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“The Book was Better than the Movie”

A study of the relationship between literature and film in education

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Abstract

This essay aims to explore the relationship between literature and film in education. A study was performed with upper secondary school students to determine their attitudes towards the two media and investigate if there were any differences in their reception of them. The results show that the students were generally more positive to films, found them easier to understand and were more able to answer closed, information-seeking questions about scenes from films than excerpts from texts. However, when it came to open questions, asking the students to reason for themselves, texts proved to provide a better basis. These results are discussed using literacy theory and the conclusion is that films can be a useful complement when teaching literature in school.

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1. Introduction

“The book was better than the movie”, is a comment often heard when comparisons are made between literature and its adaptations for the screen. Although different media and not easily compared, literature is still regarded as “better” or “finer” than movies, especially in the field of education. To read a book is generally valued more highly than to watch a movie, even if the story being told is basically the same.

Written texts have long had precedence in schools, but attitudes are slowly shifting. As society changes and new media forms are introduced, schools are also forced to revise old practices. With the rapid media development of recent years, traditional literacy, the ability to read and write, is no longer sufficient to elucidate the ways in which we interact with and interpret texts. The notion of a text itself has undergone changes, and today, not only written and printed sources are regarded as texts. Pictures, films, computer games and other similar media are now also counted to this category. The new term media literacy has therefore been introduced to cover the vast amounts of input in our modern society.

The curriculum of the Swedish school talks about “det vidgade textbegreppet”, which translates roughly into ‘the broader concept of the text’, and is similar to media literacy in that it includes not only traditional written sources, but newer, picture-based ones as well. An increasing amount of weight has been put on this in recent subject curricula to keep up with the development in society, where especially the younger generations pick up on new trends quickly.

A fair assumption is that youths today see more films than they read books. This will inevitably lead to a clash when they are expected to read literature in school. How often have not teachers heard the question “Can we not watch the movie instead?” To watch the film adaptation of a literary work is also a well-known strategy for those who do not have time or

energy to read the assigned text. This is, of course, a shortcut, almost cheating, but the question is: can they learn the same things from watching the movie as from reading the book? Naturally, it all comes down to what the purpose of the assignment was. If the intent was to practice reading, watching the movie is obviously a poor substitute, but there are many other situations where the answer is not as evident. Are film adaptations a good alternative for students with reading difficulties such as dyslexia? In effect: Can you learn the same things from watching the film version as from reading the original text? Can you discuss literature and literary issues using film adaptations?

More and more books are adapted for the screen and many of the literary classics can now be found on film. Can these adaptations be used when teaching literature in school? Which are the possibilities and difficulties, and what differences are there in the reception of the different media? These are some of the questions this essay seeks to answer.

1.1 Aim and research questions

The aim of this essay is to explore the relationship between literature and film, focusing in particular on adaptations of literary works and how they can be used in education. It also seeks to investigate upper secondary school students' attitudes towards the two media forms and their reception of a selection of film adaptations and their literary sources.

The research questions used for these purposes are as follows:

First, what are the students' attitudes towards film and literature in general; and what are their attitudes towards adaptations of literary works?

Second, what are the major differences between the two media, and what implications do these have for education?

Third, are there any differences in upper secondary school students' reception of the two media?

These questions will be answered using existing theories in connection to the results from a study with upper secondary school students. However, the relationship between literature and film is complex. This essay does not claim to give a full view on this very broad subject, but it aims to shed some light on a few fundamental differences and similarities between the two media and to give an overview of students' attitudes towards and reception of them.

2. Background and Theory

In this section, some background information will be provided, mainly focusing on why new media should be used in education. Furthermore, the theoretical base, consisting of literacy theory, and theories dealing with the relationship between literature and film, will be presented.

2.1 Why use media in education?

Studies show that in a majority of industrialized countries, children today spend more time watching television than they do on any other activity. "If we add to this the time they devote to films, magazines, computer games and popular music, it is clear that the media constitute by far their most significant leisure-time pursuit" (Buckingham 5). Today, the media are also the major means of cultural expression and communication, and "to become an active participant in public life necessarily involves making use of the modern media" (ibid). With

regards to this, to study different forms of media is a way to make the curriculum relevant to children's lives outside school.

In *Media Education. Literacy, Learning and Contemporary Culture*, David Buckingham finds that media texts are often a combination of different forms of communication – images, audio and written language. The kind of media education he advocates aims to develop a competence for all of these modes. “This competence is frequently described as a form of *literacy*; and it is argued that, in the modern world, ‘media literacy’ is just as important for young people as the more traditional literacy of print” (Buckingham 4). What exactly is media literacy then? Below, the term will be explained and discussed.

2.2 Media literacy

Literacy is a vast field of study, which by itself could cover dozens of pages if one were to attempt to give an accurate and detailed description of it. To add to the confusion the term has become even more complicated in recent years, as social, cultural and economical changes have paved way for new technology and media, broadening the use even more, a fact that will be further dealt with later in this chapter.

In its original form, literacy is a linguistic theory that deals with different aspects of written language. Very simplified the term literacy can be explained as ‘the ability to read and write’. However, as new media have become increasingly important in our daily communication, the concept of literacy has been further complicated.

In *Literacy in the New Media Age*, Gunther Kress problematizes the notion of literacy. He notes that with the technical revolution of recent years and the rapid development of new media forms there has been a change from a world where the printed word dominated

communication to a world where visual communication via images has become increasingly important. Thus, literacy, a theory with its roots in written language and linguistics, can no longer be treated as the sole means for understanding communication. Furthermore, Kress argues that changes surrounding literacy compels us to reconsider the theory that has dominated conceptions of writing over the last decades. New media forms have decreased the significance of writing when it comes to communication. “Other modes are there as well, and in many environments where writing occurs these other modes may be more prominent and more significant” (Kress 35). Consequently, the linguistic theory of literacy can no longer alone explain the meaning of multimodal messages. “Language and literacy now have to be seen as partial bearers of meaning only” (ibid). This means a change from a purely linguistic theory to a theoretical framework that involves semiotic aspects as well: “From a theory that accounted for language alone to a theory that can account equally for gesture, speech, image, writing, 3D objects, colour, music and no doubt others” (Kress 36).

Buckingham shares the view on this development with Kress; he observes that “communication almost always involves a combination of different modes, visual as well as verbal” (Buckingham 35). In further accordance with Kress, Buckingham also notes that the development of new media has undermined the dominance of the printed word. “Literacy today [...] is inevitably and necessarily *multimedia* literacy” (ibid).

With this statement, Buckingham touches on the issue that has contributed to complicate the notion of literacy further and been subject to heated discussions – the expansion and new (mis)uses of the term literacy. Today it shows up in a variety of contexts – musical literacy, cultural literacy, emotional literacy, even sexual literacy, only to name a few (Kress 23). In these cases, the term has come a long way from its original usage, but seem to imply the experience, knowledge and different skills needed to master a certain area. Kress opposes these new uses of the term and argues that “the more that is gathered up in the meaning of the

term, the less meaning it has. Something that has come to mean everything, is likely not to mean very much at all” (22). In his view, literacy is the term to use “when we make messages using letters as the means of recording that message” (Kress 23).

However problematic, these uses of the term are frequent, and although not exact, they do in some way offer a handy explanation to the intended meaning. As previously mentioned, media literacy is often used when discussing competencies connected to new media forms. Buckingham explains media literacy as referring to “the knowledge, skills and competencies that are required in order to use and interpret media”, but also notes that it is difficult to give a precise definition of the term. “To talk about ‘literacy’ in this context would seem to imply that the media can in some sense be seen to employ forms of language – and that we can study and teach visual and audio-visual ‘languages’ in a similar way to written language” (Buckingham 36). However, this has been proven difficult. Attempts to develop a theory of film language, notes Buckingham, have time and again encountered obstacles. “It is very hard to find analogies between the ‘small elements’ of film (shots or camera movements, for example) and the equivalent elements in verbal language (the word or the phoneme)” (Buckingham 37). In *Narrative in Fiction and Film. An Introduction*, Jakob Lothe also mentions this fact. Drawing on the thoughts of French semiologist Christian Metz, he notes that “the closest we get to the verbal-language notion of word in film is not the frame but the shot”, but that a camera shot is much more complex, probably more similar to a complete sentence or even a whole paragraph (Lothe 12). Lothe uses the word ‘horse’ as an example. In written language, ‘horse’ is a single morpheme – the smallest unit of meaning, but in a film, this single object cannot be shown without simultaneously carrying much more information, for example ‘over there is a horse’, ‘the horse is black’, ‘the horse is standing by a tree’ etc. (Lothe 13).

To compare film communication to linguistic communication is therefore problematic, since the two have their own different logics. Writing, with its roots in speech, is organized by the logic of time and of the temporal arrangements of its parts, whereas image is ruled by the logic of space and of simultaneity of its visual elements (Kress 2). There is, of course, temporality in films as well, but Kress means that the temporal arrangement of the parts in a text works at a different level. Words are put together with other words, forming clauses, sentences and paragraphs which carry the meaning in a specific order. “There is a ‘reading path’ set by the order of the words which I must follow. In a written text there is a path which I cannot go against if I wish to make sense of the meaning of that text” (Kress 3). According to Kress, images do not have this compelling path. Every single object in an image is filled with meaning that hits the spectator simultaneously, and he or she must choose his or her own path to create meaning (Kress 4).

The two media given particular interest in this essay, literature and film, the book and the screen, are in turn organized by the two kinds of logic previously mentioned. The book is dominated by the logic of writing and the screen by the logic of the image. The relationship between the two will be given further attention in the following chapter.

2.3 Literature vs. Film

In “Novels, films and the Word/Image Wars”, Kamilla Elliot challenges the division between literature and film mentioned in the previous chapter. She notes that throughout the interdisciplinary study of novels and films, the two forms have indeed been separated as “words” and “images”, more or less impossible to translate either way, but that this polarization has been challenged in other fields, such as poetry and painting. Elliot questions

why this has not been the case in novel and film studies, as she finds films to be “abound in words – in sound dialogue, intertitles, subtitles, voice-over narration, credits, and words on sets and props” (2). Furthermore, she concludes that “written texts form the basis of most films” and that “novels have at times been copiously illustrated with pictorial initials, vignettes, full-page plates, frontispieces, and end-pieces”. Elliot also notes that even unillustrated novels produce visual effects through so-called ekphrasis¹ (ibid).

Citing filmmaker and film theorist Sergei Eisenstein, who argued that the Victorian novel shaped Western film techniques, and through this influenced film art in general terms, she finds that the two forms of media are not perhaps as separated as theorists traditionally have made them out to be. Furthermore, Elliot remarks that the influence works both ways and names a number of scholars who have argued “that modern novels were shaped by cinematic techniques, like ellipsis, temporal discontinuity, fragmented vision, cross-cutting, and multiple viewpoints” (4). The relationship between literature and film seems to be complex, however, as some also claim that modern novels have in fact diverged from films (ibid).

Elliot reasons that the conventional labeling and separation of literature as words and films as images has other motives than only to facilitate analysis. Pure arts have traditionally been more valued and seen as better than hybrid forms, which might be a contributing factor to the polarization (5).

As has been shown, literature and film are in some ways fundamentally different, but they do share some features. Lothe examines narrative in both fiction and film, and concludes that narrative aspects in films are often “absolutely crucial both for the way the film functions and for its effect on the audience”; but simultaneously, he points out that literary and screen texts are very different (8). The adaptation process is not a way to illustrate literature as much as it is a translation to film language that, although different from the language in literature, shares

¹ The graphic description of a visual work of art

many of its important features. “Narrative terms such as plot, repetition, events, characters, and characterization are also important in film – even though the form of presentation and the way in which these concepts are actualized vary greatly in these two art forms” (Lothe 8).

In the introduction to *Film/Literature/Heritage. A sight and Sound Reader*, editor Ginette Vincendeau also makes an attempt to describe the relationship between the two media and draws the conclusion that “most films originate in some form of writing: a novel, short story, or a play, and/or a script”. (xi) Simultaneously, many written publications have emerged from films. One often seen example is the reissue of novels with stills from the film adaptation on the cover. Vincendeau also notes that many of the people involved in the different forms of media cross over, leaving the line between film and literature blurred. Famous examples such as Orson Welles, Ingmar Bergman and Woody Allen are mentioned, all of which have been productive in both fields (ibid).

Although different media, Vincendeau continues, we as readers and viewers are compelled to see one in the light of the other. “*Sense and sensibility* cannot be watched in ignorance of Jane Austen, even by a spectator who has not read a line of the novel.” In the same way, new bestsellers raise expectations about their movie adaptations. Vincendeau even goes so far as to suggest that “it may very well have been written in anticipation of it” (Vincendeau xi).

2.4 Adaptation and the fidelity issue

As previously mentioned, many films originate from written texts. Filmmakers have turned to literary sources, especially novels, since film “first established itself as pre-eminently a narrative medium” (McFarlane 3). The process of adaptation has continued ever since, and today a wide range of films based on literary works can be found.

In *Novel to film. An introduction to the Theory of Adaptation*, Brian McFarlane discusses the reasons for this phenomenon and brings forth both crass commercialism and high-minded respect for literary works as possible motives for filmmakers. He also notes that there is a curiosity among audiences to “see what the books ‘look like’” (McFarlane 7). Readers create their own mental images of the world and the people portrayed in novels and “are interested in comparing their images with those created by the film-maker” (ibid). However, they may not find what they expected, since it is someone else’s images brought to life on the screen. Readers tend to have a very strong attachment to books they like, especially cult books, which are often the ones chosen for adaptation, and are therefore often very critical to adaptations that are not true to the original source. Vincendeau calls this “the fidelity issue” and notes that when it comes to film adaptations of literary works “the critical reception of literary adaptations has been plagued with the urge to assess how ‘faithful’ the film version is to its ‘original’” (xii). One explanation might be that especially classics have a high cultural capital, which many feels should not be taken lightly or spoiled. Vincendeau also observes that many critics of film adaptations have their roots in literary criticism. In these cases “‘fidelity’ becomes a negative yardstick with which to beat film (ibid).

McFarlane holds a similar line; he writes that the “discussion of adaptation has been bedevilled by the fidelity issue, no doubt ascribable in part to the novel’s coming first, in part to the ingrained sense of literature’s greater respectability in traditional critical circles” (8). He questions the worth of such an approach and concludes: “No critical line is in greater need of re-examination” (ibid).

Fidelity is perhaps not a productive way to compare literature and film, but for the purposes of this essay, it has been necessary to choose film adaptations that remain true to their original written source. The reasons for this will be explained in more detail in the following chapter.

3. Method and material

A study was performed with pupils in an upper secondary school in Halmstad, Sweden. The study was divided into two parts: a survey with general questions about literature and film, and a test where one group of pupils was asked to read text excerpts from three novels and another group was shown the corresponding scenes from the film adaptations. Both groups then answered the same questions. These were designed in an attempt to determine how well they had understood the text/film clip and how much they remembered from it.

Two classes, with a total of 39 pupils, participated in the study. Both classes were in their first year of upper secondary school and both studied social sciences. Worth mentioning is also that there was a slight majority of girls in the two classes.

Of course, a study like this has its limitations. As mentioned previously, the relationship between literature and film is a widespread subject, and a study of such modest dimensions as this one cannot claim to give a full picture of the entire field of interest. However, it does say something about the participating students, who can be seen as a cross section of the larger group we are interested in. Thus, it should be able to provide some valuable information about how upper secondary school students respond to the two media. Below is a more detailed description of the two parts of the study.

3.1 Survey

The first part of the study was a survey consisting of a number of questions regarding the students' reading and film watching habits, their preferences, and their attitudes towards literature and film in general. The survey was a written one, and was given to the participating students before they read any of the text excerpts or saw any of the film clips. The results from the survey are described in chapter 4.1, and the questionnaire used is enclosed as Appendix 1.

3.2 Test

For the test part of the study, the two classes previously mentioned, henceforth referred to as groups, were separated. The first group was given excerpts from three novels to read: *Pride and Prejudice* by Jane Austen, *Fight Club* by Chuck Palahniuk and *Tess of the D'Urbervilles* by Thomas Hardy. These novels were selected since they have all been adapted for the screen and are considered to be classics, although *Fight Club* is a quite modern one. Especially *Pride and Prejudice* is frequently occurring on literature lists in school, but it is not unreasonable to think that the others could be read in classrooms as well.

After having read the excerpts from these novels, the students were asked to answer a number of questions about the text. Each text was collected after the students had finished reading, so they did not have access to the text when they answered the questions. This meant they could not go back to the text and look up information, but had to answer from memory alone. The reason for taking back the texts from the students before they answered any questions was in part because the test was designed to see how well they remembered

information, not how good they were at finding it, but also because the students in the second group only were able to see the scenes from the film adaptations once. They did not have the chance to go back and look up information, so to give that opportunity to the first group would have been unfair.

The second group was shown the scenes from the film adaptations corresponding to the text excerpts used in the first group. The films used were *Pride & Prejudice* from 2005, directed by Joe Wright; *Fight Club* from 1999, directed by David Fincher; and *Tess of the D'Urbervilles* from 1998, directed by Ian Sharp. No subtitles, either Swedish or English, were used. The reasoning behind this decision was that the use of subtitles would add an element of reading that could potentially contaminate the results, since reading and seeing/hearing were kept separate in this study.

After having seen each scene, the students in the second group were also asked to answer a number of questions about the film clip. The questions were answered in writing; they were the same for both groups and followed the same pattern for each text/film clip: The first three questions were so-called closed questions: each had only one correct answer that could be found in the text/film clip. The purpose of these questions was to control how much the students had understood and what they remembered from the text they had read or the film clip they had seen. The fourth question was an open question where the students were invited to speculate or give their own view about something in the text/film clip. The last two questions gave participants the opportunity to show their opinion about the text/film clip, how much they liked it and how difficult it was for them to understand it.

Participants answered all questions anonymously, but in order to simplify references in this essay, each answer sheet was given the letter A or B (depending on which student group they belonged to – the one that read the texts or the one that saw the film clips) and a number.

3.2.1 Brief description of and comparison between the texts and film clips used

Before presenting the results of the test, each text excerpt and film clip used in the study will be briefly described and discussed. Henceforth, ‘scene’ will be used to refer to both the excerpts from the novels and the clips from the film adaptations. When referring to only the film adaptations, the term ‘film clip’ will be used instead. The passages from the novels will be referred to as ‘texts’ or ‘excerpts’.

3.2.1.1 Pride and Prejudice

The excerpt from Jane Austen’s *Pride and Prejudice* is taken from chapter 19. In this scene, Mr Collins, a clergyman and friend to the Bennet family, proposes to Elizabeth, the main character. Although *Pride and Prejudice* is far from a comedy, this particular scene is quite humorous, since Mr Collins refuses to accept Elizabeth’s declination as anything other than modesty and the wish to increase his love by suspense. With no intentions of ever marrying Mr Collins, Elizabeth tries to make her feelings clear to him, but in vain.

The text consists mainly of dialogue that is somewhat difficult. The sentences are often long and complex and the language to some extent dated.

Pride and Prejudice has been adapted into film on numerous occasions. The scene used in this test, corresponding to the novel excerpt mentioned above, is taken from the 2005 film *Pride & Prejudice*, directed by Joe Wright, and starring Keira Knightley and Matthew Macfadyen. It can be found approximately 45 minutes into the movie.

The scene from Wright's film lies quite close to Austen's original, although some parts of the dialogue have been excluded or appear in a different order than in the text. One major difference is that Elizabeth's thoughts on the matter of Mr Collins proposal are explicitly mentioned in Austen's text. To convey characters' inner thoughts on screen is often difficult, but through the things Elizabeth says and the way she acts, her feelings are made obvious.

The full text used in the test is enclosed as Appendix 2.

3.2.1.2 Fight Club

The excerpt from Chuck Palahniuk's *Fight Club* is taken from chapter 20. In this scene, the unnamed protagonist and first-person narrator threatens the clerk of an all-night Korner Mart, Raymond K Hessel, by holding a gun to his head. What first looks like a robbery or an execution eventually turns out to be a comment on the frailty of life and an urging to make the most of it, as the protagonist forces Raymond to go back to school to fulfill his dream of becoming a veterinarian.

The corresponding scene in the film adaptation from 1999, directed by David Fincher, and starring Edward Norton and Brad Pitt, can be found approximately one hour and eighteen minutes into the film.

This is probably the one part of the test where the text and the film clip differs the most from each other, at least on the surface. The part in the novel is complexly written. It is similar to a dialogue, but certainly not a traditional one. The first-person narrator shifts between speaking about his victim, Raymond K. Hessel, in the third person, and directly addressing him in the second person; but the parts where the characters speak are different from other dialogues in the novel, since no citation marks are used in this chapter. The chapter

is mostly written in the past tense, indicating that the narrator is retelling events that have already happened. The language is in itself not very difficult, but the way the scene is written may be the cause of some confusion.

Also, in the novel, the protagonist seems to be alone during this scene, whilst in the film, Tyler Durden is also present and is the one actually holding the gun to Raymond's head. The explanation for this is of course that Tyler is a part of the unnamed protagonist and narrator; they are one and the same – Tyler is a separate personality from the protagonist but not a separate person.

Apart from what has been mentioned above, the scene from Fincher's adaptation follows the text from Palahniuk's original quite closely. The dialogue is fast and sometimes difficult to hear, especially when Raymond speaks, since he is very upset.

The full text used in the test is enclosed as Appendix 3.

3.2.1.3 Tess of the D'Urbervilles

The excerpt from Thomas Hardy's *Tess of the D'Urbervilles* is taken from the end of the novel, chapter LVIII. In this scene, Tess and Angel, the two main characters, are on the run from the law, and late at night they stop to rest at Stonehenge. Tess falls asleep and when she wakes up, in the first light of morning, policemen have come to take her away to prison and her impending execution for murder.

Hardy's novel has also been adapted into film a number of times. The adaptation chosen for this study is director Ian Sharp's version from 1998, originally broadcasted as a television mini series, starring Justine Waddell and Oliver Milburn. The selected scene is the very last of the film and begins after approximately two hours and forty-nine minutes. The filmed scene is

quite similar to the original text, although parts of the dialogue have been excluded. Also, a great part of the excerpt from Hardy's text is devoted to describing the Stonehenge setting. The language is poetic, quite advanced, and full of difficult words. In the film, however, the setting is mediated directly via the pictures, simultaneously with the action and the dialogue. Although Stonehenge is not explicitly mentioned either in the text or the film clip, the visual aspect of the latter probably makes it easier to get a clear view of the setting.

The complete text used in the test is enclosed as Appendix 4.

4. Results

In this section, the results from both parts of the study will be presented individually. Some major patterns in the students' answers will be discussed in connection to each question in the survey, or scene in the test. There will also be a summary and discussion regarding especially the test part of the study in chapter 5.

4.1 Survey

Below, the results from the survey are presented, the answers to each question described and discussed separately.

4.1.1 Approximately, how many books have you read during the last six months?

In the first question, the students were asked to estimate how many books they had read during the last six months. No fixed options were given and the students were thus able to answer with any number. 10% of the students who participated in the survey had not read a single book during the last six months. The highest number given by any student was 35. The total number of books read by the students in the survey amounted to 248. Divided by the number of participants, the average number of books read during the last six months was 6. The median number, not affected by high or low extremes, was 3.

4.1.2 Approximately, how many films have you seen during the last six months?

Contrary to the first question regarding books, not a single participant answered that they had not seen any film during the last six months. The lowest number given by any student in the survey was 4, but the average number of films watched during the last six months was 29. The median number was 25.

Even though these are not exact numbers, it is obvious that the students who participated in the study in general watch more films than they read books. For example, only one student answered that he/she had read more books during the last six months than he/she had seen films (A2). Thus, these results confirm Buckingham's previous statement that the media constitute children's most significant leisure-time pursuits. They also imply that children today are much more familiar with films than books.

4.1.3 What do you prefer – reading the book or watching the film? Why?

When asked what they preferred – reading a book or watching a film, an overwhelming majority, 54%, answered that they preferred film. Only 23% claimed to prefer reading a book, whilst the remaining 23% of the students answered that they liked both equally and could not decide between them. Some students in this category also explained that they preferred different media in different situations. “It depends [on] what kind of mood I’m in. But I think I prefer [a] book if I am alone and if I am with friends I prefer to watch a film” (A2).

Among those who answered that they preferred reading, the general consensus seemed to be that you receive more information and details in the book, and that many parts are left out in the film adaptations. “They often miss good and important parts in the film. The story is usually better in the book to[o]” (B10), “In the books you find out more things that they have removed from the film” (A9).

A couple of students liked reading better because they found it relaxing (B2, B7). Some also explained that when they read they can use their imagination to make up pictures of their own: “I can have my own pictures and thoughts, it’s much more feelings in books” (A10), “You can create your own pictures” (A11), “You get like your own film in your head” (A7).

Many of the students who answered that they preferred films had difficulties explaining why. A common answer was simply that it was more fun or that they did not like to read. One student answered that it was easier to follow the storyline (B13), while others brought up the visual aspect: “I need to see things visually” (B18), “You can see what’s happening in movies” (B16). Another reason for preferring films was the amount of effort it takes to read a book. In comparison, watching a film is easier and less time consuming. “When I watch a film I often do many other things at the [same] time. [...] When I’m reading a book I need

full concentration and focus. I don't have time to do that very often" (A6). A number of students also answered that they were too lazy to read or that they found it boring (A4, A5).

These results are in accordance with the results from the two previous questions. Together, they clearly show that the students generally prefer films. Therefore, to use film in education is a way to reach students and connect to their interests and experiences.

4.1.4 What do you think your teachers think is better – reading the book or watching the film? Why?

Only one of the students thought that teachers think watching a film is better than reading a book, and took a practical classroom approach in his/her explanation: "A film only takes 2-3 lessons, while a book can take a month or two" (B16).

Five students left inconclusive answers, while the remaining majority, 33 students, all thought that teachers think reading a book is the better alternative. The most common explanation was simply that you learn more from reading. Another common reason for why the students thought teachers think it is better to read books is because you improve your language, grammar and vocabulary. "You learn grammar and spelling, also to write good yourself" (A11). "Reading is better because your vocabulary increases" (B3).

Though nearly all students thought that teachers think reading a book is better than watching a film, some commented that watching a film can also be a good way to learn language: "In films you can listen on the language and learn how to pronou[u]nce words" (B9).

These results illustrate the prevailing notion that books are better than films. The students prefer films, but simultaneously they believe that their teachers would prefer them to read instead, which is probably not far from the truth. Many of them also believe that you learn

more from books than from films which probably has to do with the fact that the written word has had precedence historically, especially in the world of education.

4.1.5 Have you ever watched the film version instead of reading the book in a school assignment? Which book was it and what film did you see?

When asked if they had ever watched a film instead of reading the book in a school assignment, 13% answered that they had sometimes done that. 64% claimed never to have watched the film instead of reading the book in a school assignment, while the remaining 23% chose not to answer or left answers that implied that they had not understood the question. Some students commented that they had sometimes watched the film version as well as reading the book to get a deeper understanding.

These results are interesting. To begin with, they show that only a small percent of the students have ever cheated by watching the film instead of reading the book in a school assignment, which is, of course, positive. What is really interesting though, is that quite a few students commented that they sometimes watch the film version as well as reading the book, to learn more or get a deeper understanding. This shows that they take their studies seriously and that they in fact sometimes do more than is required of them. Furthermore, it shows that they have come to the conclusion that film can be a useful complement when studying literature – an insight that is yet to be reached by most teachers. If this is a method that students find helpful and that they are already utilizing, there are no reasons why it should not be incorporated into the practices of schools as well.

4.1.6 Is there a film that you have seen that has made you want to read the book? Which one?

62% answered that they had seen a film that made them want to read the book as well. The most common examples were *Twilight*, *Lord of the Rings* and *Harry Potter*, all of which seem to be immensely popular amongst youths today. One student explained that when you see a movie that you really like “you just want to read the book to find out more about the story” (A5). This proves that films do inspire students to read. Thus, films can be used in schools, not only to teach literature or give students a deeper understanding of it, but also to rouse an interest for literature. In some cases though, it may do the opposite, as one student explained that he/she had “never wanted to read the book of a film because then there is no ex[c]itement of what is going to happen” (A8).

From the 38% that answered no to this question, a couple of students commented that it was usually the other way around: that they read a book that made them want to see the film, which is positive because it means that these students are already reading.

4.1.7 Do you think that you can learn the same things from watching a film as from reading a book? What things?

49% of the students who participated in the survey thought it was possible to learn the same things from watching a movie as from reading a book. 28% answered that they did not believe that you could learn the same things from the two media, while the remaining 23% failed to give a direct answer or answered that they did not know.

For those who answered yes to this question, a reoccurring explanation for their choice was that the main storyline or plot is usually the same in the film as well as in the book: “You can learn the big picture of the story” (B14), “If you learn something from both film and book I think it’s details. Details of the story” (B7). Some students also mentioned characterization: “I think that I can know the characters, and think of what they thought in films, as well as in books” (A1), “The characters, how they are and so on” (B16), “You can analyze how people feel” (B2).

If you consider the results from question five, which showed that students use film adaptations to get a deeper understanding of the literary sources, the results presented here gives an insight into what they learn from it. Of course, the fidelity issue mentioned in chapter 2.4 becomes valid when considering this. If the students are to learn something about the literary source through the use of film, the adaptation must be more or less true to the original. If that is the case, all of the features mentioned by the students in the comments above can certainly be learned by watching film adaptations.

Many of the ones who answered no to this question, explained that you learn different things from the two media. As an example, you learn how to write and spell from reading, while you learn how to speak and pronounce from watching a film. “When you read a book, you learn to spell. When you watch a film, you learn to speak” (A12), “I don’t think that you learn to spell when you’re watching a movie, but you learn to listen” (A11). These are valid points that show that the students have an understanding for the possibilities and limitations of the two media. However, no one thought to mention that if you use English subtitles when watching a film, you can learn how to spell the words as well.

4.2 Test

In this section, the results from the second part of the study will be presented. The three source text excerpts and the corresponding scenes from the film adaptations will be presented together. The results from the two groups will be compared and some major differences will be discussed briefly. A summary and a more detailed discussion will be given in chapter 5, where the results will also be interpreted and connected to the theoretical base presented in chapter 2.

4.2.1 Pride and Prejudice

Regarding correct answers to the first three questions, the numbers from the two groups were quite even. However, the group of students who saw the film clips answered marginally better than the group that read the text excerpts (see figure 1).

Figure 1: Pride and Prejudice – Correct answers to the first three questions

Question	Group A - Texts	Group B – Film clips
1	93%	96%
2	21%	26%
3	7%	8%

In the fourth question for *Pride and Prejudice*, the students were asked about their impression of Mr Collins. As previously mentioned, there are, of course, no right or wrong answers to a question like this, but the students' answers still reveal some interesting facts, especially when comparing the two groups to each other. The group that watched the film clips had a higher

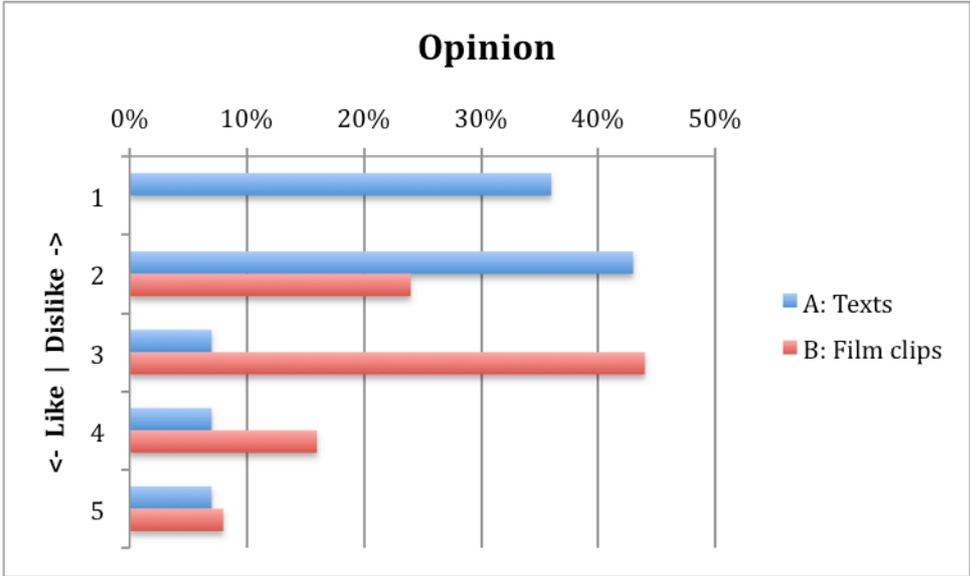
percentage of answers, but the mean length of the answers was considerably lesser compared to the group that read the text excerpts (see figure 2).

Figure 2: *Pride and Prejudice* – Details for question four

	Group A - Texts	Group B – Film clips
Answers	79%	88%
Mean length of answers	12 words	8 words

The fifth question was regarding the students’ reception of the text/film clip – what did they think of it? Did they like it or not? The students were asked to indicate what they thought about the text/film clip by answering with a number between 1-5, where 1 meant “I didn’t like it at all” and 5 meant “I liked it very much”. Figure 3 illustrates the answers from the two groups.

Figure 3: *Pride and Prejudice* – Reception

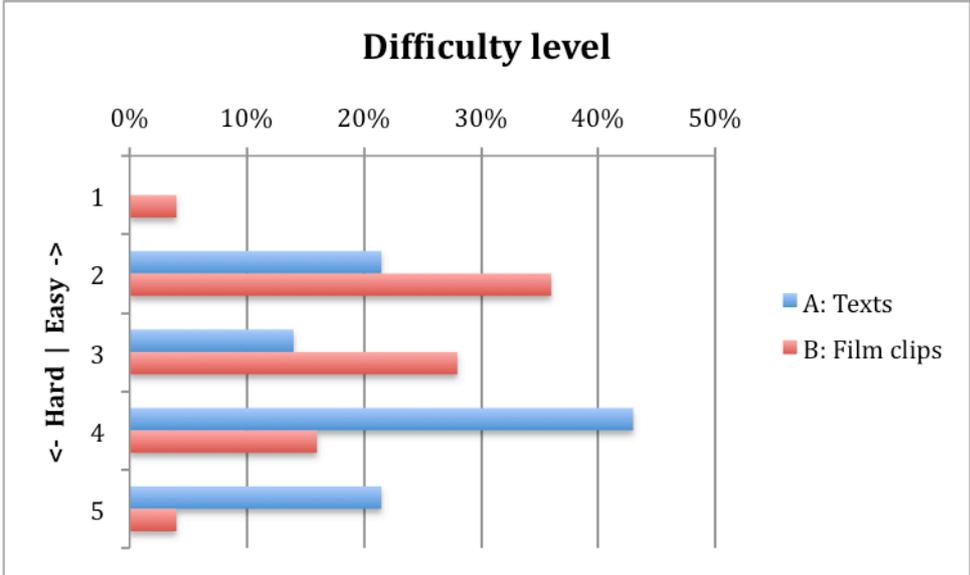


The diagram shows that the students who saw the film clips were generally more positive to the scene than the ones who read the text. In the group that read the text, 79% of the students

answered with 1 or 2, indicating that they didn't like the scene very much. The corresponding number for students in the group that watched the film clip was only 24%.

Question six asked the students to indicate how difficult they found the text/film clip – how hard it was to understand what was said and what happened in it. Again, a scale from 1 to 5 was used, where 1 meant "very easy to understand" and 5 meant "very hard to understand" (see figure 4).

Figure 4: *Pride and Prejudice* – Perceived difficulty level



The diagram shows that the students who read the text found the scene more difficult to understand than the ones who saw the film clip. Not a single student in the group that read the text answered with 1, and a majority, 65%, answered with 4 or 5, indicating that they found the scene difficult to understand. In the group that watched the film clip, only 20% answered with 4 or 5.

4.2.2 Fight Club

The answers to the first three questions to *Fight Club* showed big differences between the two groups, but not in a way that clearly shows which one of them performed best as a whole. The group that watched the film clip did better on the first question, while the group that read the text showed better results on questions three and four (see figure 5).

Figure 5: *Fight Club* – Correct answers to the first three questions

Question	Group A - Texts	Group B – Film clips
1	23%	84%
2	38%	4%
3	100%	72%

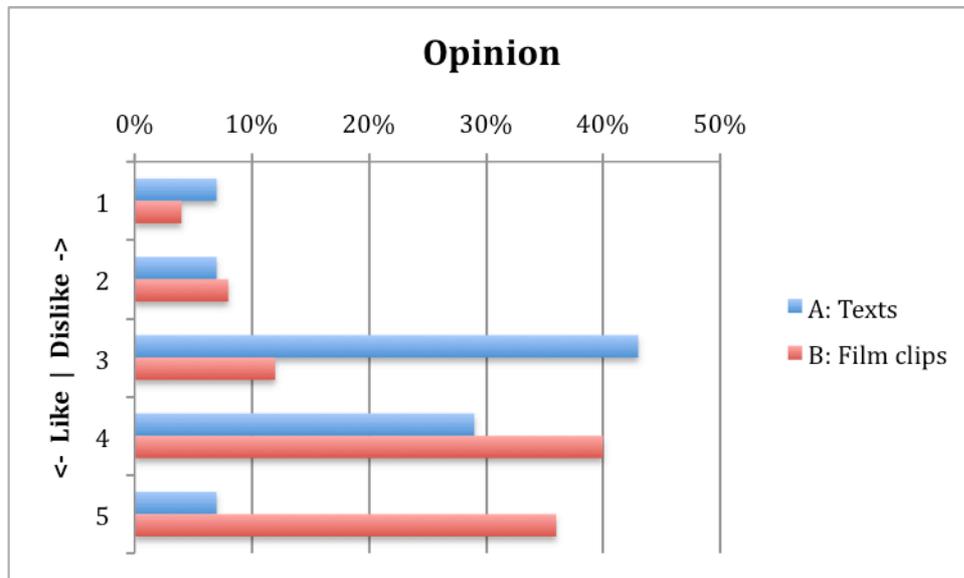
As was the case with *Pride and Prejudice*, the percentage of answers to *Fight Club* question four was greater in the group that watched the film clip, but, again, the answers from the group that read the text was generally longer and more in depth (see figure 6).

Figure 6: *Fight Club* – Details for question four

	Group A - Texts	Group B – Film clips
Answers	86%	96%
Mean length of answers	18 words	10 words

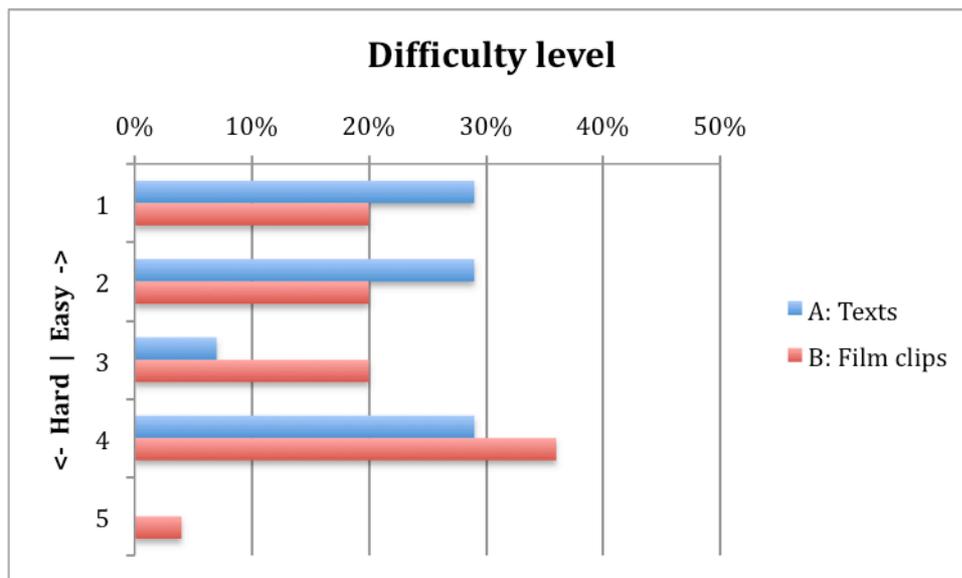
The answers to question five for *Fight Club* showed similar results to the same question for *Pride and Prejudice*. The scene was generally better received by students who saw the film clip than by those who read the text excerpt. 36% in the group that read the text answered with a 4 or a 5, indicating that they liked the scene; the corresponding number for the group that watched the film clip was 76% (see figure 7).

Figure 7: *Fight Club* – Reception



The answers to question six shows that the students in the group that read the text generally found the scene easier to understand than the students in the group that watched the film clip. 58% of the students in the group that read the text answered with 1 or 2, indicating that they found the scene easy to understand, while only 40% in the group that watched the film clip did the same (see figure 8).

Figure 8: *Fight Club* – Perceived difficulty level



One reason for why students in the group that watched the film clips found the scene difficult to understand might be that the characters talked very fast. The fact that Raymond was crying may also have caused difficulties hearing or understanding what he said. Some students did not even hear that he spoke English. The following quotes illustrate these problems: “It was hard when he was talking on chinese, it was a bit fast for me” (B25). “Because Raymond cried and was so upset it was a bit hard to hear what he said” (B1).

4.2.3 Tess of the D’Urbervilles

There is a clear difference between the two groups when it comes to the number of correct answers to the first three questions to *Tess of the D’Urbervilles*. The numbers clearly show that the students in the group that watched the film clips generally had more correct answers than the students in the group that read the text (see figure 9).

Figure 9: *Tess of the D'Urbervilles* – Correct answers to the first three questions

Question	Group A - Texts	Group B – Film clips
1	45%	56%
2	45%	76%
3	0%	24%

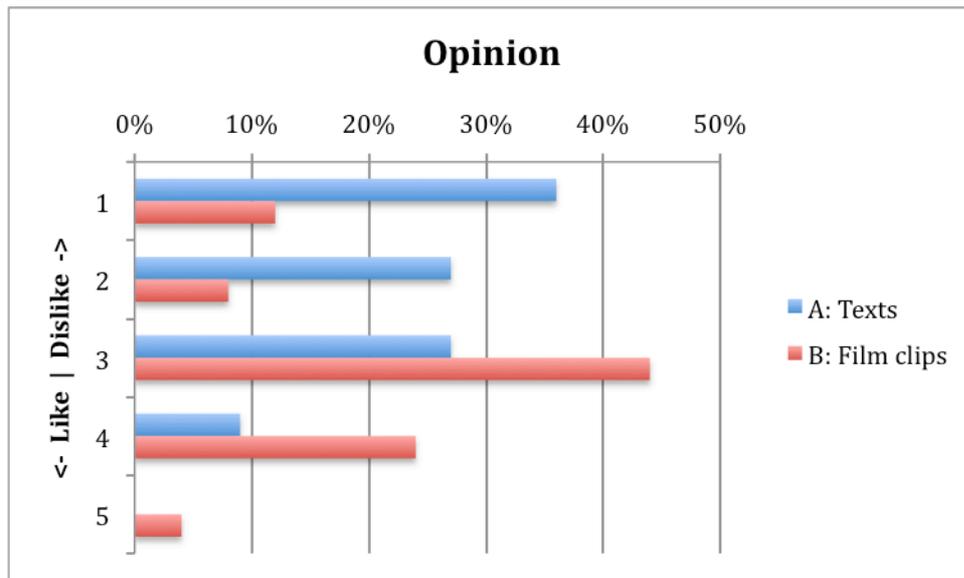
Question four to *Tess of the D'Urbervilles* differs from the same question to *Pride and Prejudice* and *Fight Club* in that the mean length of the answers were greater for the group that watched the film clip, but follows the previous pattern when it comes to percentage of answers. Everyone in the group that watched the film clip answered the question in some way, while only 64% in the group that read the text left an answer. The difference in mean length of answers are however marginal. Most students, whether they belonged to the group that read the text or the group that watched the film clip answered this question with only a couple of words (see figure 10).

Figure 10: *Tess of the D'Urbervilles* – Details for question four

	Group A - Texts	Group B – Film clips
Answers	64%	100%
Mean length of answers	4 words	6 words

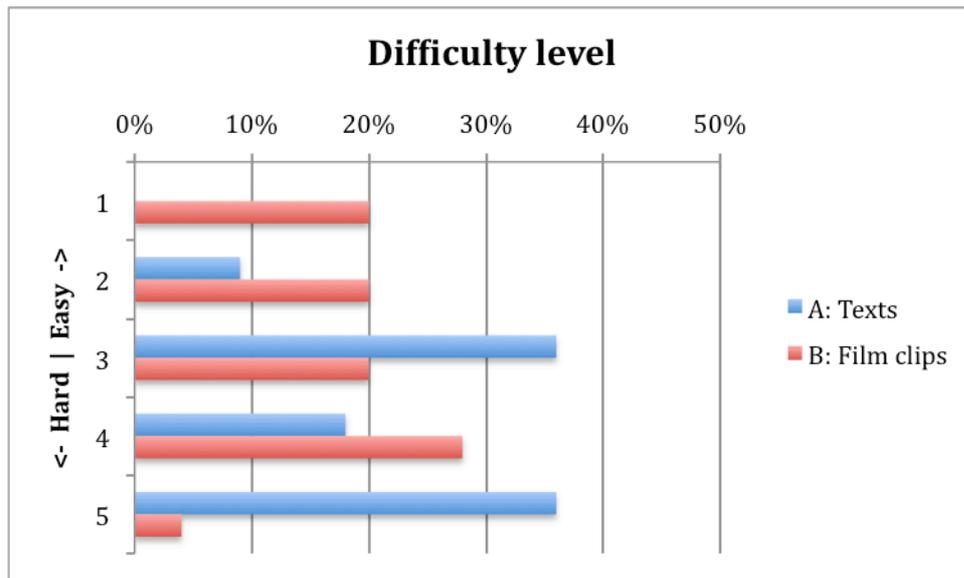
The answers to question five to *Tess of the D'Urbervilles* show the same pattern as it did for *Pride and Prejudice* and *Fight Club*; the students in the group that saw the film clip were generally more positive to the scene than the ones who read the text excerpt. Nobody in the group that read the text answered with a 5 on the scale and only 9% answered with a 4, while 28% in the group that watched the film clip answered with either a 4 or a 5, indicating that they liked the scene (see figure 11).

Figure 11: *Tess of the D'Urbervilles* – Reception



The same pattern is repeated in the answers to question six. The students who read the text excerpts generally found the scene much more difficult to understand than the students who saw the clip from the film adaptation. No one in the group that read the text answered with a 1 on the scale, indicating that they found the scene very easy to understand, compared to 20% of the students in the group that watched the film clip. 54% of the students in the group that read the text marked a 4 or a 5, while the corresponding figure for the group that watched the film clip was 32% (see figure 12).

Figure 12: *Tess of the D'Urbervilles* – Perceived difficulty level



5. Summary and Discussion

Literature and film are two different media, and therefore there are, of course, some major and fundamental differences between them. But the relationship between the two is complex as they also share some important features. Furthermore, they have influenced and formed each other since film first made its breakthrough. Film language, if there is such a thing, is of course very different from written language, governed by a different logic, as Kress puts it, and translations between the two media are therefore difficult. However, filmmakers have turned to literature for inspiration from the very beginning and today film adaptations of literary works are common. Film has also become increasingly important during recent years, while the dominance of the written word has diminished as new media have been introduced.

This essay shows just how much ground film has won: Although some of the students that participated in the study claim that they enjoy reading, an overwhelming majority prefers film – a fact that was also made obvious in the second part of the study, where the clips from the

film adaptations were generally better received than the excerpts from the source texts. The statement made by Buckingham, that the media is a great part of children's leisure-time, seems to be true. Although many of the students seem to think that you learn more from reading books, and a majority of them agrees that their teachers would prefer them to read, they still prefer films to books, and, more importantly, they watch many more films than they read books. Some students answered that they had not read a single book during the last six months, while everyone who participated in the study had seen at least four films during the same period. Some had even seen the film version instead of reading the book in school assignments.

The results from the second part of the study, the test where one group of students read excerpts from three novels and another group watched the corresponding scenes from the film adaptations, show that the participants generally understood the film clips better and picked up more information from them than from the texts. Apart from *Fight Club*, where the results were mixed and students seemed to think the text was easier to understand (probably due to the difficulties hearing the dialogue), the students who saw the film clips answered that they found the scenes easier to understand than the ones who read the text excerpts. This is also supported by the answers to the first three questions, where the students who saw the film clips generally did better than the ones who read the texts. This indicates that film is a form of media that the students are very familiar with and that they are proficient at interpreting the many simultaneous impressions offered by it and picking up important information in the process. Youths of today have been borne into a world where the new media forms have become increasingly important, and the results from the study seem to imply that they have from the very beginning internalized, what Kress calls the logic of the image. The simultaneity of the screen seems to offer less difficulty for them than the temporality of literature; they have no problems negotiating a path through the images that gives meaning to

what they see. Perhaps they already possess parts of the media literacy Buckingham speaks of, a form of literacy they are more proficient at than the traditional literacy with its roots in linguistics and written language that has been dominant until the introduction of the new media.

In connection to this discussion, there is one part of the study that needs further commenting. One question to each scene asked the participating students to speculate or give their own view on a certain issue: For *Pride and Prejudice*, it was about their impression of Mr Collins; for *Fight Club* it was about the reasons for why the person holding the gun threatened Raymond; and, lastly, for *Tess of the D'Urbervilles* it was about what they thought would happen to Tess. Although the answer rate was higher in the group that saw the film clips, the answers were generally longer and the reasoning more profound in the group that read the texts. The higher answer rate in the group that watched the film clips probably has to do with the fact that the students in this group generally found the scenes easier to understand, but why did the students in the group that read the text excerpts who answered the question leave longer and more in-depth answers? Had the ones who did understand the scenes enough to answer these questions picked up something in the texts that could not be communicated in the film clips? Or was it perhaps a question of language; was it that the group who read the texts somehow already had the words with which to form and describe their thoughts? These are interesting questions, but the material from this study offers no real solutions to them, and they are therefore left to further research.

6. Conclusion

To conclude, the students who participated in the study preferred films to books. Thus, they were generally more positive to the film clips, which they in most cases also found easier to understand. When watching the film clips, they were better at picking up and remembering information and answering questions with only one correct answer. However, when it came to reasoning and formulating own thoughts about certain issues, reading the texts seemed to provide a better basis. This leads me to conclude that literature and film are useful for different purposes, and that one should not be excluded in favor of the other.

Literature is still important, but since film is a form of media that upper secondary school students obviously appreciate and are familiar with, it can be used as a complement when teaching literature. Literary features such as plot and characterization are important parts of films as well and can be discussed using adaptations of literary works. In fact, the study performed as a part of this essay shows that the students who saw the film clips understood/remembered more of the basic plot than the ones who read the excerpts from the novels.

By using both media we can give our students a deeper understanding of the literature we aim to teach them as well as the ability to interpret and compare narrative features in different media forms. Furthermore, film adaptations can be used to rouse an interest for literature among students. Many of the students who participated in the study answered that they had seen a film that had made them want to read the book, which supports Vincendeau's opinion that we are compelled to see one media in the light of the other.

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Appendix 1: Survey Questionnaire

1. Approximately, how many books have you read during the last six months?
2. Approximately, how many films have you watched during the last six months?
3. What do you prefer – reading the book or watching the film? Why?
4. What do you think your teachers think is better – reading the book or watching the film? Why?
5. Have you ever watched the film version instead of reading the book in a school assignment? Which book was it and what film did you see?
6. Is there a film that you have seen that has made you want to read the book? Which one?
7. Do you think that you can learn the same things from watching a film as from reading a book? What things?

Appendix 2: Pride and Prejudice, text and questions

Pride and Prejudice by Jane Austen

Mrs Bennet and Kitty walked off, and as soon as they were gone Mr Collins began.

“Believe me, my dear Miss Elizabeth, that your modesty, so far from doing you any disservice, rather adds to your other perfections. You would have been less amiable in my eyes had there *not* been this little unwillingness; but allow me to assure you that I have your respected mother’s permission for this address. You can hardly doubt the purport of my discourse, however your natural delicacy may lead you to dissemble; my attentions have been too marked to be mistaken. Almost as soon as I entered the house I singled you out as the companion of my future life. But before I am run away with by my feelings on this subject, perhaps it will be advisable for me to state my reasons for marrying – and moreover for coming into Hertfordshire with the design of selecting a wife, as I certainly did.”

The idea of Mr. Collins, with all his solemn composure, being run away with his feelings, made Elizabeth so near laughing that she could not use the short pause he allowed in any attempt to stop him farther, and he continued:

“My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish. Secondly, that I am convinced it will add very greatly to my happiness; and thirdly – which perhaps I ought to have mentioned earlier, that it is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness. [...]

And now nothing remains for me but to assure you in the most animated language of the violence of my affections. To fortune I am perfectly indifferent, and shall make no demand of that nature on your father, since I am well aware that it could not be complied with; and that one thousand pounds in the 4 per cents. which will not be yours till after your mother’s decease, is all that you may ever be entitled to. On that head, therefore, I shall be uniformly silent; and you may assure yourself that no ungenerous reproach shall ever pass my lips when we are married.”

It was absolutely necessary to interrupt him now.

“You are too hasty, Sir,” she cried. “You forget that I have made no answer. Let me do it without farther loss of time. Accept my thanks for the compliment you are paying me. I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than decline them.”

“I am now to learn,” replied Mr Collins, with a formal wave of the hand, “that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second or even a third time. I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long.”

“Upon my word, Sir,” cried Elizabeth, “your hope is rather an extraordinary one after my declaration. I do assure you that I am not one of those young ladies (if such young ladies there are) who are so daring as to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. – You could not make *me* happy, and I am convinced that I am the last woman in the world who would make *you* so.” [...]

“You must give me leave to flatter myself, my dear cousin, that your refusal of my addresses is merely words of course. My reasons for believing it are briefly these: - It does not appear to me that my hand is unworthy of your acceptance, or that the establishment I can offer would be any other than highly desirable. My situation in life, my connections with the family of de Bourgh, and my relationship to your own, are circumstances highly in my

favour; and you should take it into farther consideration that in spite of your manifold attractions, it is by no means certain that another offer of marriage may ever be made to you. [...] As I must therefore conclude that you are not serious in your rejection of me, I shall choose to attribute it to your wish of increasing my love by suspense, according to the usual practice of elegant females.”

Questions to *Pride and Prejudice*:

1. What did Mr Collins ask Elizabeth?
2. What did Elizabeth answer? And why didn't Mr Collins believe her?
3. What is Mr Collins' profession? What does he work with?
4. What is your impression of Mr Collins?
5. Indicate what you thought of the text/scene:
I didn't like it at all 1 2 3 4 5 I liked it very much
Please motivate your choice!
6. Was it easy or hard to understand the text/scene and what happened in it? Please indicate:
Very easy 1 2 3 4 5 Very hard

Appendix 3: Fight Club, text and questions

Fight Club by Chuck Palahniuk

I parked tonight, and I waited around the block for Raymond Hessel to finish his shift at the all-night Korner Mart, and around midnight he was waiting for a night owl bus when I finally walked up and said, hello.

Raymond Hessel, Raymond didn't say anything. Probably he figured I was after his money, his minimum wage, the fourteen dollars in his wallet. Oh, Raymond Hessel, all twenty-three years of you, when you started crying, tears rolling down the barrel of my gun pressed to your temple, no, this wasn't about money. Not everything is about money. [...]

I said, don't run, or I'll have to shoot you in the back. I had the gun out, and I was wearing a latex glove so if the gun ever became a people's exhibit A, there'd be nothing on it except the dried tears of Raymond Hessel, Caucasian, aged twenty-three with no distinguishing marks.

Then I had your attention. Your eyes were big enough that even in the streetlight I could see they were antifreeze green. [...]

You gave me your wallet like I asked.

Your name was Raymond K. Hessel on your driver's license. You live at 1320 SE Benning, apartment A. That had to be a basement apartment. They usually give basement apartments letters instead of numbers.

Raymond K. K. K. K. K. Hessel, I was talking to you.

Your head rolled up and away from the gun, and you said, yeah. You said, yes, you lived in a basement.

You had some pictures in the wallet, too. There was your mother. This was a tough one for you, you'd have to open your eyes and see the picture of Mom and Dad smiling and see the gun at the same time, but you did, and then your eyes closed and you started to cry.

You were going to cool, the amazing miracle of death. One minute, you're a person, the next minute, you're an object, and Mom and Dad would have to call old doctor whoever and get your dental records because there wouldn't be much left of your face, and Mom and Dad, they'd always expected so much more from you and, no, life wasn't fair, and now it was come to this.

Fourteen dollars.

This, I said, is this your mom?

Yeah. You were crying, sniffing, crying. You swallowed. Yeah.

You had a library card. You had a video movie rental card. A social security card. Fourteen dollars cash. [...] An expired community college student card.

You used to study something.

You'd worked up a pretty intense cry at this point so I pressed the gun a little harder against your cheek, and you started to step back until I said, don't move or you're dead right there. Now, what did you study?

Where?

In college, I said. You have a student card.

Oh, you didn't know, sob, swallow, sniff, stuff, biology.

Listen, now, you're going to die, Raymond K. K. Hessel, tonight. You might die in one second or in one hour, you decide. So lie to me. Tell me the first thing off the top of your head. Make something up. I don't give a shit. I have the gun. [...]

A vet, you said. You want to be a vet, a veterinarian.

That means animals. You have to go to school for that.

It means too much school, you said.

You could be in school working your ass off, Raymond Hessel, or you could be dead. You choose. [...]

I have your license.

I know who you are. I know where you live. I'm keeping your license, and I'm going to check on you, mister Raymond K. Hessel. In three months, and then in six months, and then in a year, and if you aren't back in school on your way to being a veterinarian, you will be dead.

You didn't say anything.

Get out of here, and do your little life, but remember I'm watching you, Raymond Hessel, and I'd rather kill you than see you working a shit job for just enough money to buy cheese and watch television. [...]

Raymond K. Hessel, your dinner is going to taste better than any meal you've ever eaten, and tomorrow will be the most beautiful day of your entire life.

Questions to *Fight Club*:

1. Where did Raymond work?
2. How did the person holding the gun know that Raymond lived in a basement apartment?
3. What did Raymond want to be when he grew up?
4. Why do you think the person with the gun did this? What were his intentions?
5. Indicate what you thought of the text/scene:
I didn't like it at all 1 2 3 4 5 I liked it very much
Please motivate your choice!
6. Was it easy or hard to understand the text/scene and what happened in it? Please indicate:
Very easy 1 2 3 4 5 Very hard

Appendix 4: Tess of the D'Urbervilles, text and questions

Tess of the D'Urbervilles by Thomas Hardy

Clare thought she might as well rest here till it should get a little lighter, and he flung his overcoat upon her, and sat down by her side. [...]

In the far north-east sky he could see between the pillars a level streak of light. The uniform concavity of black cloud was lifting bodily like the lid of a pot, letting in at the earth's edge the coming day, against which the towering monoliths and trilithons began to be blackly defined.

'Did they sacrifice to God here?' asked she.

'No,' said he.

'Who to?'

'I believe the sun. That lofty stone set away by itself is in the direction of the sun, which will presently rise behind it.'

'This reminds me, dear,' she said. 'You remember you would never interfere with any belief of mine before we were married? But I knew your mind all the same, and I thought as you thought – not from any reasons of my own, but because you thought so. Tell me now, Angel, do you think we shall meet again after we are dead? I want to know.'

He kissed her to avoid a reply at such a time.

'O, Angel – I fear that means no!' said she, with a suppressed sob. 'And I wanted to see you again – so much, so much! What – not even you and I, Angel, who love each other so well?'

Like a greater than himself, to the critical question at the critical time he did not answer; and they were again silent. In a minute or two her breathing became more regular, her clasp of his hand relaxed, and she fell asleep. The band of silver paleness along the east horizon made even the distant parts of the Great Plain appear dark and near; and the whole enormous landscape bore that impress of reserve, taciturnity, and hesitation which is usual just before day. The eastward pillars and their architraves stood up blackly against the light, and the great flame-shaped Sun-stone beyond them; and the Stone of Sacrifice midway. Presently the night wind died out, and the quivering little pools in the cup-like hollows of the stones lay still. At the same time something seemed to move on the verge of the dip eastward – a mere dot. It was the head of a man approaching them from the hollow beyond the Sun-stone. Clare wished they had gone onward, but in the circumstances decided to remain quiet. The figure came straight towards the circle of pillars in which they were.

He heard something behind him, the brush of feet. Turning, he saw over the prostrate columns another figure; then before he was aware, another was at hand on the right, under a trilithon, and another on the left. The dawn shone full on the front of the man westward, and Clare could discern from this that he was tall, and walked as if trained. They all closed in with evident purpose. Her story then was true! Springing to his feet, he looked around for a weapon, loose stone, means of escape, anything. By this time the nearest man was upon him. [...]

'What is it, Angel?' she said, starting up. 'Have they come for me?'

'Yes, dearest,' he said. 'They have come.'

'It is as it should be,' she murmured. 'Angel, I am almost glad – yes, glad! This happiness could not have lasted. It was too much. I have had enough; and now I shall not live for you to despise me!'

She stood up, shook herself, and went forward, neither of the men having moved.

'I am ready,' she said quietly.

Questions to *Tess of the D'Urbervilles*:

1. To what or whom did they use to sacrifice at the place where Tess and Angel stopped to rest?
2. Tess asks Angel if he thinks they shall meet again after they are dead. What does Angel answer?
3. Where do you think the scene is set? Where are Tess and Angel?
4. What do you think will happen to Tess?
5. Please indicate what you thought of the text/scene:
I didn't like it at all 1 2 3 4 5 I liked it very much
Please motivate your choice!
6. Was it easy or hard to understand the text/scene and what happened in it? Please indicate:
Very easy 1 2 3 4 5 Very hard