she was only Juliet's age when she became a mother, and Juliet is fourteen.) She has no patience with Juliet's refusal of Capulet's prudent scheme.

Slide 37



Slide 38



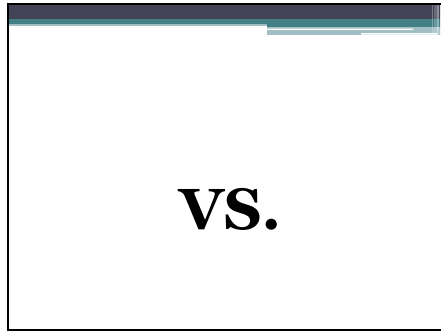
Slide 39



Slide 40



Slide 41



Slide 42



Slide 43



Slide 44

Hate: The Feud

- The parents whom Romeo and Juliet defy with their love are engaged in a feud. This is a feud that has lasted for many years and has been the cause of much violence in Verona.
- **The love of the hero and heroine is therefore, set in a context of hate.**

Slide 45



Slide 46

Hate: The Feud

- The feud is directly responsible for their secret marriage, Romeo's banishment and for the Friar's scheme which leads to the deaths of the lovers.
- In short, it is hate which kills Romeo and Juliet. It is only because they belong to enemy families that all the secrecy is necessary.
- The feud vindicates Romeo and Juliet's rejection of their family bonds of love in favour of each other.

Slide 47

Hate: The Feud

- Romeo and Juliet's love seems a haven of peace and love in this world beset by hatred and bitterness.
- However, this haven is short-lived and cruelly destroyed. The awful, tragic price that they pay for their love is their deaths.
- **However, the responsibility for this lies not with the two lovers but with the Montagues and Capulets.**

Slide 48



Slide 49

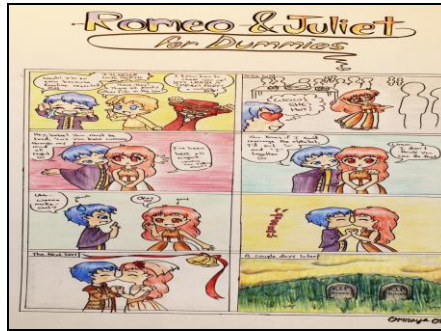
Hate: The Feud

- It is only through their deaths that reconciliation is possible and love can triumph.
- **Therefore, the tragic ending of the play is transformed into one of hope for the future.**

Slide 50

Important Quotations:

Slide 51



Slide 52

Quotes

- *“My only love, sprung from my only hate! Too early seen unknown, and known too late! Prodigious birth of love it is to me That I must love a loathed enemy.”* Juliet, after the Nurse tells her that Romeo is a Montague. She has already fallen in love with him. The information has come too late to save them from this difficult situation.

Slide 55

Quotes

- *“What’s in a name? That which we call a rose
By any other word would smell as sweet.”*
- Juliet, lamenting fact that her love is a member of the family that is a bitter enemy of her own. He is not defined by his name. They would be able to express their love freely if he were called anything else.

Slide 56

Quotes

- *“These violent delights have violent ends And in their triumph die, like fire and powder, Which, as they kiss, consume.”*
- Friar Lawrence, warning Romeo to cool down his passion. Moderate love is less likely to lead to disaster than violent love. His warnings prove to be founded.

Slide 57

Quotes

- *"I fear, too early; for my mind misgives Some consequence, yet hanging in the stars, Shall bitterly begin his fearful date"*
- Romeo is about to enter the Capulet's party and has a premonition that his life will change forever after that night. He feels fate has death in store for him but does not fear it. His life is moving in a direction that cannot be changed.

Slide 58

Quotes

- *"What, drawn, and talk of peace! I hate the word, As I hate hell, all Montagues, and thee: Have at thee, coward!"*
- Tybalt, an example of the hatred that abounds in the world of Romeo and Juliet.

Slide 59



Slide 60

Quotes

- *“See what a scourge is laid upon your hate,
That heaven finds means to kill your joys with
love.”*
- The Prince, to Capulet and Montague. Since the families didn't have the sense to end their feud, heaven has provided a solution for them, at a price. They have all been punished for their actions.
-


Slide 61

Quotes

- *“O brother Montague, give me thy hand: This is my daughter's jointure, for no more Can I demand.”* Capulet at the graveyard scene.
- *“As rich shall Romeo's by his lady's lie; Poor sacrifices of our enmity!”* Capulet at the graveyard scene.
- **With these words, the feud has ended and love reigns supreme in Verona.**

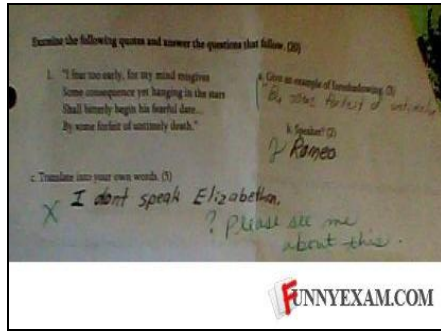
Slide 62

Someone should tell Taylor Swift how Romeo and Juliet really ends.



your e cards
somecards.com

Slide 63



Slide 64



Appendix 4.5

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes No

2. Did you ever see it performed?

Yes No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes No

If yes, please write it down.

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

5. Describe one scene that you remember in detail from either the play or the film.

6. Was the scene you described from the play or the film?

Play Film

7. List three major differences between the original play and the film(s).

i. _____

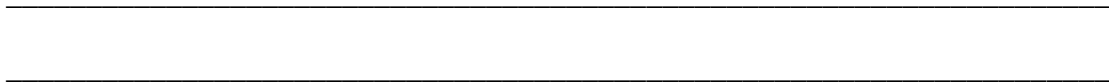
ii. _____

iii. _____

8. Mention one thing you liked about the play but not about the film.

9. Mention one thing you liked about the film but not about the play.

10. If you were directing the film, what would you have added or taken out of the film?



Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

*The Play because in the film there is some
deleted scenes*

5. Describe one scene that you remember in detail from either the play or the film.

*The scene where Romeo and ~~Jul~~ goes into Juliet's
tomb*

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. No Paris in the film in the film
- II. _____
- III. _____

8. Mention one thing you liked about the play but not about the film.

9. Mention one thing you liked about the film but not about the play.

10. If you were directing the film, what would you have added or taken out of the film?

Thank you for taking the time in completing this survey.

Fearghail Dooley

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

but soft what light through yonder
window breaks, it is the east and Juliet
is the sun

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

I prefer the the play it is more interesting

5. Describe one scene that you remember in detail from either the play or the film.

The scene from the Leonardo di Caprio
version when Mercutio dies, Mercutio
shoots a plague at both your
houses then the weather turns bad
to lay emphasis on the curse

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. The Leonardo Silas is modern with guns instead of swords
- II. Paris does not die in the modern silas
- III. Friar Lawrence does not go to the crypt in the modern version

8. Mention one thing you liked about the play but not about the film.

I liked the duel scene in the play but not in the movie

9. Mention one thing you liked about the film but not about the play.

the modernisation of the Leonardo de Caprio movie

10. If you were directing the film, what would you have added or taken out of the film?

I would have added in more deleted scenes

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

O Romeo Romeo, were with thee Romeo?
Deny thy father and refuse thy name
or if thou wilt not, be sworn my
love and I shall no longer be a Capulet.

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

~~I~~ I prefer the 'Leonardo da
Capezio' version because it's modern
and it relates to young people.

5. Describe one scene that you remember in detail from either the play or the film.

I remember the the last scene
when the Prince says all are punished.

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. No Paris in the last scene
- II. Mercutio is a cross-dresser
- III. Romeo ~~takes~~ ~~doesn't~~ doesn't go to the apothecary.

8. Mention one thing you liked about the play but not about the film.

~~It~~ It was nice modern adaptation

9. Mention one thing you liked about the film but not about the play.

When ~~Romeo~~ Romeo kills Paris in the vault and Romeo lays him beside Juliet

10. If you were directing the film, what would you have added or taken out of the film?

I'd put Paris in the vault scene

Thank you for taking the time in completing this survey.

No problem Miss. 😊

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

O Romeo, Romeo, wherefore art thou Romeo?

4. Did you prefer the original play or the film? Give a reason for your answer.
(If you said 'film' please state which film you saw)

~~I didn't see the play~~ I preferred the
1st film I saw (1968) because in the play the
language was hard to understand and in the
film you didn't need to understand the
language as much.

5. Describe one scene that you remember in detail from either the play or the film.

Act 5 scene 3. When Romeo sought Cap Paris,
apologises to Tybalt, sees Juliet, kills himself,
Juliet wakes up, Friar arrives, Juliet kills herself
and Friar tells the watch the whole story

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- (1968)
- I. Paris is never killed by Romeo
 - II. The scene where Juliet is hesitant about taking the potion is omitted
 - III. Lady Montague never died.

8. Mention one thing you liked about the play but not about the film.

I got more of an insight into the characters

9. Mention one thing you liked about the film but not about the play.

I could see the background and where the scene was situated.

10. If you were directing the film, what would you have added or taken out of the film?

I would have ~~to~~ put in the part where Paris and Romeo fought because it showed that ~~that~~ Paris really loved Juliet.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

O Romeo, Romeo wherefore art thou Romeo?

4. Did you prefer the original play or the film? Give a reason for your answer.
(If you said 'film' please state which film you saw)

i preferred the film. It made the play much easier to understand.
i saw the 1968 version directed by Zeffirelli

5. Describe one scene that you remember in detail from either the play or the film.

~~the~~ I remember the scene when Romeo & Juliet are talking
about whether it was time for Romeo to leave Verona. They have
just spent the night together.

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. The wedding scene is included in ~~the~~ the 1968 version ~~of the~~
- II. Romeo doesn't fight Paris at the grave in the 1968 version.
- III. Tybalt doesn't hesitate to take the potion in the 1968 version

8. Mention one thing you liked about the play but not about the film.

It showed Tybalt as a much more dangerous character.

9. Mention one thing you liked about the film but not about the play.

It was easier to understand.

10. If you were directing the film, what would you have added or taken out of the film?

I wouldn't have killed Mercutio.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

It is the east and Juliet is the sun

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

Film ⁽¹⁹⁶⁸⁾ we didn't see the play

5. Describe one scene that you remember in detail from either the play or the film.

The scene where Mercutio dies, He backs up the stairs shouting, "a plague o' both your houses!"

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. Paris never dies
- II. Lady Montague never dies
- III. They use guns in the film.

8. Mention one thing you liked about the play but not about the film.

I didn't like the play more than the film in any way.

9. Mention one thing you liked about the film but not about the play.

It was more action packed.

10. If you were directing the film, what would you have added or taken out of the film?

I would have put in the scene where Paris died.

Thank you for taking the time in completing this survey.

Your welcome



2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

O Romeo, Romeo, wherefore thou art Romeo,
deny thy father, refuse thy name
And thou wilt not, but swear my love
And ill no longer be a Capulet.

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

I preferred the film in 1968
because it was more exciting than
the play and it made more sense
than the 1996 film.

5. Describe one scene that you remember in detail from either the play or the film.

When Romeo first sees Juliet he
can't stop looking at her.

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. Lady Capulet didn't die the day after Juliet died.
- II. 1996 Paris didn't come into the Capulet tomb and get killed by Romeo.
- III. In the movie the father was very mean and rough but not as well described in the play.

8. Mention one thing you liked about the play but not about the film.

I liked how they mentioned everything in the play and didn't leave some things out in the play.

9. Mention one thing you liked about the film but not about the play.

It had more detail.

10. If you were directing the film, what would you have added or taken out of the film?

I would add everything that happened in play because people would get confused.

Thank you for taking the time in completing this survey.



Sarah O'Grady!

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

"Romeo, Romeo wherefore art thou
Romeo"

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

The Film (1968 version) the story was easier
to follow than the ~~1996~~ 1996 Film.

5. Describe one scene that you remember in detail from either the play or the film.

act 5, scene 3. when Romeo & Juliet kill themselves
for each other.

6. Was the scene you described from the play or the film?

Play

Film

Both

7. List three major differences between the original play and the film(s).

- I. Prince Escalus was a prince in the play and in the 1996 film he's a Sheriff.
- II. In the play they used swords but in the 1996 film they used guns ~~which~~ which were called "swords".
- III. The orchard scene in the play is a swimming pool scene in the film (1996).

8. Mention one thing you liked about the play but not about the film.

everything is said in much more detail and there is no time frame unlike the film.

9. Mention one thing you liked about the film but not about the play.

You can see how much love they have for each other in the film, it seems much more than in the play.

10. If you were directing the film, what would you have added or taken out of the film?

I would have put proper English for the new-ist film.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

Both soft! What a light through window yonder breaks
It is east and Juliet is the sun.

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

I preferred the film 1968 film as it showed great
details and was far more interesting than the
books.

5. Describe one scene that you remember in detail from either the play or the film.

I best remember the final scene of the play
when Juliet ~~is~~ Romeo sees Juliet "dead" and then he kills
himself. Juliet wakes up and sees Romeo dead so
she kills herself

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. Paris is not in the final scene in the film.
- II. Mercutio and Tybalt's fight is seen as more of a comedic battle rather than a fight to the death.
- III. Mercutio was a cross-dresser

8. Mention one thing you liked about the play but not about the film.

I like the detail in the play


9. Mention one thing you liked about the film but not about the play.

I liked the way it was visual.

10. If you were directing the film, what would you have added or taken out of the film?

I would have added some important scenes.

Thank you for taking the time in completing this survey.

Your Welcome 

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

A dialogue a boy's young horses

4. Did you prefer the original play or the film? Give a reason for your answer.
(If you said 'film' please state which film you saw)

I preferred the film because it gives you a visual to verona and the characters

5. Describe one scene that you remember in detail from either the play or the film.

When Romeo enters the Capulet's party and sees Juliet

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

I. Paris never dies

II. It is ^{way} more modern in the movie
for example there is cars

III. There is guns

8. Mention one thing you liked about the play but not about the film.

I did not like the play

9. Mention one thing you liked about the film but not about the play.

I like films. I like the way you don't
have to read.

10. If you were directing the film, what would you have added or taken out of the film?

I would have added the scene where
romeo fights paris

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

O Romeo, Romeo wherefore for art thou
Denie thee father and refuse thee name
If thou not wilt be but sworn my love
and ill no longer be a Capulet.

4. Did you prefer the original play or the film? Give a reason for your answer.
(If you said 'film' please state which film you saw)

Play, because it goes in to more depth
and you get more details off the book.
And you get more details of the characters
in the book.

5. Describe one scene that you remember in detail from either the play or the film.

In the new version, when Romeo is in
the church and he thinks Juliet is
dead and he then takes the poison.

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. In the film Paris does not go to the Capulets grave and meet Romeo.
- II. Juliet does not hesitate taking the potion in the 1968 version.
- III. Lady Montague never dies.

8. Mention one thing you liked about the play but not about the film.

It went in to more depth than the film.

9. Mention one thing you liked about the film but not about the play.

you actually got to visualize it and that's what I liked about the film.

10. If you were directing the film, what would you have added or taken out of the film?

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

O Romeo O Romeo, wherefore art thou Romeo?
Deny thy father & refuse thy name,
And if thou wilt not, be but sworn my love
And I'll no longer be a Capulet

4. Did you prefer the original play or the film? Give a reason for your answer.
(If you said 'film' please state which film you saw)

I preferred the play because the movies
didn't make sense unless you studied the play

5. Describe one scene that you remember in detail from either the play or the film.

~~When~~ When Romeo finds Juliet in the tomb

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. Lady Montague doesn't die in film
- II. Leaves out scene where Juliet is worried about the Friar tricking her in film
- III. They use guns in the modern film

8. Mention one thing you liked about the play but not about the film.

Films were too confusing

9. Mention one thing you liked about the film but not about the play.

It was funny when Mercutio was a cross dresser in modern film

10. If you were directing the film, what would you have added or taken out of the film?

Would have killed Lady Montague (not ~~the~~ that I don't like her, it's just because she died in the play)

Thank you for taking the time in completing this survey.

You're welcome.

No problem. Any time

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

"O Romeo, O Romeo
wherefore art thou O Romeo
Deny thy father and refuse thy name
And if thou wilt not, be but sworn my love
And I'll no longer be a Capulet"

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

I preferred the original play to the film. Nothings can ever match it because of all the scenes taken out from the films.

5. Describe one scene that you remember in detail from either the play or the film.

The scene where Romeo & Juliet die. I thought it was very dramatic and it will always remain in my head.

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. Montague doesn't make many appearances in the 1996 version. Neither does Lady Montague.
- II. Juliet never hesitates about taking the poison in the 1968 version of the film.
- III. Lady Montague or Paris never die in the 1968 version.

8. Mention one thing you liked about the play but not about the film.

Mercutio is a lot better in the play.

9. Mention one thing you liked about the film but not about the play.

The film makes more sense than the play.

10. If you were directing the film, what would you have added or taken out of the film?

I would have added the scene where Paris gets killed.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

Sweetest flower of all the field.

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

The play because it made the story more easy to follow.

5. Describe one scene that you remember in detail from either the play or the film.

When Mercutio dressed up as a girl going to the

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

I. lady montoya doesn't die in the film

II.

III.

8. Mention one thing you liked about the play but not about the film.

9. Mention one thing you liked about the film but not about the play.

i like the part when the feira misses
Remo on the way to mantua.

10. If you were directing the film, what would you have added or taken out of the film?

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

Romeo, Romeo, wherefore art thou Romeo

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

Play. It had more depth, many scenes were left out in the films

5. Describe one scene that you remember in detail from either the play or the film.

Mercutio dying ~~the~~ curse. (3.1)

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. Friar Lawrence didn't come into the world in the new film
- II. Paris didn't come into the world in either of the films.
- III. The play was not set in Verona, modern day California.

8. Mention one thing you liked about the play but not about the film.

It had more parts (ex. deleted scenes) but in the film, there were parts left out.

9. Mention one thing you liked about the film but not about the play.

It was more vivid and often summarized the play.

10. If you were directing the film, what would you have added or taken out of the film?

I would of added in the scenes that were left out.

Thank you for taking the time in completing this survey.

Dylan Sawin

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

The original play because it gives ~~you~~
a full synopsis on the story.

5. Describe one scene that you remember in detail from either the play or the film.

The Mercutio and Tybalt duel. They were just
play fighting at first but then Tybalt slays
Mercutio without realizing it.

6. Was the scene you described from the play or the film?

Play

Film

Pharos

7. List three major differences between the original play and the film(s).

- I. _____

- II. _____

- III. _____

8. Mention one thing you liked about the play but not about the film.

9. Mention one thing you liked about the film but not about the play.

10. If you were directing the film, what would you have added or taken out of the film?

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

"These violent delights have violent ends and in their triumph die, like fire and powder which as they kiss consume!" and "A plague o' both your houses"

4. Did you prefer the original play or the film? Give a reason for your answer.
(If you said 'film' please state which film you saw)

The Zeffirelli version was my favourite as it gave a visual aspect to the play.

5. Describe one scene that you remember in detail from either the play or the film.

The swordfight between Mercutio and Tybalt and eventually Romeo and Tybalt

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. Friar Lawrence's explanation was left out of both films.
- II. It was the narrator, not Prince Escalus, who said the final six lines. Escalus says them in the play.
- III. The newer version is set in Verona Beach, not in Verona, Italy.

8. Mention one thing you liked about the play but not about the film.

I didn't like one about the play but not the film.

9. Mention one thing you liked about the film but not about the play.

I liked the fact it showed the duel scenes in both films, while in the play it said "they fight".

10. If you were directing the film, what would you have added or taken out of the film?

I would have put the friar's explanation into the film and put the duel between Paris and Romeo into it.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

"Romeo Romeo wherefore art thou Romeo"

4. Did you prefer the original play or the film? Give a reason for your answer.
(If you said 'film' please state which film you saw)

The film. 1968. Gave a visual effect and I
could relate to it.

5. Describe one scene that you remember in detail from either the play or the film.

Mercutio and Tybalt's duel were Tybalt kills
Mercutio accidentally in the film.

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. Didn't mention that Lady Montague died in the modern movie.
- II. Prince Escalus was the chief of police.
- III. They used guns instead of swords.

8. Mention one thing you liked about the play but not about the film.

It is longer and there is much more detail.

9. Mention one thing you liked about the film but not about the play.

You could see the characters.

10. If you were directing the film, what would you have added or taken out of the film?

With the newer film I would have ~~use~~ used modern language.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

O Romeo Romeo - wherefore art thou Romeo, Deny
thy father and refuse thy name, And if thou wilt not
be but swear my love, and ill no longer be a Capulet.

4. Did you prefer the original play or the film? Give a reason for your answer.
(If you said 'film' please state which film you saw)

I prefer the film because it makes more sense
when people act it out.

5. Describe one scene that you remember in detail from either the play or the film.

The fight between Tybalt and Mercutio.

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

- I. They use guns instead of swords in the modern film.
- II. The orchard scene is a swimming pool scene.
- III. Prince Escalus is the chief of police.

8. Mention one thing you liked about the play but not about the film.

That it is longer and there is much more detail.

9. Mention one thing you liked about the film but not about the play.

You could see the characters in detail and it makes more sense when they act it out.

10. If you were directing the film, what would you have added or taken out of the film?

The language that they use.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes

No

2. Did you ever see it performed?

Yes

No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes

No

If yes, please write it down.

o Romeo Romeo, wherefore art thou Romeo
deny thy father and refuse thy name
or if thou wilt not be but swear my love
and I'll no longer be a Capulet

4. Did you prefer the original play or the film? Give a reason for your answer.

(If you said 'film' please state which film you saw)

the film (1996 version) because I prefer watching something
than reading.

5. Describe one scene that you remember in detail from either the play or the film.

When Romeo shoots Tybalt

6. Was the scene you described from the play or the film?

Play

Film

7. List three major differences between the original play and the film(s).

I. Lady Montague never dies in the film

II. Romeo never kills Paris in the movie.

III. Prince Escalus was a Sheriff in the movie.

8. Mention one thing you liked about the play but not about the film.

I did not like the play as I hate reading.

9. Mention one thing you liked about the film but not about the play.

All the action and explosions.

10. If you were directing the film, what would you have added or taken out of the film?

I would have added the scene where Montague tells everyone that Lady Montague passed away because of her grief for Romeo's banishment.

Thank you for taking the time in completing this survey.

2nd Year Survey on 'Romeo and Juliet'.

Circle your answer where needed.

1. Had you ever read through the play 'Romeo and Juliet' before?

Yes No

2. Did you ever see it performed?

Yes No

3. Had you ever heard a quotation from Romeo and Juliet before?

Yes No

If yes, please write it down.

4. Did you prefer the original play or the film? Give a reason for your answer.
(If you said 'film' please state which film you saw)

I ~~will~~ have seen Zeffirelli's 1968 version.
I still prefer the written play as in the
movie some scenes were omitted.

5. Describe one scene that you remember in detail from either the play or the film.

I remember in the 1996 version when Juliet
woke up just before Romeo took the vial of
poison.

6. Was the scene you described from the play or the film?

Play Film

7. List three major differences between the original play and the film(s).

- I. In the play Lady Montague died but she is still alive in both films.
- II. In the 1996 film it seemed to be that Tybalt and Lady Capulet were having an affair.
- III. In the 1996 version Mercutio was a cross dresser.

8. Mention one thing you liked about the play but not about the film.

The play gave more detail and it was the original.

9. Mention one thing you liked about the film but not about the play.

The film gave a visual of what was going on in the written play.

10. If you were directing the film, what would you have added or taken out of the film?

In the 1996 version I would not have put Mercutio as a cross dresser.

Thank you for taking the time in completing this survey.

Survey Guidelines and Permission Forms



Coláiste Sheosaimh, Bráithre Naoimh Pádraig

St. Joseph's Patrician College

Nuns' Island, Galway, Ireland.

Dear Parent/Guardian,

Sarah Gleeson, teacher and Guidance Counsellor within the school, is undertaking her Masters in English Literature. Her thesis is based on the adaptation of literature into film which overlaps with the Junior and Leaving Certificate curriculum. Miss Gleeson would greatly appreciate if you would allow her to conduct surveys with your son, within his classroom setting, as part of her ongoing research. All surveys will be connected with the English syllabus and based on what your son is currently studying in school. Surveys will remain anonymous and confidential and only Miss Gleeson will have access to the information. If you require further information, Miss Gleeson would be happy to answer any queries you may have.

Your help would be greatly appreciated in this matter.

Yours Sincerely,

Ciaran Doyle
Principal

Sarah Gleeson
Guidance Counsellor and Teacher



COLÁISTE MUIRE GAN SMÁL
COLLSCOIL LUIMNIGH
MARY IMMACULATE COLLEGE
UNIVERSITY OF LIMERICK

Adaptation as a Genre An Examination of Literature and its Film Counterparts

Parents Information Sheet

What is the project about?

The aim of my project is to examine a number of different pieces of literature and their film counterparts. I will look at the similarities and differences between both and argue that due to the number of changes that need to occur to adapt a literary work to the screen, adaptation should be seen as a genre in itself.

Who is undertaking it?

My name is Sarah Theresa Gleeson and I am a Postgraduate student attending Mary Immaculate College. I am presently completing an MA by research in the Department of English under the supervision of Dr. Eugene O' Brien. The current study will form part of my thesis.

Why is it being undertaken?

As an English teacher in an all boys secondary school, I recognise the difficulties that many of my students face when studying a play or novel. I also recognise that many pieces of literature have been adapted to film and many students tend to rely on the film version as opposed to the primary text. As a result, many pupils do not get the full meaning of the text as certain characters and scenes may be omitted to fit within the structure and time frame of the film. Through this project, I wish to emphasise the importance of both forms of media and the need to look at both. I also wish to convey the significance of looking at the process of adapting a text to screen and the variety of factors which are involved in adaptation hence why it should be seen as a genre in itself.

What are the benefits of this research?

I hope that, through my research, I will (a) convey the importance of studying both the literary text and film version rather than one or the other, (b) through my surveys, I aim to prove that students themselves engage more with the film version of a text rather than its written counterpart and (c) that by looking at the concept of adaptation as a genre, students will gain a deeper appreciation of the complexities of adapting a text to film.

Exactly what is involved for the participant (time, location, etc.)

The project will consist of a number of surveys based on the texts studied in class. Students will be asked to answer questions based on what they have read and watched. The surveys will be completed in St. Joseph's Patrician College under my supervision.

Right to withdraw

Students' anonymity is assured and pupils are free to withdraw from the project at any time without giving a reason.

How will the information be used / disseminated?

The data from all the surveys will be combined and used to form the results section of my thesis. Summary data only will appear in the thesis; individual participant data will not be shown.



COLÁISTE MUIRE GAN SMÁL
OLLSCOIL LUIMNIGH
MARY IMMACULATE COLLEGE
UNIVERSITY OF LIMERICK

How will confidentiality be kept?

All information gathered will remain confidential and will not be released to any third party. All surveys remain anonymous.

What will happen to the data after research has been completed?

In accordance with the Data Protection Act (2003) all participant data will be stored for the length of time that it is required to produce this thesis at which time it will be destroyed.

Contact details:

If at any time you have any queries/issues with regard to this study my contact details are as follows:

Sarah Theresa Gleeson
stgleeson@gmail.com
0876275974

If you have concerns about this study and wish to contact someone independent, you may contact:

MIREC Administrator
Mary Immaculate College
South Circular Road
Limerick
061-204515
mirec@mic.ul.ie



COLÁISTE MUIRE GAN SMÁL
COLLEGE LUIMNIGH
MARY IMMACULATE COLLEGE
UNIVERSITY OF LIMERICK

Adaptation as a Genre An Examination of Literature and its Film Counterparts

Parent's Informed Consent Form

Dear Parent,

As outlined in the **parent information sheet** the current study will investigate why adaptation should be seen as a genre in itself due to the numerous changes that need to occur to successfully bring a literary text to screen.

Student anonymity is assured and all students are free to withdraw from the project at any time. All information gathered will remain confidential and will not be released to any third party. In accordance with the Data Protection Act (2003) all participant data will be stored for the length of time that it is required to produce this thesis at which time it will be destroyed.

Please read the following statements before signing the consent form.

- I have read and understood the **parent information sheet**.
- I understand what the project is about, and what the results will be used for.
- I am fully aware of **all** of the procedures involving my son, and of any **risks and benefits** associated with the study.
- I know that participation is voluntary and that my son can withdraw from the project at any stage without giving any reason.
- I am aware that his results will be kept confidential.

Child's Name: _____

Name (PRINTED): _____

Name (Signature): _____

Parent's Name: _____

Name (PRINTED): _____

Name (Signature): _____

Date: _____



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OLISCOIL LUIMNIGH
MARY IMMACULATE COLLEGE
UNIVERSITY OF LIMERICK

Adaptation as a Genre An Examination of Literature and its Film Counterparts

Participant Information Sheet

What is the project about?

I am looking at how different books, novels and plays are made in to films and why certain changes occur when you make or adapt a film from a book.

Who is undertaking it?

I (Miss Gleeson) am a Postgraduate student attending Mary Immaculate College. I am completing an MA by research in the Department of English.

Why is it being undertaken?

Within the Junior and Leaving Certificate English courses, students must study novels, plays and films. Through my teaching, I have found that students tend to remember more of what they see than what they read. As a result, many rely on the film version of a literary work that the written text. Often the film can leave out key scenes and characters which in turns effects the way that a student learns. My belief is that by studying the written and film versions of texts, a student gets a more rounded understanding of what they are learning about and will recall more when it comes to examinations. The variety of changes and adaptations that need to occur to bring a text to the screen also indicates that the process of adaptation is not a straightforward one and students should be able to question why a director includes or omits something from the literary text.

What are the benefits of this research?

I hope that, through my research, I will (a) show the importance of studying both the literary text and film version rather than one or the other, (b) through my surveys, I aim to prove that students themselves engage more with the film version of a text rather than its written counterpart and (c) that by looking at the concept of adaptation as a genre, students will gain a deeper appreciation of the complexities of adapting a text to film.

Exactly what is involved for the participant (time, location, etc.)

The project will consist of a number of surveys based on the texts we have studied and will study in class. Students will be asked to answer questions based on what they have read and watched. The surveys will be completed in St. Joseph's Patrician College under my supervision.

Right to withdraw

Students' anonymity is assured and pupils are free to withdraw from the project at any time without giving a reason.

How will the information be used / disseminated?

The data from all the surveys will be combined and used to form the results section of my thesis. Summary data only will appear in the thesis; individual participant data will not be shown.



COLÁISTE MUIRE GAN SMÁL
OILISCOIL LUIMNIGH
MARY IMMACULATE COLLEGE
UNIVERSITY OF LIMERICK

How will confidentiality be kept?

All information gathered will remain confidential and will not be released to any third party. All surveys remain anonymous.

What will happen to the data after research has been completed?

In accordance with the Data Protection Act (2003) all participant data will be stored for the length of time that it is required to produce this thesis at which time it will be destroyed.

Contact details:

If at any time you have any queries/issues with regard to this study my contact details are as follows:
Sarah Theresa Gleeson
stgleeson@gmail.com

If you have concerns about this study and wish to contact someone independent, you may contact:
MIREC Administrator
Mary Immaculate College
South Circular Road
Limerick
061-204515
mirec@mic.ul.ie



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OLLESCOIL LUIMNIGH
MARY IMMACULATE COLLEGE
UNIVERSITY OF LIMERICK

Adaptation as a Genre An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

Dear Participant,

As outlined in the **participant information sheet** the current study will investigate why adaptation should be seen as a genre in itself due to the numerous changes that need to occur to successfully bring a literary text to screen.

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- I know that my participation is voluntary and that I can withdraw from the project at any stage without giving any reason.
- I am aware that my results will be kept confidential.

Childs Name: _____

Name (PRINTED): _____

Name (Signature): _____

Date: _____



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Evan Reaveney
Name (PRINTED): Evan KEAVENEY
Name (Signature): Evan Reaveney
Date: 26/2/11.



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Mohammed Gashash
Name (PRINTED): MOHAMMED GASHASH
Name (Signature): Mohammed Gashash
Date: 20.03.2011 20.03.2011



COLÁISTE MUIRE GAN SMÁL
OLLSCOIL LUIMNIGH
MARY IMMACULATE COLLEGE
UNIVERSITY OF LIMERICK

Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: John O'Grady!

Name (PRINTED): JOHN O'Grady

Name (Signature): *John O'Grady!* John O'Grady!

Date: 19-3-11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: GARY Donoghue
Name (PRINTED): GARY DONOGHUE
Name (Signature): GARY Donoghue
Date: 9 March 2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Rory Miller

Name (PRINTED): RORY MILLER

Name (Signature): Rory Miller

Date: 28/2/2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Sami Abbas

Name (PRINTED): SAMI ABBAS

Name (Signature): Sami abbas

Date: 28/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: Ryan Coyne
Name (PRINTED): RYAN COYNE
Name (Signature): Ryan Coyne
Date: 3/3/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: _____

Name (PRINTED): DAVID BYRNE

Name (Signature): David Byrne

Date: 28/2/2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Kairgnen McDermott
Name (PRINTED): Kairgnen McDermott
Name (Signature): Kairgnen McDermott
Date: 1 March 2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Cathal Nolan
Name (PRINTED): CATHAL NOLAN
Name (Signature): Cathal Nolan
Date: 8/3/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Colm Kilduff

Name (PRINTED): COLM KILDUFF

Name (Signature): Colm Kilduff

Date: 24/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Seannie Tarpey
Name (PRINTED): SEANNIE TARPEY
Name (Signature): Seannie Tarpey
Date: 27/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Harry Smith
Name (PRINTED): HARRY SMITH
Name (Signature): Harry Smith
Date: 27.2.11



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Childs Name: CIARÁN CONLON

Name (PRINTED): CIARÁN CONLON

Name (Signature): Ciaran Conlon

Date: 28/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: Stephen McGinty
Name (PRINTED): STEPHEN MCGINTY
Name (Signature): Stephen McGinty
Date: 1/3/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: Sean O'Riordan
Name (PRINTED): SEAN O'RIORDAN
Name (Signature): Sean O'Riordan
Date: 24/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Joe Campbell
Name (PRINTED): JOE CAMPBELL
Name (Signature): Joe Campbell
Date: 24/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: DARREN O' DONNELL
Name (PRINTED): DARREN O' DONNELL
Name (Signature): Darren O' Donnell
Date: 23/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: FEARGHAL DOOLEY

Name (PRINTED): FEARGHAL DOOLEY

Name (Signature): *Fearghal Dooley*

Date: 01-03-2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: Shane Hulgraine

Name (PRINTED): SHANE HULGRAINE

Name (Signature): Shane Hulgraine

Date: 25/2/11.



COLÁISTE MUIRE GAN SMÁL
OILSCOIL LUIMNIGH
MARY IMMACULATE COLLEGE
UNIVERSITY OF LIMERICK

Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: Dylan gavin
Name (PRINTED): DYLAN GAUIN
Name (Signature): Paul Rachel Gavin
Date: 28/2/2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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- I am aware that my results will be kept confidential.

Childs Name: Aidan Hawkins
Name (PRINTED): AIDAN HAWKINS
Name (Signature): AIDAN HAWKINS
Date: 28/02/2011.



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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- I know that my participation is voluntary and that I can withdraw from the project at any stage without giving any reason.
- I am aware that my results will be kept confidential.

Childs Name: Simon Lee

Name (PRINTED): SIMON LEE

Name (Signature): Simon Lee

Date: 28/Feb 11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Parent's Informed Consent Form

Dear Parent,

As outlined in the **parent information sheet** the current study will investigate why adaptation should be seen as a genre in itself due to the numerous changes that need to occur to successfully bring a literary text to screen.

Student anonymity is assured and all students are free to withdraw from the project at any time. All information gathered will remain confidential and will not be released to any third party. In accordance with the Data Protection Act (2003) all participant data will be stored for the length of time that it is required to produce this thesis at which time it will be destroyed.

Please read the following statements before signing the consent form.

- I have read and understood the **parent information sheet**.
- I understand what the project is about, and what the results will be used for.
- I am fully aware of all of the procedures involving my son, and of any risks and benefits associated with the study.
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- I am aware that his results will be kept confidential.

Child's Name: EVAN KEAVENEY

Name (PRINTED): EVAN KEAVENEY

Name (Signature): Evan Keaveney

Parents Name: EILEEN KEAVENEY

Name (PRINTED): EILEEN KEAVENEY

Name (Signature): Eileen Keaveney

Date: 26/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Parent's Informed Consent Form

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Childs Name: Mohammed Gashash

Name (PRINTED): MOHANNED

Name (Signature): ~~Jawad Gashash~~ Mohammed Gashash

Parents Name: JAWAD GASHASH

Name (PRINTED): JAWAD

Name (Signature): ~~Jawad Gashash~~

Date: 20.03.2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: CONDOR McDONNELL
Name (PRINTED): CONDOR McDONNELL
Name (Signature): CONDOR McDONNELL CONDOR McDONNELL
Parents Name: URSULA McDONNELL
Name (PRINTED): URSULA McDONNELL
Name (Signature): URSULA McDONNELL
Date: 19/3/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: JOHN O' GRADY

Name (PRINTED): JOHN O' GRADY

Name (Signature): John O'Grady

Parents Name: CLARE O'GRADY

Name (PRINTED): CLARE O' GRADY

Name (Signature): CLARE O'GRADY

Date: 20/3/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: Gary Donoghue
Name (PRINTED): GARY DONOGHUE
Name (Signature): GARY Donoghue
Parents Name: Anne Donoghue
Name (PRINTED): ANNE DONOGHUE
Name (Signature): Anne Donoghue
Date: 9th March 2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: RORY MILLER

Name (PRINTED): RORY MILLER

Name (Signature): _____

Parents Name: ANNE MARIE MILLER

Name (PRINTED): ANNE MARIE MILLER

Name (Signature): Anne Marie Miller

Date: 28/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: SAMI ABBAS

Name (PRINTED): SAMI ABBAS

Name (Signature): sami abbas

Parents Name: KAMAL ABBAS

Name (PRINTED): KAMAL ABBAS

Name (Signature): Kamal

Date: 28/02/2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: Ryan Coyne

Name (PRINTED): RYAN COYNE

Name (Signature): Ryan Coyne

Parents Name: Margaret Coyne

Name (PRINTED): MARGARET COYNE

Name (Signature): Margaret Coyne

Date: 4th - 3rd - 2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: DAVID BYRNE

Name (PRINTED): _____

Name (Signature): David Byrne

Parents Name: CATRIONA NOLAN BYRNE

Name (PRINTED): _____

Name (Signature): Catriona Nolan Byrne

Date: 28/2/2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: hairgnen McDermod TT
Name (PRINTED): hairgnen McDermod
Name (Signature): hairgnen Mc Dermod
Parents Name: Patricia McDermod
Name (PRINTED): Patricia McDermod TT
Name (Signature): Patricia McDermod
Date: 1 March 2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Parent's Informed Consent Form

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Childs Name: Cathal Nolan
Name (PRINTED): CATHAL NOLAN
Name (Signature): Cathal Nolan
Parents Name: Edel Nolan TOM NOLAN
Name (PRINTED): Edel Nolan TOM NOLAN
Name (Signature): Edel Nolan Tom Nolan
Date: 8/3/11 8/03/2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: COLM KILDUFF
Name (PRINTED): COLM KILDUFF
Name (Signature): colm kilduff
Parents Name: ROSE KILDUFF
Name (PRINTED): ROSE KILDUFF
Name (Signature): Rose Kilduff
Date: 28/02/2011



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: SEAWNIE TARPEY
Name (PRINTED): SEAWNIE TARPEY
Name (Signature): Seawnie Tarpey
Parents Name: Marie Tarpey
Name (PRINTED): MARIA TARPEY
Name (Signature): Marie Tarpey
Date: 26/2/2011.



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: HARRY SMITH
Name (PRINTED): HARRY SMITH
Name (Signature): Harry Smith
Parents Name: Catherine, Michael Smith
Name (PRINTED): CATHERINE, MICHAEL SMITH
Name (Signature): Catherine Smith
Date: 27.2.11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Child's Name: CIARÁN CONLON

Name (PRINTED): CIARÁN CONLON

Name (Signature): Ciarán Conlon

Parents Name: GERARD CONLON

Name (PRINTED): GERARD CONLON

Name (Signature): G Conlon

Date: 28/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Child's Name: Stephen McGinty

Name (PRINTED): STEPHEN MCGINTY

Name (Signature): Stephen McGinty

Parents Name: HELEN MCGINTY

Name (PRINTED): HELEN MCGINTY

Name (Signature): Helen McGinty

Date: 28/2/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: SEAN O'RIORDAN
Name (PRINTED): SEAN O'RIORDAN
Name (Signature): Sean O'Riordan
Parents Name: MARY O'RIORDAN
Name (PRINTED): _____
Name (Signature): Mary O'Riordan
Date: 24/2/11



**Adaptation as a Genre
An Examination of Literature and its Film Counterparts**

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Childs Name: Joe Campbell
Name (PRINTED): JOE CAMPBELL
Name (Signature): Joe Campbell
Parents Name: Terri Claffey
Name (PRINTED): TERRI CLAFFEY
Name (Signature): Terri Claffey
Date: 24/2/11



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Childs Name: DARREN O'DONNELL
Name (PRINTED): DARREN O. DONNELL
Name (Signature): Darren O' Donnell
Parents Name: MARGUERITE O'DONNELL
Name (PRINTED): MARGUERITE O'DONNELL
Name (Signature): Marguerite O' Donnell
Date: 23/2/11



Adaptation as a Genre
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Childs Name: FEARGHAL DOOLEY
Name (PRINTED): FEARGHAL DOOLEY
Name (Signature): FEARGHAL DOOLEY
Parents Name: Susan Dooley
Name (PRINTED): SUSAN DOOLEY
Name (Signature): Susan Dooley
Date: 1-3-11



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An Examination of Literature and its Film Counterparts**

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Child's Name: Shane Hulgraine

Name (PRINTED): SHANE HULGRAINE

Name (Signature): Shane Hulgraine

Parents Name: JUDITH HULGRAINE

Name (PRINTED): JUDITH HULGRAINE

Name (Signature): Judith Hulgraine

Date: 25-2-11



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Childs Name: Dylan Gavin
Name (PRINTED): DYLAN GAVIN
Name (Signature): Dylan Gavin
Parents Name: Paul & Rachel Gavin
Name (PRINTED): Paul Gavin
Name (Signature): Paul Gavin
Date: 28/02/2011



Adaptation as a Genre
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Childs Name: Aidan Hawkins
Name (PRINTED): Aidan HAWKINS
Name (Signature): AIDAN HAWKINS
Parents Name: Suzanne Hawk
Name (PRINTED): SUZANNE HAWKINS
Name (Signature): Suzanne Hawk
Date: 28/02/11.



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Child's Name: Simon Lee
Name (PRINTED): Simon LEE
Name (Signature): (~~Maeve Lee~~)
Parents Name: Maeve Lee
Name (PRINTED): MAEVE LEE
Name (Signature): SIMON
Date: Feb 28/2011



COLÁISTE MUIRE GAN SMÁL
OILISCOIL LUIMNIGH
MARY IMMACULATE COLLEGE
UNIVERSITY OF LIMERICK

Adaptation as a Genre
An Examination of Literature and its Film Counterparts

Participant Informed Consent Form

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Childs Name: Andrew Dunne Collins

Name (PRINTED): _____

Name (Signature): Andrew Dunne

Date: 03/03/2011.



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Childs Name: James Scarry

Name (PRINTED): JAMES SCARRY.

Name (Signature): x James SCARRY.

Date: 2/03/2011



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OILISCOIL LUIMNIGH
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Childs Name: Stephen Dooley

Name (PRINTED): STEPHEN DOOLEY

Name (Signature): Stephen Dooley

Date: 02/03/11



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OILESCOIL LUIMNIGH
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Childs Name: Sukbir Sangha

Name (PRINTED): Sukbir Sangha.

Name (Signature): Sukbir Sangha.

Date: 1/03/11



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Childs Name: Leo Rush

Name (PRINTED): Leo Rush

Name (Signature): Leo Rush.

Date: 1/03/2011.



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Childs Name:

Name (PRINTED):

Edsel Ridge Kenny

Name (Signature):

Edsel Ridge Kenny

Date:

01/03/11



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Childs Name: Aneeg

Name (PRINTED): Aneeg

Name (Signature): Aneeg Bokhari

Date: 04th march 2011



COLÁISTE MUIRE GAN SMÁL
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Childs Name: BEN CREAVEN

Name (PRINTED): _____

Name (Signature): Ben Creaven

Date: 03rd March 2011



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OILSCOIL LUIMNIGH
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Childs Name: Aaron Regan

Name (PRINTED): AARON REGAN

Name (Signature): Aaron Regan

Date: 3/03/11.



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Childs Name: Brian Brophy

Name (PRINTED): BRIAN BROPHY

Name (Signature): Brian Brophy

Date: 4/03/11.



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Childs Name: Mark O'Connell

Name (PRINTED): MARK O'CONNELL

Name (Signature): Mark O'Connell

Date: 3/3/11



COLÁISTE MHUIRE GAN SMÁL
OILSCOLA LUIMNIGH
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Childs Name: Ben Gibbons

Name (PRINTED): BEN GIBBONS

Name (Signature): Ben Gibbons

Date: 2/3/11.



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OILISCOIL LUIMNIGH
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Childs Name: Sharon McIlhinney

Name (PRINTED): SHARON McIlhinney

Name (Signature): Sharon McIlhinney

Date: 2/03/11.



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Childs Name:

Aodhán Moran

Name (PRINTED):

AODHÁN MORAN

Name (Signature):

Aodhán Moran

Date:

7 / 3 / 11



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Childs Name: Jack Fallon

Name (PRINTED): Jack Fallon

Name (Signature): Jack Fallon

Date: 1/mar/2011



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Childs Name: Dylan Lydon
Name (PRINTED): DYLAN LYDON
Name (Signature): Dylan Lydon
Date: 1 / 3 / 11



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Childs Name: John Flynn

Name (PRINTED): JOHN FLYNN

Name (Signature): John Flynn

Date: 3 / 3 / 11



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Childs Name: Michael Gavin
Name (PRINTED): MICHAEL GAVIN
Name (Signature): Michael Gavin
Date: 4 / 3 / 11



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Childs Name: Peter Kelly
Name (PRINTED): PETER KELLY
Name (Signature): Peter Kelly
Date: 3/3/11



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Adaptation as a Genre An Examination of Literature and its Film Counterparts

Parent's Informed Consent Form

Dear Parent,

As outlined in the **parent information sheet** the current study will investigate why adaptation should be seen as a genre in itself due to the numerous changes that need to occur to successfully bring a literary text to screen.

Student anonymity is assured and all students are free to withdraw from the project at any time. All information gathered will remain confidential and will not be released to any third party. In accordance with the Data Protection Act (2003) all participant data will be stored for the length of time that it is required to produce this thesis at which time it will be destroyed.

Please read the following statements before signing the consent form.

- I have read and understood the **parent information sheet**.
- I understand what the project is about, and what the results will be used for.
- I am fully aware of all of the procedures involving my son, and of any **risks and benefits** associated with the study.
- I know that participation is voluntary and that my son can withdraw from the project at any stage without giving any reason.
- I am aware that his results will be kept confidential.

Childs Name: Andrew Dunne Collins

Name (PRINTED): _____

Name (Signature): _____

Parents Name: Noreen Dunne

Name (PRINTED): _____

Name (Signature): Noreen Dunne

Date: 03/03/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: James Scarry.
Name (PRINTED): JAMES SCARRY.
Name (Signature): James Scarry
Parents Name: Murtagh Scarry
Name (PRINTED): MURTAGH SCARRY.
Name (Signature): Murtagh Scarry.
Date: 2 MAR 11.



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Child's Name: Stephen Dooley

Name (PRINTED): _____

Name (Signature): Stephen Dooley

Parents Name: Declan Dooley

Name (PRINTED): _____

Name (Signature): Declan Dooley

Date: 02/03/11



Adaptation as a Genre
An Examination of Literature and its Film Counterparts

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Childs Name: Sukbir Sangha

Name (PRINTED): _____

Name (Signature): Sukbir Sangha

Parents Name: _____

Name (PRINTED): _____

Name (Signature): Bachshish Sangha

Date: 1/03/11



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Childs Name: Leo Rush

Name (PRINTED): LEO RUSH

Name (Signature): Leo Rush

Parents Name: DERMOT RUSH

Name (PRINTED): DERMOT RUSH

Name (Signature): Dermot Rush

Date: 1/03/11



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Childs Name: Edsel Ridge Kenny
Name (PRINTED): Edsel Ridge Kenny
Name (Signature): _____
Parents Name: _____
Name (PRINTED): Barbara Ridge
Name (Signature): Barbara Ridge
Date: 01st/03/11



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Childs Name: ANEEQ

Name (PRINTED): ANEEQ

Name (Signature): Aneeq Bokhari

Parents Name: Syed Ali Bokhari

Name (PRINTED): _____

Name (Signature): Syed Bokhari

Date: 4/03/11



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Child's Name: Ben Craeven

Name (PRINTED): BEN CRAEVEN

Name (Signature): _____

Parents Name: Marie & Martin Craeven

Name (PRINTED): _____

Name (Signature): Mary Craeven

Date: 3/04/11



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Childs Name: Caron Regan.

Name (PRINTED): CARON REGAN

Name (Signature): _____

Parents Name: Maura Regan.

Name (PRINTED): _____

Name (Signature): Maura Regan.

Date: 3/03/11.



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Childs Name: BRIAN BROPHY

Name (PRINTED): BRIAN BROPHY

Name (Signature): Brian Brophy

Parents Name: Ann Brophy

Name (PRINTED): Ann Brophy

Name (Signature): Ann Brophy

Date: 4/08/11.



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Childs Name: Mark O'Connell

Name (PRINTED): MARK O CONNELL

Name (Signature): Mark O'Connell

Parents Name: John O'Connell

Name (PRINTED): JOHN O'CONNELL

Name (Signature): John O'Connell

Date: 3 / 3 / 11



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Childs Name: Ben Gibbons

Name (PRINTED): BEN GIBBONS

Name (Signature): Ben Gibbons

Parents Name: Mary Gibbons

Name (PRINTED): Mary Gibbons

Name (Signature): Mae Gibbons

Date: 2/8/24



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Childs Name: Shanon McIlhinney
Name (PRINTED): SHANON McIlhinney
Name (Signature): Shanon McIlhinney
Parents Name: Colin McIlhinney
Name (PRINTED): COLIN McILHINNEY
Name (Signature): Colin McIlhinney
Date: 23/11.



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Child's Name: Aodhán Moran
Name (PRINTED): AODHÁN MORAN
Name (Signature): Aodhán Moran
Parents Name: John Moran
Name (PRINTED): JOHN MORAN
Name (Signature): John Moran
Date: 2 / 3 / 11



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Childs Name: Jack Falla

Name (PRINTED): Jack Falla

Name (Signature): Jack Fallon

Parents Name: Paul Falla

Name (PRINTED): Paul Falla

Name (Signature): P. Falla

Date: 1/03/11

Page 1 of 2



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Childs Name: Dylan Lydon
Name (PRINTED): DYLAN LYDON
Name (Signature): Dylan Lydon
Parents Name: June Lydon
Name (PRINTED): JUNE LYDON
Name (Signature): June Lydon
Date: 1 / 3 / 11



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Childs Name: John Flynn
Name (PRINTED): JOHN FLYNN
Name (Signature): John Flynn
Parents Name: James Flynn
Name (PRINTED): JAMES FLYNN
Name (Signature): James Flynn
Date: 3 / 3 / 11



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Childs Name: Michael Gavin
Name (PRINTED): MICHAEL GAVIN
Name (Signature): Michael Gavin
Parents Name: Ciarán Gavin
Name (PRINTED): CIARÁN GAVIN
Name (Signature): Ciarán Gavin
Date: 4 / 3 / 11



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Childs Name: Peter Kelly
Name (PRINTED): PETER KELLY
Name (Signature): Peter Kelly
Parents Name: Mary Kelly
Name (PRINTED): MARY KELLY
Name (Signature): Mary Kelly
Date: 3 / 3 / 11