

Kate Chopin's *The Awakening* between the Film and the Novel: A Corpus-driven Study of Students' Responses

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Abstract

It is argued that films are valuable parts of our culture, that they facilitate students' understanding of novels, that they make classes more interesting, and that they should be integrated into the course materials. In line with this contention, this article attempts to explore the significance of film as an educational tool from the students' perspectives. Students have been given a question focusing on their impressions about the novel and the film. They have been also given a week's reprieve to turn in their responses via e-mail so that they can maintain the necessary privacy and answer freely. In this way, they won't be obligated to choose a given response similar to what occurs in a questionnaire. The discussion demonstrates that most students are not for watching films, and that their responses are indicative of their uncritical viewing of the film. Having no clear idea about cinematic techniques and director's treatment of texts and changing them into scripts, students are not in a position to evaluate films well.

Keywords: Film; facilitate understanding; educational tool; integrate; course materials; uncritical viewing; Uncritical responses; cinematic techniques

We live in a world replete with moving images that are accessible to all. The value of these images provided by the television set and movies is that they make it easy for us to know about others who live far away from us. These images are also important in their own right as central parts of our culture. Most students come to schools with something of a prior knowledge about the importance of the television and film. It follows that it becomes easy to teach them by building on all that is known and going on to the unknown. As long as students have an idea about films that are cultural expressions, it does make sense to employ them to effect a change in education for the better. This argument is supported by myriad studies, demonstrating that films add dimensions not present in the traditional methods to the learning process. Arguing in support of this view, Champoux (1999) claims that the unique features of films make them powerful teaching devices (206-217). Following Champoux's steps, Bloom holds that a film can take students to the higher levels of application, analysis, synthesis, and evaluation as they apply theories to life on the screen, analyze characters, create new scenarios or endings to films (1956). Like Bloom and Champoux, Huczynski and Buchanan maintain that films can stimulate discussion and thinking on the part of students. Similarly, Vetrie contends, in *Using Film to Increase Literary Skills*, that a film is like any other text and lends itself to rich discussion and analysis like a written text does (39).

Vetrie adds that the engagement of the film helps to get their minds working and keeps them actively involved in the learning process (4). Like Vetrie, Sealey claims, in *Film, Politics, and Education: Cinematic Pedagogy Across Disciplines*, that film, as a classroom tool, "can catalyze a valuable discussion, or display in visual form a critical idea that might remain too abstract or remote when encountered in discussion, literature, or debate" (pp.2-3). Reiterating the former arguments, AL-Shalabi contends, in *Using Film to Teach American Literature*, that the use of film in the classroom enlivens it and enriches classes (3). AL-Shalabi adds that films are useful for teachers and students alike, maintaining that "[while] the film facilitates students' understanding of course materials, it helps teachers with keeping students who avoid reading these materials engaged" (3). Guided by these arguments, I have determined to integrate films into our course materials to enable students to see how directors change texts into scripts, and to achieve our educational objectives. I have determined not to use film the same way Smith contends, in *Is Film an Effective Teaching Tool*, "as a silencing and stupefying device to distract the students or as a bribe or a reward to the students if they perform well on a test or on a big assignment" (5).

After reading Chopin's *The Awakening*, students were asked to watch *The End of August* the film based on it and released in 1982., and write about their impressions of the novel and the film within a week, and turn the assignments in.

I have chosen to act this way to give learners the chance to express their minds as they like, and to maintain the necessary privacy. I have made this choice to let them write this way for two main reasons. Firstly, students' writing this way empowers them and boosts their self-confidence. Thus, they write confidently about their own opinions without being impacted by other responses similar to those occurring in a questionnaire, such as "agree," "disagree," "partially agree," "strongly agree," etc. Secondly, students' writing this way is an exercise on writing, and helps me with knowing about their problems with it. When I have known about these problems, I can easily arrange for resolving them. When the assignments have been all turned in, I started examining students' responses. I felt frustrated because after showing the film I got nothing much back in response apart from "It was interesting." or "I didn't like it." To take an example, a student claims, "Finally, I didn't like the film because it didn't talk about everything in the novel or maybe because I had knew the events before i watched the film" (15). Similarly, another student argues, "Any way, there is no comparison between a book (novel) and it's film, but what I want to say is that I didn't enjoy watching the movie" (26). Response 25, likewise, seems to be as uncritical as the former ones. The respondent says, "The film talks about the novel in general which summaries it in an easy method" (25).

These responses indicate that students' viewing of the film is uncritical. They also provide the indication that these two students are too innocent to judge films as long as they are blinded by their illusions, and expect to see in the film all that they have read in the novel. These students should know that directors read the novel the same way they do, and that all that they see in the film does represent the director's own understanding and personal analysis of the happenings in the novel. Furthermore, the responses under discussion show clearly that the respondents have trouble with expressing their opinions in good English, which is manifest in the number of mistakes occurring in their responses. Like these responses, six other uncritical responses are in favor of films. In response (17), for instance, a student argues, "... the film is more affected due to the body languages so its more interesting and attractive than the novel" (17). Equally uncritical is response (28) in which the respondent says: "... we interact with film more than novel; such as, sounds, screams and fun. However, watching film let us to understand novel well, but both of them create the correct picture and send the correct message of the novel" (28).

Akin to these responses is response number (30) in which the respondent maintains, "This is the first time that I watch a movie and read its novel. Really it was a fantastic movie and a wonderful American novel" (30). In response number (33) the student claims, "The movie makes me feel happy and I understand the novel easily by watching it as movie, the movie was so clear and it reaches the whole idea to us perfectly" (33). In response (29), the respondent holds, "... I enjoyed watching the film. It shows the story in a bit different way it doesn't detract from its merit" (29). Similar to this argument is response number (24) in which the student claims, "The film is very attractive and interesting more than reading the novel, this is my impression for the film vs. the novel" (24). Like the previous response, the respondent in response number (35) contends, "In my opinion, prefer to see the film than the novel. although the novel may be very interesting, i think the film is more closer than it at least for me" (35). Repeating nearly the same argument, the respondent in response number 23 holds, "the movie is more clear than the novel it self because the movie shows the events in explicit and simple way far of complication and complexities" (23). These responses, likewise, emphasize the impact a film has upon the respondents, and clarify the helplessness of students to judge films and express their minds in good English. Further examination of responses revealed that thirty per cent of students have focused on the novel, holding it to be better than the film. In response (31), for example, the respondent argues, "I like the awakening novel more than the film because always enjoy reading novels more than watching their movies" (31). In response number (13), the respondent says, "in my opinion, books are always better than films, because book contains a lot of details than the film due to the fact that the film is only about 2 hours which is not enough" (13). Similarly, in response number (14), a student maintains, "the novel has more details than the film because there are more omitting in the film for dramatic process" (14). A similar argument occurs in response (19) in which the respondent claims, "My impression at all is very good but I enjoyed with the novel more than the film" (19).

In addition to the former responses, a fifth student says, “the novel could describe to us how the character was actually feeling what they were thinking. The author could also get his feeling toward the character, and the setting, by simply writing it. In the movie I felt as though I had to keep guessing as to what character was thinking or feeling” (32). Like the former respondent, a sixth respondent maintains, “In my opinion the novel from the book more interesting, and beautiful more than watch it in movie, because in the book the details more, and more reality” (21). Following the steps of former respondents, a seventh respondent says, “I like reality in the movie the important theme is take about the disloyalty, but will I see there other theme important you can centralize, and play it, will I like the end the open end more nice, and reality I like it in the book more than in the movie” (27). An eighth respondent who repeats the former argument verbatim contends, “I like the novel in the book and I prefer than movie” (10). A ninth student also heaps praise on the novel arguing, “I think that I like reading this novel more than watching its film because I can’t notec the symbols in this novel by watching the film only. And I can’t understand the chronological order of the events in the film as in the novel maybe because I don’t have the ability to criticize the film” (12). In a similar manner, a tenth student argues, “I like this novel but indeed I don’t watch all the movie this all thing and thank you”(11). Relevant to response number (11), the scrutiny of responses also revealed that nearly 40 per cent of them haven’t watched the movie and haven’t made any mention of it in their responses. This argument is true of a number of responses whose numbers are as follows:

1,2,3,4,5,6, 7,8,9,18,22,34,36,37,and 38. Upon inquiring of learners about that, some of them claimed that they had chosen not to watch the movie for religious reasons. Others argued that they had been brought up that way, and that films wouldn’t help them with learning. A third group of learners contended that they hadn’t seen any connection between learning and films. Upon hearing that, I elaborated on the value of film as an educational tool, and made it clear to them that I am equally concerned about the morals they live up to and that are central to living happily and peacefully. I also referred to studies showing that the film is an important educational tool. One of these studies is written by Annissa Hambouz and Michael Conchar, and is titled *Teaching History with Film : ‘Lincoln’ , ‘Argo’ and ‘Zero Dark Thirty’*. Another one is written by Jennifer Cutraro and Holly E.Ojalvo, and is titled *Biology in Film : Using Animation to Study Cell Structure*. A third study is mine, and is titled *Using Film to Teach American Literature*. As soon as they heard that from me, they expressed their apology for not watching the film, promising to cooperate with me and do better next time.

As far as doing better is concerned, I have pointed out that learning how to write well is a prerequisite for doing well and achieving success. I have also highlighted the necessity of mastering the grammar of English whose knowledge certainly helps them with expressing their minds easily and with the fewest number of words, and enables them to write well and convey all that occurs to their minds in a good language. I have demonstrated both my willingness and readiness to help them with improving their performance and learning how to write well. Moreover, I have instructed them on the necessity of reading and learning more about films that have become a shared global language that is central to learning, and remarked that, without this knowledge, they won’t be in a position to compete with others and make any progress. Reckoning with this argument, I have integrated a few films into the course materials. The films integrated have been carefully chosen, and they’ll be subjected to rigorous scrutiny before viewing. These films are expected to develop their communicative skills, improve their critical thinking skills, facilitate learning, keep them engaged, make classes much more interesting, and teach them all about the connection between film and literature, film and culture.

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Kate Chopin's groundbreaking novel *The Awakening* is revered for its realism and regularly included in academic reading lists. Set in the late 19th century, its story follows Edna Pontellier, a wife and mother whose flirtation with a young bachelor leads her to desire more from life. This premise elicited widespread scorn when the book was published in 1899—and its author never could have predicted its rocky road to critical acclaim. 1. the awakening was chopin's second novel. Her first novel *At Fault*, privately published in 1890, centered on a Creole widow named Thérèse Lafirme, who Kate Chopin's "The Awakening" (1899) is the story of one woman's realization of the world and potential within her. In her journey, Edna Pontellier is awoken to three important pieces of her own being. First, she awakens to her artistic and creative potential. This minor but important awakening gives rise to Edna Pontellier's most obvious and demanding awakening, one which resonates throughout the book: the sexual. However, though her sexual awakening may seem to be the most important issue in the novel, Chopin slips in a final awakening at the end, one that is hinted at early on but *The Awakening* is Kate Chopin's novel about a married woman seeking greater personal freedom and a more fulfilling life. Condemned as morbid, vulgar, and disagreeable when it appeared in 1899, it is today acclaimed as an essential American book. By the Editors of KateChopin.org.
There was a graven image of Desire Painted with red blood on a ground of gold
Passing between the young men and the old,
And by him Pain, whose body shone like fire,
And Pleasure with gaunt hands that grasped their hire.
Of his left wrist, with fingers clenched and cold,
The insatiable Satiety kept hold,
Walking with feet unshod that pashed the mire.