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## **ΕΡΕΥΝΗΤΙΚΗ ΕΡΓΑΣΙΑ ( PROJECT)**

**ΘΕΜΑ : Literature vs. Movies**

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**Επιβλέπουσα Καθηγήτρια : Μαυροματίδου Χαρά**

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# ***THE OBJECTIVES OF THE PROJECT***

## ***The Objectives of the Project***

In this project students are supposed to compare and contrast films ( which are based on books) with the pieces of literature themselves.

The major question they have to answer is :

*"Can a movie adaptation ever be as good as the book?"*

The following subquestions will help them determine how faithful the adaptation is:

1. To what extent are the details of the settings and plot accurately retained or created?
2. To what extent does the complexity of the characters survive the adaptation?
3. To what extent are the themes and ideas of the source communicated in the adaptation?

4. To what extent has a different historical or cultural context altered the original?
5. To what extent has the change in the material or mode of communication ( a printed page , a stage , 35mm film ) changed the meaning of the work for a reader or viewer?

## ***INTRODUCTION***

## INTRODUCTION

Ladies and Gentlemen, welcome.

Today you have the honor to participate in the most important event of 2013: "Let me hear you scream...!! "Literature and Cinema" exclusively by the students of B '3!

Well, now I am going to introduce you to each team that took part:

1st) "FOUR SEASONS", which consists of :

- Anastasia Mitsea
- Renia Michalopoulou
- Andriani Maraga

2nd) "ANOTHER BRICK IN THE WALL" put together by:

- Markella Mavromati
- Aggeliki Likaki
- Georgia Melani

3rd) "THE HOBBITS" which consists of

- Andreas Kyrios
  - Kimonas Koursopoulos
  - Marios Moutevelis
  - Panagis Kypriotis
- and
- Kiriakos Kousoulis

4th) "HAKUNA MATATA" participating

- Konstantina Maltepioti
  - Artemis Koutsouri
  - Tigran Melkonian
  - Charis Bakas
- and
- Lori Kougioumtzian

5th) Last but not least, the team that is called  
"SEX-peer AS NEVER SEEN BEFORE" with

-Errika Mourelatou

-Tasos Makaratzis

-Nikos Mavrelis

-Hlias Mavrelis

and

-George Koumoutsos

And here is where my "job" comes to an end.

Let my friends continue.

We hope you will have a nice time !!!

***1<sup>st</sup> Team : 4 Seasons***  
***Book – Movie : “ I’m number 4 ”***

**THE PLOT**

This follows the story of John Smith, a 15-year-old alien from the planet Lorien, and Henri, his guardian Cêpan, as they run from the Mogadorians, another alien race that is hunting John and eight other teenage Loric residents on the planet Earth. These nine teens are members of the Garde, a group of Loric people gifted with special powers called "Legacies." Cêpans, who are also Loric, do not acquire Legacies and most often become protectors and mentors for young members of the Garde. The teenagers are protected by a spell or charm that only allows them to be killed in numeric order. The first three have been killed, and John is Number 4.

The book opens with the death of Number Three. Number Four is introduced under the alias Daniel Jones as he leaves Florida. Four has three circular scars which begin on his right outer leg, just above his ankle, and move upward along his outer calf. Each signifies the deaths of Numbers One, Two, and Three, and burn with blue fire when they appear. These scars are present on all the Loric teenagers, and with each death, another scar appears. Henri, Four's Cêpan

(guardian), tells him they are going to Paradise, Ohio. Henri produces a new identity for Four, giving him the name "John Smith."

Tired of running, John says that he wants to begin to make a life for himself. Henri reminds him why they run, and the conversation ends. John begins to attend the local high school where he meets the beautiful Sarah Hart, a junior. He also meets her ex-boyfriend Mark James, who immediately begins to pick on John. John stands up to him, the first time he has ever stood up to anybody.

During astronomy class, John's hands begin to hurt and glow. When John is back at his house, he realizes that his first legacy has arrived. After the Mogadorians' devastating attack on Lorien, the Nine are the only surviving Lorics with legacies — and each of the Nine is gifted with a different set of legacies (though they all have telekinetic powers). Henri tells John that his first legacy is Lumen, the ability to produce light from his hands, accompanied by a developing resistance to fire. Henri uses an oblong milky white stone to help John spread his resistance to fire and heat throughout his body. During this process John sees a vision of his last moments on Lorien when the Mogadorians attacked, while Henri narrates.

Henri and John have a special Loric chest that can only be opened by both of them together. (However, if Henri dies, John will be able to open it by himself.) Using artifacts from the chest Henri shows John a model of the galaxies where he can see how Lorien looked before the Mogadorians destroyed it and how it looks now, desolate and barren. The chest also contains a healing stone that heals all wounds inflicted on the body, but with conditions: the healing process is twice as painful as the injury itself, and the wound must have been inflicted with intent to harm. The stone must be used soon after the injury occurs. Also in the chest are several small pebble-like rocks, Lorien salt, that can be placed under the tongue for a burst of strength and relief from pain. The effects of the salt are rapidly diminished by the use of legacies.

With the arrival of John's legacies, Henri begins to train him. John eventually learns to turn his lights on and off at will. John also makes his first real friend, Sam Goode, who believes that extraterrestrials have visited Earth. John also grows closer to Sarah. At a town Halloween party John, Sarah, Sam, and Sarah's friend Emily are ambushed by Mark and some of his football teammates. Already tired of Mark's constant bullying, John is enraged when the Mark and his friends run into the woods with Sarah. John chases the boys and confronts Mark and his friends, easily defeating all of them and freeing Sarah. Sam witnesses much of the ordeal and becomes wary of John, avoiding him for some time. When John goes to Sam's house to talk to him, he threatens John with a gun, but John convinces him he's not an alien so he leaves with a magazine on alien conspiracies. John is invited to a dinner at Sarah's house. Henri has gone to Athens, Ohio because he discovers an alien conspiracy magazine and goes to find out how they had gained information on Mogadorians and hasn't called John yet like he promised. So John calls Sam for help. Sam drives John to Athens, where they find Henri ambushed and captured inside the publisher's house. John's telekinesis legacy appears, and he uses it to save both Henri and Sam and escape the house as several Mogadorian scouts arrive. Henri tells Sam their whole story, and after seeing John use his telekinesis Sam accepts them for who they are. John's training intensifies until he is able to perform complex telekinetic feats with his clothes lit on fire.

At a party at Mark's house, a fire starts, trapping Sarah on the second floor. John rushes in and saves her, revealing who and what he really is to her in the process. She still confesses her love for him, and John says he loves her too. He then proceeds to tell her everything about himself. At school the next day, John fears that he will have to leave, as people had seen him jump out of the window and reported it. Fortunately, the paper has no reference to his involvement in the fire. All seems to be going well when a fax arrives for John at the school saying "Are you Number Four?" John leaps through a window and rushes home to find Mark, who has realized the truth. He argues with Henri about why he did what he did, saying he wanted a normal life. He then frantically returns to the school to find Sarah when he realizes that the Mogadorians are on their way.

John finds Sarah, but they encounter a Mogadorian scout, one of several who have closed in on the school. John kills it, but their escape route is blocked by two more Mogadorians until Henri and Mark arrive and kill the scouts. The four are then joined by a girl about John's age and John's dog, Bernie Kosar. The girl identifies herself as Number Six. John realizes that since he and Six have met, the charm protecting them from being killed out of order has now broken. Six replies that the war has begun and that they must fight. While the five companions make their way out of the school, John tells Mark and Sarah to go back and hide, as it isn't their fight. They do, and in the battle that ensues John confronts his first soldier, whom he kills.

John is wounded severely and is rescued by Henri as well as Sam, who realized what was happening and has come to help. John discovers his third legacy, the ability to communicate with animals. He realizes that (his supposed pet dog) Bernie Kosar is a chimaera (a shapeshifting creature), and he convinces one of the Mogadorians' beasts to turn on its



masters. In the chaos Henri is hit by a Mogadorian's energy blast and dies in John's arms. Before he passes away, he says, "Coming here, to Paradise, it wasn't by chance."

Waking up in a hotel room, John tells Sarah that he has to leave. Sarah accepts this and tells him she will wait for him. John replies in a similar fashion, saying his heart will always belong to her. Afterward, Henri's body is cremated. Sam agrees to go with John and Six as they prepare to leave in search of the other four Loric children. The novel ends with John telling Sarah he loves her and will come back and then he's leaving with Six, Sam and Bernie.

## CRITICS

**1)** This movie isn't the best action film of the year. This movie isn't another tongue-in-cheek teen movie. Most importantly, this movie isn't a "wannabe" of the Twilight franchise. This movie is entertainment for all viewers that delivers a good story, action, and desire to want more at the end. I was lucky enough to work as an extra in this movie for about 2 weeks and was able to see how this film came together, piece by piece. The visual effects truly make the film enjoyable. Seeing it behind-the-scenes, I couldn't imagine what it would look like. To be honest, I was pleasantly surprised.

The acting was believable and consistent (unlike previous reviews who claim the actors lost steam halfway thru the film). Timothy Olyphant is perhaps the best character in the film, Pettyfer following right after. The best part about this film: the love story within the plot WAS NOT painful/annoying to watch (such as Twilight).

This movie is definitely worth seeing in theaters, as the action scenes truly make the experience. I Am Number Four is a great start to what could be a fantastic franchise.

**2)** The book was cliché, but I liked it because the little nuances and details kept it interesting and there were still a few surprises here and there. The movie was okay, but I can't really say that I "liked" it. Mainly because I read the book, and the parts that I liked about the book were completely removed from the movie altogether. It seemed like the plot was harder for me to follow, and they made it way too much of an action flick. Yes the book had action but it fit in with the plot it didn't dominate it as much. Things seemed to make a lot more sense in the book, whereas the movie left me confused and if I hadn't read the book I wouldn't even know what was happening. I just hate it when a movie really seems short. And not in a "what? It's over already?" kind of way but in a "I'm still waiting for all the plot and the entertainment that I was expecting" kind of way. I was expecting to be disappointed before I watched it anyway because the movies are never as good as their book counterparts. But I kind of thought I would at least still like it.

**3)** The actors/actresses are only props. They look good, they sound good, but Pettyfer's happy face was ':|' his sad face was ':|' and his intense face was ':|'

Learn how to act before you take on a Sci-Fi movie. It was typical, cliché and boring. You can immediately tell after 2 minutes of the movie the ending. Pretty blonde cheerleader with the mysterious bad boy. Yeah. Right.

Personally, Agron is a fairly good actress. However the script was just atrocious. The movie took god knows — donkeys years — to release, which is just insufferably annoying.

It tries to appeal to an older audience, when basically it's a remake of Twilight that met some crazy alien planet.

Twilight didn't appeal to me, it's targeted at a young audience with all its clichés. However the books were good.

All the attention was set around Pettyfer's character, and as a male lead, he is not good. He looks the part, surely, but he cannot cope with being the male lead of what is suspected to be a hit movie. All the other characters' were pushed aside, making room for the big star. That failed. For me? A good movie has to include all the other characters, making them have a fair amount of screen time. I hate characters' that are completely ignored and neglected when they tend to be good actors/actresses anyway.

2/5 – Good acting from everyone but Pettyfer, atrocious storyline, boring script and insufferably long times to release. The very little action scenes we did get, however, were adequate and well pulled off. And as usual, everyone in the movie was hot, which, just brings your self esteem down.

**4)** I've been wanting to share my thoughts on the special effects of "I am number four", particularly with the powers that number six has. Now, before I get into it, I am completely aware that the movie does not follow the book well. I read that the director has never even read the whole book, and filming began before the book was even released or something.

Anyway, I wanted to talk about Hollywood's great effects of phasing, teleporting or displacement. I don't know which is most accurate. The first time I ever remember seeing it was with Nighcrawler on X-Men 2, at the beginning when he

attacked the president in the White House. Wiki describes his powers as teleportation. He disappears in a puff of smoke only to appear elsewhere nearly instantaneously. I loved those effects and how smooth the battle went, and how deadly he appeared as a one-man army! Somewhere along the line I started calling that ability phasing or displacement...such as a displacer beast might do in D&D.

When I saw that power again on "I am number four", I was mesmerized. The way #6 used that power to fight was great...but when she combined that fight-style and fought in partnership with #4, it blew me away. I don't want to offer up any spoilers, but at the end when she used it help #4, and then used her other ability to shield...that fight scene alone made the movie.

I know I am a visual junkie.

***2<sup>nd</sup> Team: Another brick in the wall***  
***Books – Movies : a. “ The Wave ”***

## ***b. "Dead Poets Society"***

### **PROJECT**

**Team: Another brick in the wall**

**Members: Markella Mavromati, Georgia Melani, Aggeliki Likaki**

### **THE WAVE:**

When Rainer Wegner, a popular high school teacher, finds himself relegated to teaching autocracy, instead of anarchy, as part of the school's project week, he is less than enthusiastic. So are his students, who greet the prospect of studying fascism yet again with apathetic grumbling: The Nazis shucked. We get it. Struck by the teenagers complacency and unwitting arrogance, Rainer devises an unorthodox experiment. But his hastily conceived lesson in social orders and the power of unity soon grows a life of its own.

Personality of characters:

- **Laurie Saunders:** a smart and outgoing senior student at Gordon High School. She is, also, powerful and decisive, because she sees the harmful direction of the wave and sets forth to end it. Laurie identifies with Karo from the film "The Wave"
- **Ben Ross:** An intelligent and energetic teacher at Gordon High, who's popular among his students for his enthusiasm and accessibility. Also, he is curious, as he does this experiment to his class. In the movie, the teacher is Rainer Wenger.

- David Collins: Like Laurie, he is powerful, decisive and a bit stubborn with his football team. In addition, he is the most idealistic about what the wave can achieve. In the film, he identifies with Marco.
- Robert Billings: Before the effect of the wave, he used to be weak and shy, but after that he becomes powerful, overreacting, confident and social. He identifies with Tim.

### **Compare the book with the film:**

Both the book and the film have the same plot and are interesting. The book is emotional and dynamic and the film is believable, moving and excellent. But, although they have things in common, they have their differences as well:

First of all, in the film, the characters have different names and each of them has his / her own conclusion. In the book, there are more details and scenes and there is also a difference in the place: the setting of the book is in California, whereas in the film, everything takes place in Germany.

#### **Criticism:**

In probing the underpinnings of fascism, *The Wave* is far from a social – studies lesson. As with his previous film “*Before the Fall*”, director Dennis Gansel fashions an energetic, gripping drama that cuts through superficial, ideological interrogatives and goes straight for the veins – the human psychologies and individual behaviors that contribute to collective movements. In unpeeling, the emotional layers and contradictions of his characters, Gansel offers a humanistic perspective on the terrifying irony that these students may welcome the very things they denounce.

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### **DEAD POETS SOCIETY:**

Painfully shy Todd Anderson has been sent to the school, where his popular older brother was valedictorian. His room-mate, Neil, although exceedingly bright and popular, is very much under the thumb of his overbearing father. The two, along with their other friends, meet Professor Keating, their new English teacher, who tells them of the Dead Poets Society and encourages them to go against the status quo. Each, in their own way, does this and are changed for life.

Personality of characters:

- Mr. John Keating: He is an innovative and passionate teacher, as he teaches his students individually and encourages them to take risks and break rules
- Neil Perry: A vulnerable, impressionable and ambitious young man. He’s shy and nervous, but is bursting to express his feelings. Neil has respect for Mr. Keating and the other teachers, but mostly, for his father. This respect is Neil’s undoing.
- Todd Anderson: Like Neil, Todd is very shy and feels bewildered and out of place. With help from the other boys and Mr. Keating, Todd comes out of his shell and at the end of the film, we see the new Todd.

**Compare the book with the film:**

We can say that the book is dramatic, social and shows a slice of life and school life and the film is touching, very nice and realistic. Although, both book and film have the same plot, they have some differences:

At first, the book has more details and scenes, than the film, and also there are some scenes, which don't appear in the film (for example Neil's funeral).

**Criticism:**

Peter Weir's film makes much noise about poetry, and there are brief quotations from Tennyson, Herrick, Whitman and even as a brave excursion into prose that takes us as far as Thoreau's Walden. None of these writers, are studied, however in a respect to their language, they're simply plundered for slogans to exhort the students towards more personal freedom. At the end of course in poetry, the students would love poetry, at the end of this teacher's semester, all they really love is their teacher.

We really love both films and books, because they teach us and have important messages, which everyone can learn something from. Also, from the first book/film (The Wave) we can learn historical facts, such as Nazi's action in Germany and the characteristics of fascism. Those two successful books / films show something different to anyone: teachers, who taught their students about parts of the world.

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[www.imdb.com](http://www.imdb.com)  
[www.google.com](http://www.google.com)

***3<sup>rd</sup> Team : The Hobbits***  
***Book – Movie : “ The Lord of the Rings”***  
***(The return of the King)***

***The Lord Of The Rings***

***"The Return of the King"***

**THE HOBBITS**

-  
**ANDREAS KYRIOS**

-

KUPRIOTHS PANAGHS

-  
KOURSOPOULOS KIMONAS

-  
MOUTEBELHS MARIOS

-  
KOUSOULHS KYRIAKOS

The main characters:

ARAGORN:

Aragorn is one of the original members of the Fellowship of the Ring, but he is also the Heir of Isildur. In The Return of the King, Aragorn successfully battles against Sauron's forces. There are numerous prophecies and songs that concern Aragorn, ranging from his trek along the formidable "Paths of the Dead," to his role as Elessar, a healer-king. Aragorn is one of the main actors of the movie. He is a fighter and his duty is to protect hobbits to arrive safe to Mordor in order to destroy the evil ring. But in their way they have to face Sauron's and Sarouman's army such as orcs and a lot of other strange creatures. Aragorn in the movie defeats them and that fact makes him brave. Moreover, he is able to give his liege in order to protect the humanity because he knows that if he doesn't accomplish his mission the people's existence in the planet will be ended. He is also very strong and powerful because he never gives up. Furthermore his fighting skills are very improved because he is dedicated on them and he has never been killed in a battle. In addition, he is very smart because he finds out fast how to solve their problems and to escape from the enemy.

FRODO:

Frodo is as Aragorn one of the main actors of the movie. He is the nephew of Bilbo Baggins. His uncle has given him a mission that hardly could be accomplished. That mission is to go to Mordor to destroy the ring. The fact that Frodo accepts it shows us his dedication and his courage. We can say that he is very brave. Frodo is also one of the smartest in the movie cause every time he is in danger or caught by the enemies he uses some tricks in order to escape. Frodo Baggins in The Return of the King continues to carry the burden Ring. He is rescued from the orcs (by Sam) and with Sam, he continues to the Cracks of Doom. Frodo's will power wanes at the crucial moment but Gollum destroys the ring inadvertently. After the battles against Sauron, Frodo returns to the Shire where he serves as mayor for a time, before sailing away for the Grey Havens.

SAM:

Sam is also a hobbit and he helps him to accomplish his mission. He is not as brave as him because he gives up in a lot of parts of the movie but always changes his mind and they keep on together. In addition, he is not as clever as Frodo because he does some silly things but he suspects that the golum wants to take the ring from them and not to help them. Samwise "Sam" Gamgee is Frodo's fellow hobbit and servant. When Frodo tries to continue alone at the end of Book Two, Sam remains with him. In The Two Towers, Sam is faithful and Book 5 of The Return of the King opens with Sam's rescue of Frodo. Sam wisely takes the Ring from Frodo when he thinks Frodo is dead (though he gives the Ring back later). When Frodo's physical and/or emotional strength ebbs, Sam has the supplement. After battle, Sam's gifts and resourcefulness remain useful: he uses Galadriel's dust to reforest the Shire, he serves as mayor after Frodo and

becomes the custodian of Frodo and Bilbo's literary works. He marries Rose Cotton (Farmer Tom's daughter) and has a young daughter Elanor.

### Gandalf the White (Mithrandir):

Gandalf is the wizard who assists the forces of Good throughout the trilogy. Gandalf also goes by the name Mithrandir and in the second part of the trilogy, he relinquishes the name Gandalf the Grey for a name more emblematic of his power: Gandalf the White. He is the one who supports Aragorn in battle, guides the debate of the captains, and crowns Aragorn as King once peace has been established. At the end of the novel, Gandalf sails with the large company that is headed for the Grey Havens.

### Gollum:

Gollum is a despicable, yet pitiable, creature who has occasional moments of genuine repentance which are dominated by hatred, fear, jealousy and greed. Gollum fulfils Gandalf's prophecy by making himself useful inadvertently: at the very end of the novel, just when Frodo's will power slackens, Gollum wrests the Ring away from Frodo (ripping his finger off in the process) but Gollum falls into the Cracks of Doom, destroying himself and also the Ring.

### Bilbo Baggins

the (hobbit) hero of The Hobbit, Bilbo originally steals the Ring from Gollum. He reappears in The Return of the King, as a very old and sleepy hobbit. He has begun the long process of writing the stories of the hobbits' heroic adventures and after passing this project to Frodo, who later passes the project to Sam. At the end of The Return of the King, Bilbo sails to the Grey Havens.

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### Differences between the book and the film

There's definite value to making a series of films at the same time: the quality and the "look and feel" is consistent, and the passion of the people involved, if present in the first film, is present in all of them. Most important of all (unlike in The Matrix or even the Star Wars series), it shows that the creators have thought through the implications of their story arc, rather than just generating sequels due to public pressure. In the case of The Lord of the Rings, it probably didn't hurt that the plot was based on a famous well-established book. And this is how it ends. In The Return of the King, the filmmakers tell a fairly simple story: how the two Hobbits, Frodo Baggins (Elijah Wood) and Samwise Gamgee (Sean Astin) finally return the powerful ring to the fires of Mount Doom. They take a well-paced 200 minutes to do so and every minute is worth watching. The best character throughout the whole series of films for me was Smeagol (voiced Andy Serkis) whose history as he becomes the Gollum is showcased here, as is the corrupting nature of power. This is how the movie starts, and as everyone knows, it ends with his death. Perhaps the best lesson from this film is that Frodo is a potential Gollum, and Gollum is a potential Frodo. The graphics were absolutely perfect. The final epic battle is a visual spectacle. And as has been the trademark in this movie series, there are interspersed with poignant scenes that are irrelevant to time and place, when viewed from an anthropomorphic perspective.



Further, the visual scenes themselves a great mix of live action with computer-generated images which blend together seamlessly. The most anticlimactic moment had to do with the defeat of Sauron, which in the end I thought happened a little too easily. I would've liked to see him go head to head a little more with Frodo's friends.

No set of words in a review can do justice to The Lord of the Rings movies, save to say that it's best watched on a large screen with great surround sound so you can see for yourself why.

### The special-visual effects

The Lord of the Rings film series used many groundbreaking practical and digital visual effects. The first film has around 540 effects shots, the second 799, and the third 1488 (2730 in total). [1] The total moves up to 3420 with the extended cuts. 260 visual effects artists worked on the trilogy,[2] and the number would double by The Two Towers.[3] The crew, led by Jim Rygiel and Randy Cook, would work long and hard hours overnight to produce special effects within a short space of time, especially with Jackson's active imagination. For example, they produced several major shots of Helm's Deep within the last six weeks of post-production of The Two Towers,[3] and the same number of shots for The Two Towers within the last six weeks on The Return of the King.[4] Despite WETA being the major stylistic force behind the films, a single scene where Arwen confronts the Black Riders in The Fellowship of the Ring was done by Digital Domain

### The main actors

ARAGORN: Viggo Mortensen

GANDALF: Ian McKellen

FRODO: Elijah Wood

BILBO: Ian Holm

SAM: Sean Astin

LEGOLAS :Orlando Bloom

### SOME THINGS ABOUT THE WRITER

Long-time J.R.R. Tolkien fan Peter Jackson makes history with The Lord of the Rings, becoming the first person to direct three major feature films simultaneously. Released in 2001, the first film of the trilogy, The Lord of the Rings: The Fellowship of the Ring, was nominated for 13 Academy Awards, including Best Director, and won four. The film also received the American Film Institute's prestigious Film Award and was nominated for 12 awards from the British Academy of Film and Television Arts (BAFTA), winning awards for Best Film and garnering Jackson the David Lean Award for direction. In addition to four Golden Globe nominations, the film also received numerous distinctions and awards around the world. Jackson previously received widespread acclaim for his 1994 feature Heavenly Creatures, which was awarded a Silver Lion at the Venice Film Festival and an Academy Award nomination for Best Screenplay. Written by Jackson and his collaborator, Fran Walsh, the film is based on an infamous New Zealand murder of the 1950s, and the story of two intelligent and imaginative young girls whose obsessive friendship leads them to murder one of their mothers.

Other film credits include The Frighteners starring Michael J. Fox, the adult puppet feature Meet the Feebles and Braindead, which Jackson co-wrote. Braindead played at festivals around the world winning 16 international science fiction awards including the prestigious Saturn. Jackson also co-directed the television documentary "Forgotten Silver" which also hit the film festival circuit. Born in New Zealand on Halloween in 1961, Jackson began at an early age making

movies with his parents' Super 8 camera. At seventeen he left school, and failing to get a job in the New Zealand film industry as he had hoped, started work as a photo-engraving apprentice. After purchasing a 16mm camera, Jackson began shooting a science fiction comedy short, which, three years later, had grown to a seventy-five minute feature called Bad Taste, funded entirely from his own wages. The New Zealand Film Commission eventually gave Jackson money to complete the film, which has become a cult classic.

#### WHERE WE FOUND OUR MATERIAL

[http://www.lordoftherings.net/index\\_filmmakers.html](http://www.lordoftherings.net/index_filmmakers.html)

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[http://en.wikipedia.org/wiki/Special\\_effects\\_of\\_The\\_Lord\\_of\\_the\\_Rings\\_film\\_series](http://en.wikipedia.org/wiki/Special_effects_of_The_Lord_of_the_Rings_film_series)

<http://www.gradesaver.com/the-lord-of-the-rings-the-return-of-the-king/study-guide/character-list/>

[http://www.ram.org/ramblings/movies/the\\_lord\\_of\\_the\\_rings.html](http://www.ram.org/ramblings/movies/the_lord_of_the_rings.html)

***4<sup>th</sup> Team : [Hakuna Matata](#)***  
***Book : Shakespeare's "Hamlet"***  
***Movie: "The Lion King"***

# Coming of Age Drama

**Coming-of-age film** is a [film genre](#) which focuses on the psychological and moral growth of the [protagonist](#) from [youth](#) to adulthood, in a process known as [coming of age](#). Personal growth and change is an important characteristic of this genre, which relies on dialogue and emotional responses, rather than action. The main character is typically male, around mid-teen and the story is often told in the form of a flash-back.<sup>1</sup>

## Plot of Hamlet

*The Tragedy of Hamlet, Prince of Denmark* is a tragedy by William Shakespeare. Set in the Kingdom of Denmark, the play dramatizes the revenge Prince Hamlet exacts on his uncle Claudius for murdering King Hamlet, Claudius's brother and Prince Hamlet's father, and then succeeding to the throne and taking as his wife Gertrude, the old king's widow and Prince Hamlet's mother. The play vividly portrays both true and feigned madness – from overwhelming grief to seething rage – and explores themes of treachery, revenge, incest, and moral corruption and family.

*Hamlet* is Shakespeare's longest play and among the most powerful and influential tragedies in all of English literature, with a story capable of "seemingly endless retelling and adaptation by others."The play was one of Shakespeare's most popular works during his lifetime and still ranks among his most-performed, topping the Royal Shakespeare Company's performance list since 1879.It has inspired writers from Goethe and Dickens to Joyce and Murdoch, and has been described as "the world's most filmed story after *Cinderella*".

It has been theorized that *Hamlet* is based on the legend of Amleth, preserved by 13th-century chronicler Saxo Grammaticus in his *Gesta Danorum* as subsequently retold by 16th-century scholar François de Belleforest. Shakespeare may also have drawn on or perhaps written an earlier (hypothetical) Elizabethan play known today as the *Ur-Hamlet*. He almost certainly created the title role for Richard Burbage, the leading tragedian of Shakespeare's time. In the 400 years since, the role has been performed by highly acclaimed actors and actresses from each successive age.

Three different early versions of the play are extant, the First Quarto (Q1, 1603), the Second Quarto (Q2, 1604), and the First Folio (F1, 1623). Each version includes lines, and even entire scenes, missing from the others. The structure and depth of characterisation have inspired much critical scrutiny. One such example is the centuries-old debate about Hamlet's hesitation to kill his uncle, which some see as a mere plot device to prolong the action, but which others argue is a dramatization of the complex philosophical and ethical issues that surround cold-blooded murder, calculated revenge, and thwarted desire. More recently, psychoanalytic critics have examined Hamlet's unconscious desires, and feminist critics have re-evaluated and rehabilitated the often maligned characters of Ophelia and Gertrude.

## Characters

☺ – Son of the former King, and nephew of the present King.

- **Osric** – a Courtier

[is](#) – King of Denmark, and Hamlet's uncle.  
[Je](#) – Queen of Denmark, and mother to Hamlet.  
[is](#) – Lord Chamberlain  
[a](#) – Daughter to Polonius  
[y](#) – Friend to Hamlet  
[i](#) – Son to Polonius  
[and](#) and [Cornelius](#) – Courtiers

- [Marcellus](#) – an Officer
- [Bernardo](#) – an Officer
- [Francisco](#) – a Soldier
- [Reynaldo](#) – Servant to Polonius
- [Ghost of Hamlet's Father](#)
- [Fortinbras](#) – Prince of Norway
- [Gravediggers](#) - a clown.

## Philosophical analysis

Hamlet is often perceived as a philosophical character, expounding ideas that are now described as [relativist](#), [existentialist](#), and [sceptical](#). For example, he expresses a subjectivistic idea when he says to Rosencrantz: "there is nothing either good or bad, but thinking makes it so".<sup>[78]</sup> The idea that nothing is real except in the mind of the individual finds its roots in the Greek [Sophists](#), who argued that since nothing can be perceived except through the senses—and since all individuals sense, and therefore perceive, things differently—there is no absolute truth, only relative truth.<sup>[79]</sup> The clearest alleged instance of existentialism is in the "[to be, or not to be](#)"<sup>[80]</sup> speech, where Hamlet is thought by some to use "being" to allude to life and action, and "not being" to death and inaction.

*Hamlet* reflects the contemporary [scepticism](#) promoted by the French [Renaissance humanist](#), Montaigne.<sup>[81]</sup> Prior to Montaigne's time, humanists such as [Pico della Mirandola](#) had argued that man was God's greatest creation, made in God's image and able to choose his own nature, but this view was subsequently challenged in [Michel de Montaigne's \*Essais\*](#) of 1580. Hamlet's "[What a piece of work is a man](#)" echoes many of Montaigne's ideas, but scholars disagree whether Shakespeare drew directly from Montaigne or whether both men were simply reacting similarly to the spirit of the times.<sup>[82]</sup>

In his openness to embrace the message of the ghost, Hamlet assuages Horatio's wonderment with the analytical assertion, "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy."

## Shakespeare's influences

*Hamlet* is one of the [most quoted](#) works in the English language, and is often included on lists of the world's greatest literature.<sup>[101]</sup> As such, it reverberates through the writing of later centuries. Academic Laurie Osborne identifies the direct influence of *Hamlet* in numerous modern narratives, and divides them into four main categories: fictional accounts of the play's composition, simplifications of the story for young readers, stories expanding the role of one or more characters, and narratives featuring performances of the play.<sup>[102]</sup>



*Actors before Hamlet* by [Władysław Czachórski](#) (1875), [National Museum](#) in [Warsaw](#). [Henry Fielding's](#) *Tom Jones*, published about 1749, describes a visit to *Hamlet* by Tom Jones and Mr Partridge, with similarities to the "play within a play".<sup>[103]</sup> In contrast, [Goethe's Bildungsroman](#) *Wilhelm Meister's Apprenticeship*, written between 1776 and 1796, not only has a production of *Hamlet* at its core but also creates parallels between the Ghost and Wilhelm Meister's dead father.<sup>[103]</sup> In the early 1850s, in *Pierre*, [Herman Melville](#) focuses on a Hamlet-like character's long development as a writer.<sup>[103]</sup> Ten years later, [Dickens's](#) *Great Expectations* contains many Hamlet-like plot elements: it is driven by revenge-motivated actions, contains ghost-like characters (Abel Magwitch and [Miss Havisham](#)), and focuses on the hero's guilt.<sup>[103]</sup> Academic Alexander Welsh notes that *Great Expectations* is an "autobiographical novel" and "anticipates psychoanalytic readings of *Hamlet* itself".<sup>[104]</sup> About the same time, [George Eliot's](#) *The Mill on the Floss* was published, introducing Maggie Tulliver "who is explicitly compared with Hamlet"<sup>[105]</sup> though "with a reputation for sanity".<sup>[106]</sup> [L. Frank Baum's](#) first published short story was "They Played a New Hamlet" (1895). When Baum had been touring New York State in the title role, the actor playing the ghost fell through the floorboards, and the rural audience thought it was part of the show and demanded that the actor repeat the fall, because they thought it was funny. Baum would later recount the actual story in an article, but the short story is told from the point of view of the actor playing the Ghost. In the 1920s, [James Joyce](#) managed "a more upbeat version" of *Hamlet*—stripped of obsession and revenge—in *Ulysses*, though its main parallels are with [Homer's](#) *Odyssey*.<sup>[103]</sup> In the 1990s, two women novelists were explicitly influenced by *Hamlet*. In [Angela Carter's](#) *Wise Children*, *To be or not to be*<sup>[107]</sup> is reworked as a song and dance routine, and [Iris Murdoch's](#) *The Black Prince* has Oedipal themes and murder intertwined with a love affair between a *Hamlet*-obsessed writer, Bradley Pearson, and the daughter of his rival.<sup>[105]</sup>

## Lion King

### Plot

In the Pride Lands of Africa, a lion pride rules as royalty over the other animals, who celebrate the birth of future king [Simba](#), son of King Mufasa and Queen Sarabi. Mufasa's younger brother, Scar, doesn't attend the ceremony, due to his jealousy of not being King. So Mufasa talks to him, and said that he was next in line, until Simba was born. A few years later, Simba grows into a curious lion cub, Mufasa gives him a tour of the pride lands, teaching him the responsibilities of being a king and warning him about the shadowy place beyond the borders. Later that day, Scar tells him that the shadowy place is an [elephant graveyard](#). Simba's curiosity is piqued, and he convinces his best friend Nala, a female lion cub, to come with him. At the graveyard, the cubs are attacked by three [spotted hyenas](#), [Shenzi](#), [Banzai and Ed](#), before Mufasa rescues them and willingly forgives Simba for disobeying him. The hyenas are friends of Scar, who then plot with them to take over the Pride Lands.

On Scar's orders, the hyenas stampede a large herd of [wildebeest](#) into a gorge where Simba is. Mufasa rescues Simba, but as Mufasa tries to climb up the gorge's walls, Scar throws him back into the stampede, killing him. After Simba finds Mufasa's body in the gorge, Scar tricks him into thinking that Mufasa's death is his fault and advises him to run away forever. As Simba leaves, Scar orders the hyenas to go after Simba, but the cub escapes. Scar then announces to the pride that both Mufasa and Simba were killed and steps forward as the new king, allowing a swarm of hyenas to live in the Pride Lands.

Simba, now far from home, collapses in a desert from exhaustion, but is found by [Timon and Pumbaa](#), a [meerkat](#) and a [warthog](#) who nurse him back to health. Timon and Pumbaa then take Simba in, and the lion grows on a carefree life under the motto "[hakuna matata](#)". Years later, Simba, now grown, rescues Timon and Pumbaa from a hungry lioness, who turns out to be Nala. The two reconcile and fall in love. Nala tries to get Simba to come back home by saying that because of Scar allowing the hyenas to live in the Pride Lands, it has become a wasteland with not enough food and water. Still feeling guilt over his father's death, Simba refuses and storms off.

Wise [mandrill](#) Rafiki tracks Simba down, telling him that Mufasa is still "alive" and taking him to a pond where he is visited by the specter of Mufasa, who tells him that he has forgotten who he is and thus must take his rightful place as the true king of Pride Rock. Simba then realizes that he can no longer run from his past and goes back home. Nala, Timon and Pumbaa follow him, and agree to help him fight.

At the Pride Lands, Simba confronts Scar on Pride Rock after he attacks his mother Sarabi. Scar taunts Simba, who still feels guilt over his father's death, but after pushing him over the edge of Pride Rock, Scar reveals that he killed Mufasa. The enraged Simba jumps back up and forces Scar to reveal the truth to the other lions. Timon, Pumbaa, Rafiki and the lionesses fight off the hyenas while Scar, attempting to escape, is cornered by Simba at the top of Pride Rock. Scar begs Simba for mercy, saying he is family and places the blame on the hyenas. Simba says he does not believe Scar anymore, but spares his life and tells him to run away and never return. Scar meekly walks past him, but then attacks his nephew. After a fierce battle, Simba triumphs and throws Scar off Pride Rock. Scar survives the fall, but is attacked and killed by the hyenas, who overheard his attempt to betray them.

With Scar and the hyenas gone, Simba descends from the top of Pride Rock where he is acknowledged by the pride as the rain falls again. Sometime later, Pride Rock is restored to its former glory and Simba looks down happily at his kingdom with Nala, Timon, and Pumbaa by his side; Rafiki presents Simba and Nala's newborn cub to the inhabitants of the Pride Lands and the circle of life continues.

## Animation

The development of *The Lion King* started concurrently with *Pocahontas*, which most of the animators of [Walt Disney Feature Animation](#) decided to work on instead, believing it would be the more prestigious and successful of the two.<sup>[15]</sup> The story artists also did not have much faith in the project, with [Brenda Chapman](#) declaring she was reluctant to accept the job "because the story wasn't very good",<sup>[8]</sup> and writer [Burny Mattinson](#) saying to co-worker [Joe Ranft](#) about the film that "I don't know who is going to want to watch that one."<sup>[14]</sup> Most of the leading animators were either doing their first major work supervising a character, or had much interest in animating an animal.<sup>[9]</sup> Thirteen of these supervising animators, both in California and Florida, were responsible for establishing the personalities and setting the tone for the film's main characters. The animation leads for the main characters included [Mark Henn](#) on young Simba, [Ruben A. Aquino](#) on adult Simba, [Andreas Deja](#) on Scar, Aaron Blaise on young Nala, [Anthony DeRosa](#) on adult Nala, and Tony Fucile on Mufasa.<sup>[16]</sup> Nearly 20 minutes of the film, including the "I Just Can't Wait to Be King" sequence,<sup>[11]</sup> were animated at the [Disney-MGM Studios](#) facility. Ultimately, more than 600 artists, animators and technicians contributed to *The Lion King* over the course of its production.<sup>[12]</sup> Weeks before the film was to be released, production was affected by the [1994 Northridge earthquake](#), which shut off the studio and required the animators to finish their work from home.<sup>[19]</sup>

The character animators studied real-life animals for reference, as was done for the 1942 Disney film *Bambi*. [Jim Fowler](#), renowned wildlife expert, visited the studios on several occasions with an assortment of lions and other savannah inhabitants to discuss behavior and help the animators give their drawings an authentic feel.<sup>[13]</sup> The Pride Lands are modeled on the Kenyan national park visited by the crew. Varied focal lengths and lenses were employed to differ from the habitual portrayal of Africa in documentaries – which employ [telephoto lenses](#) to shoot the wildlife from a distance. The epic feel drew inspiration from concept studies by artist Hans Bacher – which, following Scribner's request for realism, tried to depict effects such as [lens flare](#) – and the works of painters [Charles Marion Russell](#), [Frederic Remington](#) and [Maxfield Parrish](#).<sup>[13][20]</sup> Since the characters were not anthropomorphized, all the animators had to learn to draw four-legged animals, and the story and character development was done through usage of longer shots following the characters.<sup>[11]</sup>

The use of computers helped the filmmakers present their vision in new ways. The most notable use of [computer animation](#) is in the "wildebeest stampede" sequence. Several distinct wildebeest characters were created in a 3D computer program, multiplied into hundreds, [cel shaded](#) to look like drawn animation, and given randomized paths down a mountainside to simulate the real, unpredictable movement of a herd.<sup>[21]</sup> Five specially trained animators and technicians spent more than two years creating the two-and-a-half minute stampede sequence.<sup>[16]</sup> Other usages of

computer animation were done through [CAPS](#), which helped simulate camera movements such as [tracking shots](#), and was employed on the coloring, lighting and particle effects

## Soundtrack

Lyricist [Tim Rice](#), who was working with composer [Alan Menken](#) on songs for *Aladdin*, was invited to write the songs, and accepted on the condition of finding a composing partner. As Menken was unavailable, the producers accepted Rice's suggestion of [Elton John](#),<sup>[18]</sup> after Rice's invitation of [ABBA](#) fell through due to [Benny Andersson](#) being busy with the musical *Kristina från Duvemåla*.<sup>[9]</sup> John expressed an interest of writing "ultra-pop songs that kids would like; then adults can go and see those movies and get just as much pleasure out of them", mentioning a possible influence of *The Jungle Book*, where he felt the "music was so funny and appealed to kids and adults".<sup>[25]</sup>

John and Rice wrote five original songs for this film ("[Circle of Life](#)", "[I Just Can't Wait to Be King](#)", "[Be Prepared](#)", "[Hakuna Matata](#)" and "[Can You Feel the Love Tonight](#)") with the singer's performance of "Can You Feel the Love Tonight" over the end credits.<sup>[26]</sup> The [IMAX](#) and DVD releases added another song, "The Morning Report", which was based on a song discarded during development that eventually got featured in [the live musical version of \*The Lion King\*](#).<sup>[27]</sup> The film's score was composed by [Hans Zimmer](#), who was hired based on his work in two films in African settings, *The Power of One* and *A World Apart*,<sup>[13]</sup> and supplemented the score with traditional African music and choir elements arranged by [Lebo M](#).<sup>[26]</sup>

The film's original motion picture soundtrack was released on July 13, 1994. It was the fourth-best-selling album of the year on the [Billboard 200](#) and the top-selling soundtrack.<sup>[28]</sup> It is the only soundtrack for an animated film to be [Diamond certified](#). The use of the song "[The Lion Sleeps Tonight](#)" in a scene with Timon and Pumbaa has led to disputes between Disney and the family of South African [Solomon Linda](#), who composed the song (originally titled "Mbube") in 1939. In July 2004, the family filed suit, seeking \$1.6 million in royalties from Disney. In February 2006, Linda's heirs reached a legal settlement with Abilene Music, who held the worldwide rights and had licensed the song to Disney for an undisclosed amount of money.

***5<sup>th</sup> Team : Sex-peer as never seen before***  
***Book – Movie : Shakespeare’s “Romeo and Juliet”***



## Literature vs Movies

“Sex peer as never seen before”

Hlias Mavrelis

Tasos Makaratzis

Nikos Mavrelis

Errika Mourelatou

Giwrgos Koumoutsos

*A few important things we should know*

### **William Shakespeare**

26 April 1564 baptised – 23April 1616)was an English poet and playwright,  
widely

regarded as the greatest writer in the English language and the world's pre-eminent dramatist . He is often called England's national poet and the "Bard of Avon".His surviving works, including some collaborations, consist of about 38plays 154 sonnets, two long narrative poems two epitaphs on a man named John Combe , one epitaph on Elias James, and several other poems. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Shakespeare was born and brought up in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of a play ingcompany called the Lord Chamberlain's Men, later known as the King's Men . He appears to have retired to Stratford around 1613 at age 49, where he died three years later. Few records of Shakespeare's private life survive, and there has been considerable speculation about such matters as his physical

appearance, sexuality, religious beliefs, and whether the works attributed to him were written by others.

## Mark Anthony "Baz" Luhrmann

born 17 September 1962 is an Australian film director, screenwriter, and producer best known

for the red Curtain Trilogy, which includes his films *Strictly Ballroom*, *William Shakespeare's Romeo + Juliet* and *Moulin Rouge!* In 2008, he released his

film *Australia*, starring Hugh Jackman and Nicole Kidman. Luhrmann was born in Sydney, Australia to a

mother, Barbara, who was a ballroom dance teacher and dress shop owner, and Leonard Luhrmann, a farmer. He was raised in Herons Creek, a tiny rural settlement in

northern New South Wales, where his father ran a petrol station and a movie theatre, both of which

would influence his son's film-making career. He

attended St. Joseph's Hasting Regional School, Port Macquarie 1975–1978 and Balgowlah Boys Campus in

Sydney's North Beaches. He attended Year 11

at Narrabeen Sports High School in Sydney,

performing in the school's version of

Shakespeare's *Henry IV, Part 1* His nickname was

given to him because of a perceived resemblance to the

character Basil Brush. Luhrmann first auditioned for

the National Institute of Dramatic Art in 1980 but didn't

get into the prestigious drama school. He

successfully auditioned again two years later, starting

the three-year acting course in 1983. He graduated from

NIDA in 1985, alongside Sonia Todd, Catherine

McClements and Justin Monjo.

Luhrmann married Catherine Martin

the production designer on all of his films, on 26

January 1997. They have two children, Lillian Amanda

Luhrmann and William Alexander Luhrmann.

*Romeo and Juliet (past) VS Romeo and Juliet(now)*

## Book plot

We have to know that *Romeo and Juliet* is often the first Shakespeare play that middle- or high-school students read. It's a tragic, romantic story about two young lovers who get caught in the crossfire of their parents' conflict. Shakespearean language can be challenging to read, especially at first, and newcomers would do best with a well-annotated edition that explains difficult words and constructions. *Romeo and Juliet* includes little inappropriate sexual content or profanity, but there are a few very violent scenes in which major characters are run through with swords. Director Franco Zeffirelli's beautiful 1968 film version is very true to the play, and well worth seeing. A much more modern and artful, but brutal, film starring Claire Danes and Leonardo DiCaprio was well received when it came out in 1996. It's also worth checking out the 1961 musical film *West Side Story*, which was based on this timeless play.

## Movie plot

Classic story of Romeo and Juliet, set in a modern-day city of Verona Beach. The Montagues and Capulets are two feuding families, whose children meet and fall in love. They have to hide their love from the world because they know that their parents will not allow them to be together. There are obstacles on the way, like Juliet's cousin, Tybalt, and Romeo's friend Mercutio, and many fights. But although it is set in modern times, it is still the same timeless story of the "star crossed lovers."

## Differences between movie 1996 and book

The 1996 film William Shakespeare's *Romeo+Juliet* directed by Baz Luhrmann was a modern day adaptation of the original play by William Shakespeare. It starred Claire Danes and Leonardo DiCaprio. The film differed in a number of respects with the original. The castles and manors of Verona were replaced by the skyscrapers of the modern age. The location of the story is also Verona beach a fictional location. Instead of the knives and swords used in the original the weapons of choice for this film were guns that were named in terms of swords and daggers. Some of the plot differed as well with the initial fight between the families is provoked by the Montagues instead of the other way around. The character of Count Paris does not die in the movie. Additionally Juliet gets a few seconds to talk to Romeo before the poison affects him at the end

**The obvious difference is of course the time period in which it is set. Some other differences are 1) In Act I, the dialogue between the Montagues and Capulets is reversed; the Montagues say the Capulet lines, the Capulets say the Montagues lines; 2) The Nurse's conversation with Juliet about Romeo is cut short. The part about Faith is left out; 3) The timing and location for the death scene is off. Juliet should have awoken hours, not seconds, after Romeo died; 4) the prologue is shortened in the movie. Although this version of Romeo & Juliet takes place in modern times, the characters' dialogue are still Shakespeare's very words, which many find to be very awkward, with the modern-day background accompanied by the traditional speech.**

**Obviously, the movie and the book were written and produced by two very different people with very different aims and in different times. The contrast between the movie and the book basically lie on the settings, violence and fear. But of course they both got the same reactions out of the audience: sadness, grief, and heartbreak, "For never was there a story of more woe than this of Juliet and her Romeo."**

## Romeo and Juliet Parody!!!!!!

Thank you for your  
attention!

***QUESTIONNAIRE***

*QUESTIONNAIRE*  
*Literature vs Movies*

**Sex:** Male / Female

**Age:** up to 17    18 -25    26 – 35    36 – 50    50+

**1.** Do you like reading books in your free time?

Yes / No

How often?    a) Sometimes  
                          b) Often  
                          c) Rarely

**2.** What sort of books do you enjoy reading?

a. love b. historical c. science fiction d. other

**3.** Do you like watching movies in your free time?

Yes / No

How often?    a) often  
                          b) sometimes  
                          c) rarely

**4.** What film genre do you like watching?

(a) adventure (b) romance (c) comedy (d) sci-fi  
(e) drama (f) other

**5.** Do you prefer reading a book or watching its film            adaptation?

a) book  
b) film adaptation

Why? .....

**6.** Has seeing a film ever made you read the book it was    based on? Yes / No

**7.** What are the factors that make you read a book?

(a) title (b) author (c) plot (d) other

8. What are the factors that make you watch a film?  
(a) title (b) director (c) cast (d) plot (e) special effects  
(f) soundtrack
9. Do films leave little to viewers' imagination? Yes / No
10. Can a movie adaptation ever be as good as the book?  
Yes / No
11. Do you like the bloopers ( funny scenes) of a movie? Why?  
a) because they're funny  
b) because they show the characters' real personality  
c) because they make fun of them
12. Is it easier for you to remember a book that you've read or a film that you 've watched?  
a) book  
b) film  
Why? .....

*Thank you for your time!*

***Statistic Analysis  
of the  
Questionnaire given***

## **STATISTIC ANALYSIS OF THE QUESTIONNAIRE GIVEN**

1) Do you like reading books in your free time?

- Yes
- No

how often ?

a) Sometimes

b) Often

c) Rarely



**2)** What sort of books do you enjoy reading?

a) Love

b) Historical

c) Science fiction

d) Other

**3)** Do you like watching movies in your free time?

- Yes
- No

How often?

- a) Often
- b) Sometimes
- c) Rarely

**4)** What film genre do you like watching?

- a) Adventure

- b) Romance
- c) Comedy
- d) Sci-fi
- e) Drama
- f) Other

**5) Do you prefer reading a book or watching its film adaption?**

- a) Book
- b) Film adaptation

6) Has seeing a film ever made you read the book it was based on?

- Yes
- no

7) What are the factors that make you read a book ?

- a) Title
- b) Author
- c) Plot
- d) Other

**8)** What are the factors that make you watch a film?

- a) Title
- b) Director
- c) Cast
- d) Plot
- e) Special Effects
- f) Soundtrack

9) Do films leave little to viewers' imagination?

- Yes
- No



**10)** Can a movie adaptation ever be as good as the book?

- Yes
- No

**11)** Why you like the bloopers (funny scenes) of a movie?

- a) Because they are funny
- b) Because they show the characters' real personality
- c) Because the make fun of them

**12)** Is it easier for you to remember a book that you have read or a film that you have watched?

a) Book

b) Film

