

THE USE OF LITERARY ADAPTATIONS IN THE EFL CLASSROOM: A CASE STUDY

Chahra Beloufa¹

Arab Open University, Hittin, Saudi Arabia

c.beloufa@arabou.edu.sa

ABSTRACT

The marriage of the two arts, literature and cinema, gave birth to the production of literary adaptations, which is inspiring to explore in an EFL (English as Foreign Language) literature classroom because EFL students are becoming reluctant readers with limited critical literacy. Literary texts in print might cause a loss of interest in literature class. That is why the teacher has always secured material that will keep students' learning literature an enjoyable experience. The researcher experimented on a group of fourth-year English classical system students at Djilali Liabes University, Sidi Bel Abbes, Algeria, to bring about a change. In their British Literature classroom, one projected "Pride and Prejudice," Austen's film adaptation (2005), to observe students' abilities in criticizing the Film and discussing it and to discover to what extent it will make them eager to read the novel and get engaged. Hence, based on the structured observation during the film projection and the semi-structured questionnaires, the researcher found that Austen's adaptation was fruitful since it pushed students into critiquing what is visual and showing interest in further reading the written word. In addition, it contributed to memorizing and discovering some of the British cultural aspects of that era. Therefore, opting for a cinematic milieu in a literature classroom can have dual aims: educating and entertaining, raising students' visual awareness through readings of adaptations by concertizing what is written.

Keywords: Cinematic Literature, EFL Classroom, Literary adaptations, Visual Awareness

INTRODUCTION

Literature in English as a Foreign Language (EFL) classroom has become an important subject matter to study since the authenticity of its contents and the diversity of its genres provide both teachers and students not only with cultural, social, and historical settings but also with rich linguistic resources that arise students' language awareness. Through reading drama, fiction, and poetry, students acquire a sense of creativity, respond critically to what they have read, and analyze it. Therefore, it is worth noting that literature attempts to contribute to students' personal growth since it stimulates their personal feelings and imagination skills. Giving students a selected piece of literary writing to read and study within communicative tasks does not reflect some of their involvement in the classroom.

Using printed copies in one's classroom daily for the year may demotivate and passive students. Hence, the quality of teaching and learning probably will decrease. Literature as art is usually meant to be viewed and seen. That is why the integration of visual means can bring about a change in the literature classroom. The emergence of technology has brought with it new practices that aim at innovating and provoking change in teaching and learning. The teacher can use motion pictures, visual poems, and films to portray the studied genre.

Films have become a symbol of advancements in teaching approaches where academic research has investigated their effectiveness as technological innovation. Film adaptations used in the classroom can be debatable. Nowadays, almost all well-known novels and plays have been adapted into movies and serials. That inspired one to investigate the present issue. One may find that some have read these adaptations without having read before the written text, and others have read it but did not watch its adapted version.

Each Film has a particular audience as well as a book too. Therefore, projecting film adaptations in the literature classroom can have a particular effect and may or may not elicit student responses. To test and explore the concept of the cinematic value of adaptations and the incorporation of digital media, one targeted the fourth-year English classical system students inquiring:

- 1-What are the fourth-year English classical system students' attitudes and responses when watching Austen's adaptation of "Pride and Prejudice"?
- 2-What are the benefits and results of integrating "Pride and Prejudice" in the fourth-year English classical students' British literature lecture?

After reviewing the literature on interactive literature and film adaptations, the researcher then hypothesizes that:

- 1-Students might not have been able to fully examine, study, and critically analyze the Film since they might not be aware of critical literacy instruction.
- 2-The concrete visual representations of the printed text (Novel) facilitate and make students aware of cultural aspects of the target language.

Hence, to confirm or reject the stated assumptions, one applied a test, observation and questionnaire on several fourth-year English classical system students randomly selected to know to what extent film adaptations benefit a literature classroom in general and a British literature course in particular. Through the present study, the research does not prioritize film versions over literary written works. One's objective is to explore what can the usage of film adaptations bring to literature. The actual study has been carried out with the belief that films can be as rich as books are, though they are derivative products.

Testing Austen's "Pride and Prejudice" film adaptation is aimed at attracting students' attention and exposing them to the milieu of the emergent "cinematic society" Denzin (1995). It is high time for students to perceive film adaptations as products that convey cultural meanings. In addition, the researcher's investigation seeks to determine the ability

of students' visual perception. The present study was carried out regarding various aspects, which ensures the validity of one's assumptions' testing. The test was applied according to the time given as well as the observation, which was a part of the test and the questionnaire administered to students after they However, to understand the motives of the researcher's study in particular and her objectives, it is necessary to contextualize it by covering some important points such as the students' literature program, its content and the materials used in their British Literature classroom. Therefore, the coming sub-sections determine and locate one's research, exploring what appropriate tools have been selected to obtain the required data.

LITERATURE REVIEW

The ongoing introduction of technological tools and visual materials in the English Language Teaching branch (ELT) has changed today's classroom teaching and learning practices. As a new classroom tool in literature, films, particularly film adaptations, may have entered the teacher's repertoire. The exciting call of Digital media and the rise of the production of these classical adaptations, which may hold an important place not only in the world of cinema but its reflection of the literary work to some extent, made it intrude the literature class to a media through which students are visually stimulated. One notes that the evolution of the technology of Film-making literary content has created a new perspective on cinematic literature.

Literature and Technology

Literature is witnessing great changes that are driven by technology. In a remote time, it was the age of manuscripts and books where literature was and still is printed material representing diverse philosophies, cultural stereotypes, and much knowledge. However, the absolute evolution of the Internet age and technology resulted in the creation of electronic texts, audiobooks, and films adapted from past written classics.

With the emergence of digital information technology, many literary, art and cultural historians have inquired about publication modes, ideas of creativity and the literary works produced on the net. Several opinions exist on the acceptance of literature mixing with technology. Some view literature's divinity as not being diluted in these antithetical modes of thought. This attitude was Romantic, such as Blake and Keats, who opposed technology to the arts. However, photographers and writers found great beauty in modern machines during the twentieth century. Literature has not only been influenced by technological tools but by cinematic productions as well.

Literature and Cinema

Cinema tells a story to the illiterate person and the literate one. Filmmakers modernized the cinema field by producing films relying not on their creative cinematic writings but formerly written literary works transformed into films. The marriage of the two arts, literature and cinema, gave birth to the world of film adaptations that appeal to the audience instead of the reader to decode scenes that may render one visually literate. One can be eager to inquire about the fact of how film adaptations contribute to the transmission

of different messages. Are adaptations products of commercialization or a tool of educative benefit? First, to sketch the relationship between Film and literature, it is essential to proceed to its definition.

Film Adaptations: Definition and Polemics

Watching a film is different from reading a novel. Both films and novels take one to a new world where the person escapes from his own life for a while to immerse in the lives of others. Reading novels requires the reader's mental ability to process images differently from films, where visual perception is conceptualized through the person's eye. Generally defined, films are acts played out in scenes comprising particular modes, as McFarlane insists that films: "Has its codes: we are required to distinguish lengths of shot, the distance of action from the camera, angles from which the action is viewed, the kinds of editing employed...".

Cinema reflects daily social conflicts and issues; it has also portrayed many concepts according to diverse cultures, such as freedom, love, and colonization. These ideas pictured in movies and serials are sometimes inspired, whether by real-life stories or fantasy that would, depend on the genre of the Film. The penetration of literature into the cinematic world gave birth to film adaptation production.

The fusion of both arts resulted in the conception of literary adaptations. This genre of films has often been discussed in terms of loyalty since filmmakers interpret literary works into films. The question here is how much filmmakers preserve the novels' or the literary work's plot. Filmmakers started to adapt stories and novels artistically, visualizing actions and dramatizing events, especially of English writers and others closely connected to the United Kingdom in cinema in the 1990s and 2000s.

The rise of media and film production has led to the concept of adaptation. George Bluestone notes that "changes are inevitable the moment one abandons the linguistic for the visual medium." Plenty of adaptations can be cited, such as "The Great Gatsby" (1926), "Dracula" (1931), "Emma" (1972), "The Adventures of Sherlock Holmes" (1939), "Pride and Prejudice" (1940), and "Sense and Sensibility" (1981).

Types of Adaptations

Adaptations have always been described to be infidel to the original text. When watching its adaptation, readers of that particular work expect to explore the landscape of their reading viewed in scenes. However, some adaptations can expose the original content. Stam (2000) reveals some criticisms about film adaptations, stating:

"The language of criticism dealing with the film adaptation of novels has often been profoundly moralistic, awash, in terms of infidelity, betrayal, deformation, violation, vulgarisation, and desecration, each carrying its specific charge of outraging negativity" (Stam, 2000)

Features of adaptations differ from one to another. Gramnetti (2004) cites three different types of adaptation: the loose, the faithful, and the literal one. First, the loose adaptation, the resemblance between the original text and the Film, is far. In this type of

adaptation, the director may only use the original story's idea or characters to create the Film. Second is the faithful adaptation; in this kind of adaptation, the resemblance between the original text and the Film is close; the Film retains the characters, storylines and most events.

As subtypes of loose adaptation, Rachel Malchow (2002) identifies five kinds: displaced, acculturated, politicized, commercialized, and radical. In displaced adaptation, the setting changes, but the text's language is retained. The context of Film can be altered in the acculturated adaptation where both setting and language are changed. When the adaptation is commissioned for political issues such as "Henry V," it is called a politicized adaptation. Besides, an original text transformation can be done for a larger audience for commercialization. That is why it is named commercialized adaptation. The type of loose adaptation is radical. As the name suggests, this adaptation is an entirely new version with radical change, as in "Shakespeare in Love."

Pride and Prejudice: A Classic Novel Adaptation

The novel *Pride and Prejudice* was published in 1813. It is Austen's most well-known novel where its heroine, Elizabeth Bennet, is a middle-class woman who marries the rich Darcy Fitzgerald. The character of Elizabeth was featured with intellect, wit, charm and beauty, struggling for her individuality and independence. The adaptation of this novel was produced in 1995 concerning the content, style and mood.

One can have an idea about this latter classical adaptation from Imelda Whelehan's (1999) definition. She states that a classic adaptation is "a recognizable film genre which is, in turn, an adaptation of other films with intertextual links with its contemporary counterparts." Therefore, what are the leading features of the "*Pride and Prejudice*" adaptation?

Dialogue and conversation in "*Pride and Prejudice*" occupy a great part of the novel that reveals men's and women's voices. Thus, the Film displays the actors' conduct who are supposed to articulate the roles of the characters. The fans of "*Pride and Prejudice*" have claimed that the adaptation contains Austen's dialogue respecting the description she made in her novel. That is, the *mise-en-scene* has been according to the details enumerated, such as the architecture, fashion and musical styles, all the latter made *Pride and Prejudice* appealing to the contemporary audience.

It is commonly acknowledged that classic adaptations generally shed light on class and gender issues, which can often provoke debates about women and their social position in the past. Films that portrayed women's treatments and status are understood through images, whereas adaptation's transmission to the latter situation has already been provided from the original text, as Dudley Andrew emphasizes:

"The celluloid of an adaptation resembles that of other films: meaning rises from images and sounds inscribed on its surface! However, the value of an adaptation's meaning depends on an additional dimension, the dimension of depth provided by the substrate text that supports what is on the celluloid."

In short, watching adaptations can be compared to reading novels to some extent. The watcher is constantly exposed to visual material which may entertainingly supplement his knowledge. As a result, for what purposes this type of visual material is integrated into education and EFL classrooms in particular?

Uses of Adaptations in EFL Classroom

Films' use in the classroom was largely investigated. Adaptations were appealing in their productions' representation of the English milieu. Therefore, films became viewed as cultural products, confirmed by an official document 2005 declaring that British films are part of its cultural heritage.

The Film holds a well-defined position in classrooms; as Lefranc (1959) wrote in a UNESCO publication for the United Nations (UN), "the place of the filmstrip is in most school systems screens to be fairly well defined." The vocabulary of cinema, such as scenes, scenery, colors, religions and ethnicities of the characters, was introduced as a cinematic pedagogy in the classroom mentioned in various writers' books, for example, Miller's (1979) *Film in the Classroom A Practical Guide*. One of the works that encouraged the use of films and broadened the notion of films in the classroom is Katz' (1972) *A Curriculum in Film*.

The use of films is not new. Its popularity started with the foundation of the National Council of Teachers of English, where they recognized the importance of motion pictures. Educators then became concerned with fostering students' film appreciation and raising their critical awareness. To illustrate, the following table depicts some percentages of the frequency of the use of films in the classroom.

Table 1. Estimated Teacher Use of Films by Level 1954

	Frequently	Occasionally	Never
Elementary	42%	33%	11%
Secondary	23%	33%	19%

*Source: Based on data from the National Education Association. "Audiovisual Education in Urban School District. 1953. 54. "Research Bulletin 33" (October 1955): p. 114.

Films can be utilized to direct learning and provide certain skills! Films, in general, are viewed as supplementing our perceptual knowledge; they contribute to the sense of reality thanks to their movements, which are brought alive by sounds and personages. Interestingly, foreign actors in American films perform roles that may raise a debate concerning identity questioning.

One can be eager about the usage of films by educators. So, as educators' pedagogical styles differ, it is obvious that usages are dissimilar from one to another. Some teachers use films as a device; they insert the video and let the Film do all the teaching, which is inappropriate. Effective usage of films can be determined through students' exposure to films aiming at rendering students visually literate.

Exposing students to a visual environment can be an advantage to extend learning. The research cited by neurobiologist Marc Prensky (2001) shows that students' brains are physically different due to the large exposure to large amounts of media. Therefore, using

film adaptations as audiovisual tools will increase awareness of cultures and highlight differences between cultures.

However, careful consideration must be made of the nature of Film for the best interest of learning. That is why the material selected should obey certain criteria, which are as follows:

1. The language appropriateness
2. Freedom from bias
3. Relevance of themes and the film validity
4. The objective of the usage

To resume, through film adaptations, students can visually witness emotions of joy, sorrow, and pain, facilitating their understanding. The use of adaptations should not be implemented for pleasure or entertainment. However, there may be reasons that lead to students' motivation, yet to understand an adaptation, students need to know how to approach film adaptations.

"Pride and Prejudice" the novel and the Film

To teach the film adaptation of "Pride and Prejudice," one must first view the novel. Austen's novel comprises many interesting themes and ideas for the reader and the instructor. The novel's opening introduces the subject of marriage with the famous sentence stating that "*it is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.*" This truth is believed by the Bennets' daughters and their mother, whose business is only to get them married. Austen's tone and satiric dialogues convey a particular meaning about marriage approaching: those who get married for fortune and others for passion.

From the novel's title, one can have a general idea about the Novel and the Film itself. As in "Sense and Sensibility," Austen examines the problem of judgment, which is recurrent in social relationships. The conflict of prejudice starts at the Assembly Ball when Darcy insults Elizabeth with a remark that wounds her vanity and provokes the beginning of prejudice against him.

Darcy's decision starts to change with his close watching of Elizabeth, which leads him to wish he knew more about her, then soon, he realizes that no woman ever bewitched him as he was by her. Wickham tells Elisabeth that Darcy badly treated him, and her discovery that her sister's separation from Bingley was his fault made her prejudices arise strongly.

Approaching Austen's Film Adaptation

Some of Jane Austen's adaptations are ten years old but remain essential in the academic world. Many educators have discussed and questioned whether these adaptations can enrich students' readings by developing appreciation via the visual representation of the original text.

M. Casey Diana conducted an experiment where she introduced "sense and sensibility" to her students, who were divided into two groups. The first group was asked to read the novel before watching it, and the other was assigned to watch it before reading it. At the end

of the experiment, Diana deduced that the students who had seen the Film were eager to read the novel. Besides, they did well in the text interpretation.

Therefore, film adaptations were concluded to be beneficial pedagogical tools in case they are used properly. Film adaptations supplement discussions in the classroom. In addition, they interpret the novel by visualizing it, simplifying the activity of imagining to be easily understood. Yet, adaptations must not be used to replace the reading activity since the latter can cause students to become lazy readers.

When the film adaptation is loyal to the mother text, it would be a listening practice for students to listen to the actors' pronunciations and imitate for tongue training. A film adaptation lecture should be designed to achieve some results. After the course, students should demonstrate competence in understanding film theory. Students are required to analyze the construction of visual imagery critically. As a result, students will be aware not only of issues representations but also to read these visual images critically, allowing them to be visually literate.

METHODS

The availability of technological tools may not be a problem in a literature classroom. Yet, the choice of the content and the savoir-faire in presenting it within a computer and a data show will ensure students' involvement in the lecture.

In any literature lecture, whether British or American, students are always required to analyze the piece of literary work. The notion of analyzing texts, poems and passages in literature, the advancements in media use and the emergence of hypertext lead one to ruminate over using such tools in the British literature classroom.

Therefore, one's intention is to acquaint students with the film adaption of the literary narrative and bring about a change in the British literature classroom. To measure this change, conducting a test was essential. As it is important to get the reliability of one's research result, a test was done to examine how valid are one's propositions. The next subsections include full descriptions of the procedures of the main study, which constituted the participants' background and the systematic instruments used to collect information to clarify the researcher's goals better. The essential phase in research making and hypotheses proving or rejecting is collecting information about the theoretical or practical side that is frequently based on the participants and concrete recordings. Therefore, the research involves using some systematic instruments to relate different variables and form possible theories to obtain what is required.

However, the choice of the tool depends on the researcher's approach to her study since each technique is specific to a particular kind of data, might it be statistics, figures, opinions... etc. After considering what hypotheses need to be proven and how reliable and valid they can be, a test, observation and a questionnaire were chosen to answer the present inquiry's hypotheses.

One's main research target is introducing film adaptations in the fourth-year English classical literature classroom. The researcher intends to bring out the routine from the traditional literature class with the projection of "Pride and Prejudice" as a sample of feminine writings in Austen's era. Since students have studied literary genres and mainly

fiction, it has been therefore thought that it may be appropriate to incorporate the latter film adaptation during one of their sessions.

Based on one's assumptions, the Film was projected to test and explore to what extent students will be involved in this new model of the lecture where they are exposed to visual images, measuring this media's influence on them. The duration of the test was an hour and a half. The participants were not chosen since they were not informed that it was for the aim of testing, which is why it is worth noting that students were very few.

During one's research, the target population is fifteen fourth-year English classical system students. The latter students were not selected. They were among the few students who attended the lecture on British literature. The present students were not informed of the test; it was under natural circumstances to best observe the changes that would occur in the classroom. One can note that most of the students were females, varying in age too. Only females were available to answer the questionnaire.

Observation

During the test procedure, the researcher undertook a disguised observation so that his presence was unknown to the students. It is a controlled observation because it involves pre-arranged plans. In other words, the researcher already knows in advance what to observe. It is a structured observation where the investigator has only to put a tick or write the answers to the two questions she planned before.

Observation is an essential scientific tool in one's investigation because when students are engaged in watching the Film, they are incapable of verbalizing their feelings. In addition, how effectively the Film was chosen will be answered through this systematic instrument, which is why a careful recording was necessary. The tool is considered as the second phase was undertaken that began at the same time as the application of the test started.

It is worth mentioning that observation, through its limitedness of currently noting what is happening, gives the researcher access to observe students' reactions during the teaching process and observing the teacher can help the observer to clarify the success or failure of the test since the teacher is the performer of the test.

Hence, the researcher's role is not only as an actual observer, but she may discover and note a new phenomenon to be further studied. So, the observation can confirm and explain what is impossible to find out in questionnaires or interviews, as it can be deduced in these statements:

"Real-world situations than they can ever discover simply by asking questions of those who experience them (no matter how probing the questions maybe), and by looking only at what is said about them in questionnaires and interviews" (Wilkinson and Birmingham 2003: 117)

The Questionnaire

In a continuous dialogue with oneself, the researcher sees the reasonable use of a questionnaire, which will help justify the test findings through its quantitative and qualitative data. The questionnaire encompasses two types of questions: open-ended and close-ended. For the present study, the former has been used to obtain diverse responses;

besides, one allows the students to report the difficulties and advantages they grasped from the present designed test, as it is prescribed by Ellis (2004) that the questionnaire allows students to self-report their language learning aspects.

One's questionnaire comprises eight questions. Questions have been logically ordered and clearly stated to make it easier for students to provide the researcher with data. One question is structured, and the remaining are semi-structured, where students will explain and elucidate their point of view. The questionnaire was administered to 15 students of the fourth-year English classical system. The questionnaire aims to confirm what has been observed and inform them of their attitudes towards the Film. The questions have been structured from the general to the particular so that students could answer adequately.

Limitations of the Study

The present case study cannot be generalized. Though the researchers use three tools, the findings of one's investigation still cannot be generalized due to the number of students tested and given the questionnaire. The limited sample population was due to the time one held the test, where students' attendance decreased when they were about to sit for their exams. Therefore, the short period given to the researcher to accomplish her inquiry was a very limited time.

The objectives of the inquiry

The ability to interpret visual images has become important in daily life. The presentation of this audiovisual material would help the students keep the image in mind, associating it with written material through the introduction of "Pride and Prejudice," one aim is to make students who have not read the novel eager to explore it where they can compare between the film version and the written source.

The researcher is aware to some extent that students lack the skill of analyzing and reading images. When watching films, they only report what is obvious among themes such as love, marriage, etc. Thus, they may have a limited sensory experience. That is why the researcher has introduced "Pride and Prejudice" as a sample of film adaptations with an implicit intention to seed an awareness for both teachers and students that it is high time to look at films as cultural products to be visually literate persons able to see, understand, read, and interpret, seeing the meaning behind images by examining them carefully and critically. So, for the reasons mentioned above, one tried to concretize them by applying the selected research procedures and reviewing the literature on this concept.

RESULTS

The Observation of Students' Attitudes towards the Film

The researcher observed fifteen students; the process lasted one hour and a half. Observing was objective, structured and guided by two main pre-planned questions. The first question, which interested the observer, is: how do students react to the Film?

It is noticeable that students were attentive, looking at the screen projector. From time to time, some noise of inquiries was heard. Some students seemed uninterested in watching the Film at its start, so they left the classroom. But though, the majority of students looked

involved, gazing at the Film. At the end of the Film, a scene seemed to bother a few students, which was clear through their facial grimaces.

The researcher's second point of interest was to measure students' responses to the Film and see what critical views would adhere to it. Thus, the researcher has noted no interference from any student. They have listened to the explanation provided to them about the novel's social and cultural perspectives. Yet, no remarks have been pointed out.

Analysis of Students Responses towards "Pride and Prejudice"

Through one's observation, it is worth noting that students were not fully aware of their watching of "Pride and Prejudice" as an educative material through which they were normally asked to perform tasks beforehand or afterward to prepare them for such a visual exposure. This slight unconsciousness was apparent in students' whispers and the others from their leave.

Nevertheless, students had acquired some aspects of British culture at a given time. The visual representation and the portrayal of the adaptation to the novel gave students easy access via a visual exploration of the novel. Their discovery of a new meaning rendered them silent but not passive. They were mentally involved in examining the Film, as anyone's objective when watching a film is to figure out what it is about. The questionnaire report will provide more precise and proven details to confirm these facts observed and deduced.

The Results of the Students' Questionnaire

The questionnaire comprises eight questions, administered to some students who took part in one test only fifteen. One aims to cross-check results with the observation's data and discover reasons for such attitudes. Besides, the investigation would be more reliable and valid.

Question 01

Do you like watching film adaptations?

The objective of this question is to know if students have already watched some adaptations before. Hence, out of fifteen respondents, fifteen (15) (100%) answered "yes" they like watching these genres of films.

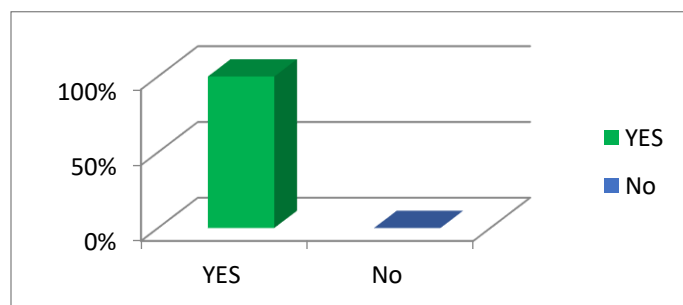


Figure 1. Students' Attitude towards Film Adaptations

Question 02

Do you prefer reading the novel, watching its adapted version (the Film), or both? Why?

Through this question, students express their opinion about the Novel and the Film, indirectly choosing between the two materials and explaining the reasons behind their choice.

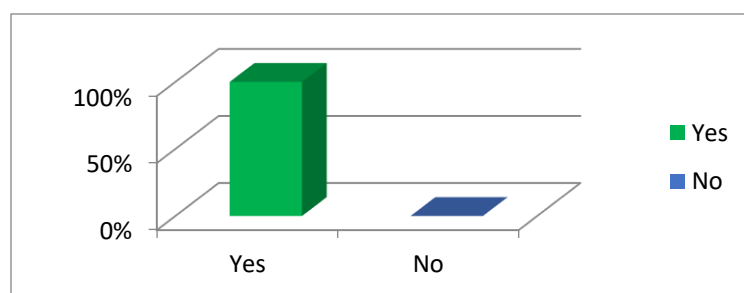


Figure 2. Students' Preferences

Again, all students prefer to watch the Film directly. They all agreed that the adaptation gave them a clear image of the novel, making it easier to understand. One pointed out, "I prefer watching the film because it gives us a clear idea." They stated that it is not as boring as reading a novel since it takes a long time.

Question 03

Does the audiovisual aspect of literary adaptations represent the only difference compared to novels? Explain

This question looks for students' notions of dissimilarities as far as novels and adaptations are concerned! Thus, all students (100%) replied that sounds and images differentiate adaptations from novels!

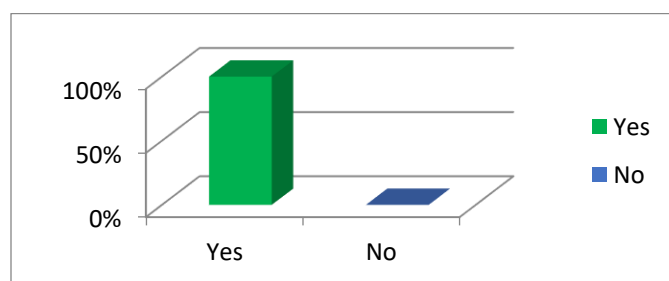


Figure 3. Students' Notions about Novels and Adaptations Dissimilarity

Question 04

Did your watching "Pride and Prejudice" fulfill your education needs or serve something for you? Explain

All students (100%) confirmed that they learned something during the British Literature lecture when watching "Pride and Prejudice"; they cited that they have easily

grasped the novel's idea, though they have not read it before! Also, the adaptation portrayed the novel's themes. One student pointed out, "It gave me a clear image of the British society...and social class."

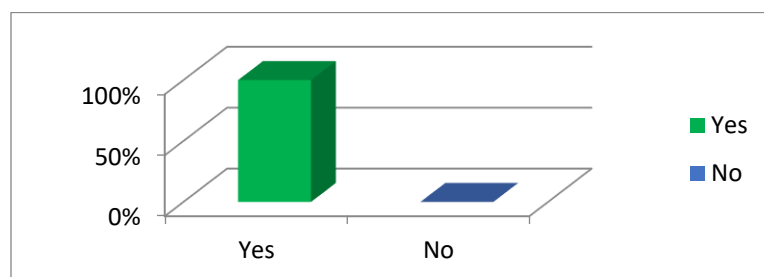


Figure 4. The Benefit of "Pride and Prejudice" as a Literary Adaptation

Question 05

How did you feel when you watched "Pride and Prejudice"?

The majority of students (80%) claimed that they enjoyed the Film and it was pleasant to watch, giving them the feeling of discovering and exploring a new cultural environment! Few students (10%) reported that they felt nothing! The remaining (10%) said they felt "Pride and Prejudice" gave them shyness and embarrassment!

Question 06

Did you face any problems when you watched the Film? Explain

Though most students enjoyed the Film, they reported some difficulties they encountered during the session, such as language and pronunciation! Only (20%) of students faced no problem!

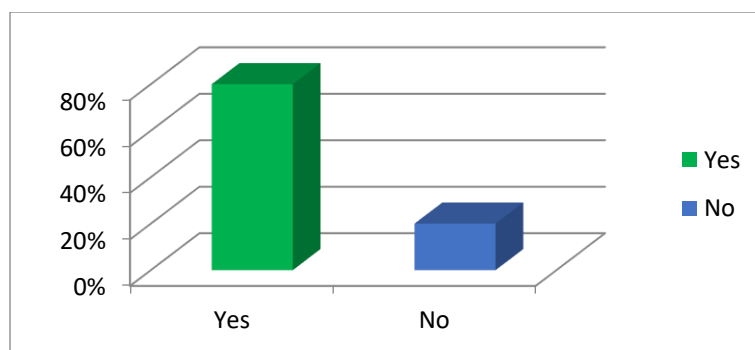


Figure 5. Students Difficulties when Watching "Pride and Prejudice"

Question 07

Write a few lines where you critically analyze "Pride and Prejudice" (the Film).

This question seeks to measure students' kinds of responses to the Film! Therefore, students enumerated the new things they noticed, such as the lifestyle and the society, noting that it is a form of cinematic literature!

Question 08

Do you think watching adaptations in the literature classroom is the media for learning the target language's culture? Cite a few aspects of culture you have learned.

All students responded that adaptations can render them culturally aware! They cited some aspects: the way of thinking, social classes, family, marriage, love, the position of women, and etiquette!

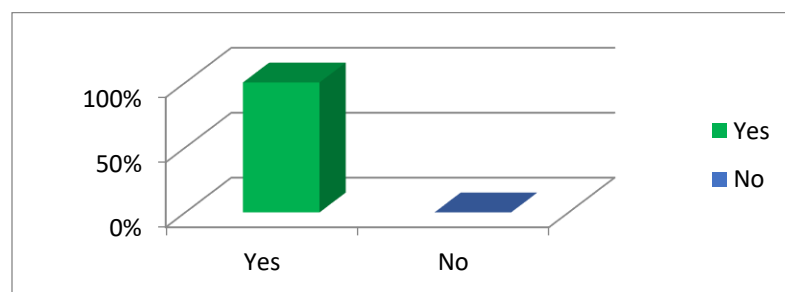


Figure 6. Students' confirmation of adaptations' effectiveness towards cultural enhancement

By obtaining the results reported above, the researcher can draw her conclusions. Most students expressed a positive attitude about the adaptation of "Pride and Prejudice," which is confirmed through their answers to the first question in the questionnaire. Noticing that some students in the lecture display their disinterest in the Film. Generally, films are different genres. Therefore, it may be the film genre that did not please students.

CONCLUSION

Most students find it easy to watch a literary adaptation since the characters' enactment of the series of scenes facilitates their comprehension of the novel's main idea. Thus, the representation of the novel's setting makes it enjoyable for students to be in life at the moment. During an hour and a half, students discovered "Pride and Prejudice" through its adapted version (2005).

However, if the teacher had to present the novel without the Film, it might have been boring for students to seek further information about it. In contrast, the Film rendered them active watchers, where they memorized characteristics of the British social environment through the novel portrayal.

Relating one's data, one deduced that English students of the fourth-year classical system acquired cultural aspects primarily British, specifically in Austen's era. Their responses to the Film and answers to the questionnaire confirmed the latter. As far as the critical analysis of the adaptation is concerned, students could not concentrate on it. They still have not acquired the notion of "visual analysis" since it is a new experience that confirms one's probability.

Testing literary adaptation in the English fourth-year British literature classroom was a beneficial experience for the researcher and the participants. Students' responses contributed to investigating one's assumptions. Adaptations as a tool in the literature classroom, in general, can be beneficial regarding students' levels, interests and needs. It is high time teachers consider films not only as products of entertainment but also of study and educative achievement.

REFERENCES

- Anjanetti, D. (2008). *Film Adaptations in the Classroom: An Investigation of Methods of Teaching*. US: UMI.
- Cutchins, D. Raw, L. and James, M. W. (2010). *The Pedagogy of Adaptation*. UK: Scarecrow Press, Inc.
- Dona, H. and Reiss, D. (2000). *Learning Literature in an Era of Change Innovations in Teaching*. USA: Stylus Publishing.
- Dudley, A. (1984). *Conception in Film Theory*. London: Oxford University.
- Ellis, R. (2004). Individual Differences in SLL. *Handbook of Applied Linguistics*. Oxford: Blackwell.
- Geraghty, C. (2008). *Now a Major Motion Picture Film Adaptations of Literature and Drama*. USA: Rowman and Littlefield.
- Godfrey, M. E. (2006). *Film and Education: A Symposium on the Role of the Film in the Field of Education*. California: Prelinger Library.
- Gramnetti. (2004). *Teaching Literature to Adolescents*. USA: Lawrence Erlbaum Associates.
- Guerroudj, N. (200?). *Teaching American Literature: Towards a Holistic Approach in Developing EFL Learners' Literary Competence*.
- Hutcheon, L. (2006). *A Theory of Adaptations*. Great Britain. Routledge.
- Imelda, W. (1999). *Adaptation Revisited: Television and the Classic Novel*. UK: Manchester University Press.
- Larry, C. (1986). *Teachers and Machines: The Classroom Use of Technology since the 1920s*. New York: Columbia University.
- Lefranc. (1959). *The Film, Politics, and Education: Cinematic Pedagogy across Disciplines*.
- Leitch, T. (2007). *Film Adaptations and Discontents: From Gone with the Wind to the Passion of the Christ*. USA: The Johns Hopkins University Press.
- Marc Dipolo. (2007). *Emma Adapted: Jane Austen's Heroine from Book to Film*. Germany: Peter Lang Publishing Group.
- Mary, H. Synder. (2011). *Analysing Literature to Film Adaptations: A Novelist Exploration and Guide*.

- Miliani, M. and Benzaoui, F. (2008). *Multidisciplinary Approach to Teaching of Literature*. Alger: Office des Publication Universitaire.
- Prensky, M. (2001). *Multicultural Literature and Response Affirming Diverse Voices*. USA: Greenwood Publishing Group.
- Rachel, M. (2002). *Teaching Literature to Adolescents*. USA: Lawrence Erlbaum Associates.
- Volkan, T.Y. and Gulsmun, C. (2010). *Transformative Learning and Outline Education: Aesthetics and Dimensions*.
- Wilkinson & Birmingham. (2003). *How to Research*. 3rd Edition. England: Open University Press.