

**That Theatre Company proudly presents**  
**The Collector by John Fowles**



**Adapted for the stage by Mark Healy.**  
**Almost a love story and more than a thriller**

**Ian Burns. Maria Lohmann**  
**Directed by Claus Bue.**  
**Krudttønden. Oct 27 – Nov 27 2010.**  
**Tickets: [www.billetten.dk](http://www.billetten.dk) / Student Groups 7020 2096**

Only 28 shows and 100 seats per performance so book now. Mon-Fri 20.00. Sat. 17.00  
Running time under 2 hours including an interval.

**Cost: Only kr.35.00 for student groups (minimum 6) under 25 and their teachers.**

If you would like to meet the cast after the play for an informal question/answer session please arrange that in advance by writing to me at [pr@that-theatre.com](mailto:pr@that-theatre.com) or [ian@burns.to](mailto:ian@burns.to)

## INTRODUCTION

Dear English teachers,

We are proud to present Mark Healy's stage version of John Fowles' famous novel *The Collector*, as we continue our appreciation of excellent writing with works from one of the 20th century's greatest authors.

As a starting point we always choose well-written stories that try to throw light on what it is to be human: Our collective hopes and fears.

What it is that drives us?

What are our ambitions, our needs and our passions?

One of our shared passions is the theatre, a place where actors and audience can experience intense recognizable and sometimes unrecognizable emotions. Nothing can take the place of actually reading the novel alone, to paint the pictures in our own mind's eye and we urge all of you reading this to get hold of a copy of the book and to read it with your students.

It will hopefully have an affect on you. The interesting question to ask is why?

Our aim is to present a relevant story that fuses the story's class warfare and psychological combat to produce a real frisson of fear and mystery.

We hope the educational material will inspire you and your students - to enjoy and use in and out of the classroom to help your students get higher grades in their English examinations. **This, after all, is the bottom-line isn't it?**

See you in the theatre,

Yours sincerely,

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Ballerup

## THAT-THEATRE NEWS

### Sign up: Drama Workshop seminar at Borupgaard the 13.10.2010

- *Specifically aimed at English teachers.*

If any of you would like to attend, your school might pay for the cost of the seminar and you will receive copies of the comprehensive material of Mark Healy's "The Collector", and of other material that you may find useful when teaching drama in the classroom.

Workshop-seminar at Borupgaard:  
Gitte Schwaner (eng-kinesisk) and Birgitte Holm Halkjær (eng-da).

Please read more about it and sign up here:  
**N.B: Deadline – Monday the 13<sup>th</sup> of September 2010.**

[www.engelskforeningen.dk](http://www.engelskforeningen.dk)

<http://www.that-theatre.com/Education/anglo%20article.pdf>

<http://www.emu.dk/gym/fag/en/inspiration/arrangementer.html>

[http://www.that-theatre.com/Extra/Workshop\\_okt\\_2010.pdf](http://www.that-theatre.com/Extra/Workshop_okt_2010.pdf)

Contact person: Mette Grønvold [mg@egedal-gym.dk](mailto:mg@egedal-gym.dk) 43426886

## **EDUCATIONAL MATERIAL**

**FOR:**

**THE COLLECTOR BY MARK HEALY**

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## **1. PRE-READING**

### **A. ABOUT THE AUTHOR OF THE SCRIPT**

#### **Mark Healy:**

Short cv: [http://www.lunchbox-productions.com/show\\_twib/cast.shtm](http://www.lunchbox-productions.com/show_twib/cast.shtm)

“Playwright and actor Mark Healy specializes in adapting classic literature for the stage. His other theatre writing credits include adaptations of Jane Austen’s *Sense and Sensibility* and *Persuasion*, *The French Lieutenant’s Woman*, *Bram Stoker’s Dracula* and *Dante’s Dream*.”

Here’s an interview with Mark Healy about his creative process:

[http://www.thefulton.org/files/live/Study\\_Guide\\_Dracula.pdf](http://www.thefulton.org/files/live/Study_Guide_Dracula.pdf)

Task: Give an outline of the interview with Mark Healy

Task: Having read the interview with Mark Healy. Find two interesting quotations from the interview for class discussion.

Task: How does Healy set about adapting a novel for the stage? Is it a collaborative effort with the theatre involved, or is he given total artistic freedom?

Task: Discuss do you think “the Collector” would work as a radio play? Why? / Why not? Elaborate on your point of view.

## **B. ABOUT THE AUTHOR OF THE NOVEL**

### JOHN FOWLES:

Today Fowles is rightly considered one of Great Britain's living literary giants.

The Collector was his first explosive novel. Interesting to note that prior to that he was an *English* teacher...

John Fowles succeeded, as only the finest authors do, in offering readers his passionate version of the truth in a spectacularly magical way. Early in 1962, when he submitted a travel book to a literary agent. The agent enjoyed the book but suggested to Fowles that his skills were more suited to writing **fiction**.

Taking this advice to heart, Fowles began work on *The Collector*, convinced a small-scale book (rather than one of his longer pieces) would be more marketable as a first novel. Two events influenced his conception of the book: he attended a performance of *Bluebeard's Castle*—an opera about imprisoned women—and he came across a newspaper account of a young man who had kidnapped a girl and held her for over three months in a backyard air raid shelter outside London. Fowles wrote the first draft in less than a month. In July 1962, he took his manuscript to Tom Maschler, the literary director at Jonathan Cape who was to become his life-long editor and good friend. Maschler was electrified by *The Collector*, concluding that he had never read such a well-written first novel and a deal with Cape was quickly sealed.

Task: Check the Internet for information about the life and works of John Fowles

Task: Write a biography of John Fowles using at least three sources of the Internet. The biography should include an outline of his life (birth and death), education, writing career (and not just a list of titles) and, an evaluation of the importance of his work (based on the opinion of others). The biography should be longer than 400 words. It must include a list of your source material.

Task: Compare your biography with that of another student in your class. In what ways are your biographies similar? In what ways are they different? Next, compare your lists of source material and discuss strengths and weaknesses of the different sources.

Task: The text below is an extract from a biography about Fowles. Some full stops (and capital letters) and commas have been removed from the text. Insert full stops (and capital letters) and commas where you think they are needed.

*"John Fowles was born in Leigh-on-Sea in the south-east of England as the son of Robert Fowles a prosperous cigar merchant and Gladys Richards Fowles. "The rows of respectable little houses inhabited by respectable little people had an early depressive effect on me" he later wrote Fowles was educated at Alleyn Court School and Bedford School he has regretted that as a captain of prefects at Bedford School he allowed himself to exercise tyranny over the younger boys. "Being head boy was a weird experience" Fowles has told, "I suppose I used to beat on average three or four boys a day.... Very evil I think terrible system " during World War II his family evacuated to a small Devonshire village near Dartmoor in 1944 he entered the University of Edinburgh between the years 1945 and 1946 Fowles served in the Royal Marines he studied at New College Oxford French and German languages and literature while at Oxford Fowles was much influenced by French Existentialism, the most fashionable philosophical movement at that time after receiving his B. A. in 1950 Fowles worked as a teacher at the University of Poitiers in France and at a boys' school at Anargyrios College on the Greek island Spetsai there he met his future wife Elisabeth Whitton they married in 1956. In England Fowles continued his career as a teacher at Ashridge College (1953-54) and at St. Godric's College (1954-63). He also worked on many writing projects including a novel The Magus that he continued to revise for 13 years "I have in any case no memory at all for novels, for their ideas, plots and characters. I could not even reconstitute my own with any accuracy if I were obliged to. I suppose I read as I write. I live the directs and present experience very intensely but when it is over, it sinks very rapidly out of sight" (Fowles in 'Of Memoirs and Magpies', The Atlantic Monthly, June 1975) in 1963 Fowles made his debut as a novelist with THE COLLECTOR a mixture of thriller and an analysis of class conflict Jud Kinberg and John Kohn former television writers purchased the screen rights of the book before its publication William Wyler agreed to direct the picture. "I found I couldn't put the book down," he recalled"*

### **C. POTTED INFORMATION ABOUT "THE COLLECTOR"**

Search: [http://en.wikipedia.org/wiki/The\\_Collector](http://en.wikipedia.org/wiki/The_Collector) where you'll find details such as Fowles' **own** explanation of the purpose behind *The Collector*:

*"Fowles explained in his follow-up book *The Aristos*, that the main point behind the novel was to show what he felt to be the danger of class and intellectual divisions in a society where prosperity for the majority was becoming more widespread, particularly power (whether by wealth or position) getting into the hands of those intellectually unsuited to handle it."*

Task: Comment on the above statement that Fowles made in "The Aristos"

Task: In life, decisions at some point have to be made. Collective power sharing is admirable, but what about Miranda in "The Collector", do you think she has any power, as a prisoner of Clegg? Discuss, why? /why not?

### **D. REVIEW THE COLLECTOR**

Task: Read the review below by William McEvoy, and while reading look up the words you do not understand.

Task: Write a review of a film or book that you have recently seen or read. While writing try to copy the style from the review by McEvoy.

### **The Collector**

Published **Tuesday 7 August 2007** at **09:55** by **William McEvoy**

*Adapted from the John Fowles novel, Mark Healy's play is a study in delusional desire and forced complicity. When loner and lottery winner Frederick Clegg kidnaps posh art student Miranda Grey and immures her in the cellar of an isolated country cottage, the battle of wills commences.*

*Although it fails to bring out the psychological depths of the characters' relationship, this is an intense and compelling piece of theatre, largely thanks to very strong work from Amy Humphreys and Mark Fleischman.*

*Humphreys skilfully shifts emotional gear from despair to a kind of masochistic flirtatiousness, while Fleischman makes your skin crawl with his wheedling self-justifications and passivity.*

*It all ends on a rather melodramatic note reminiscent of the faux-menace of the recent film "Notes on a Scandal". It hardly matters though, since the play has managed to bring these characters convincingly to life. Designer Beck Rainford has smuggled some clever details into the set, while Richard Howell's lighting is subtle and precise.*

*Overall, this is an excellent two hander that stands out because of its fine, and eerie, central performances. Fleischman's self-pitying voice will haunt your sleep for some time to come, while Humphrey's growing frustration and fear leave a deep impression.*

[http://en.wikipedia.org/wiki/The\\_Collector](http://en.wikipedia.org/wiki/The_Collector)

## **E. MODERN-DAY KIDNAPPINGS: THE COLLECTOR CLOSE TO REALITY**

*The Collector is a superb psychological drama, by turns sad, tense and horrific. The basic plot is certainly very straightforward and sadly kidnappings take place every day all over the world. It is also very close to reality: The last few decades have seen numerous examples worldwide of horrifying stories about men who have imprisoned children and women for several years. Just think of Austrian Wolfgang Priklopil who kept Natasha Kampusch in his cellar for eight years. The Collector is a most qualified attempt to explain the inner life of such an abductor and his victim in a way that is not purely black and white. There is even a strange strain of thought that suggests many of these have been inspired by Fowles' book. Copy-cat-kidnappings.*

Task: Do a pre-reading Google search on “modern-day kidnappings”.

Task: Comment on other forms of kidnapping? For instance: Political – hostage for money – prisoners of war – terrorists suspects. Add more yourself.

Task: Draw a mind-map starting with a question: Why do people kidnap other people? (E.g. for ransom money, to gain awareness for a political cause. Add more.)

Task: Search the net what does the phrase, “*Stockholm Syndrome*” mean? Is there any evidence of that happening in “the Collector”?

Task: The following are all stories of people (mostly youths) who were kidnapped or seriously abused. Read the “10 Terrible Cases of Kidnapping and Abuse” and comment on one or two of the cases that made you think of Miranda’s destiny in “the Collector”

Task: Translate one of the “10 Terrible Cases of Kidnapping and Abuse” listed below into Danish.

Task: Draw parallels between Miranda’s case and the “10 Terrible Cases of Kidnapping and Abuse”. Use the words like/ unlike when you put Miranda’s case into perspective.

1.  
*Masha was living in a Russian orphanage when an American man was allowed to adopt her. He was divorced and no background check was done on him; also no follow-up visits were ever conducted by the New Jersey based adoption agency. He began sexually abusing her almost immediately, and shortly thereafter, using her in Internet child pornography. So much so that the police began a task force to find this poor child who was all over the Internet. The*

search was profiled on CNN, where police digitally removed the girl's image leaving only her surroundings in the hopes someone would recognize her location. One picture people were able to identify was a [bedspread](#) from a hotel at a [Disney theme park](#). After several years of this incomprehensible lifestyle, police rescued Masha.

2.

Elizabeth Fritzel's father Joseph kept her locked in a secret basement compound [in Austria](#) for 24 years with three of the seven children he fathered with her. Fritzel and his wife, Rosemarie, raised the other three living children Joseph Fritzel fathered with his eldest daughter. Upon finding out what was going on in [the cellar](#), the Fritzel family as well as their community were apparently shocked by the news, completely unaware of Joseph Fritzel's evil tendencies. Regarding the three children who lived their lives entirely in the cellar, Kerstin Fritzel, 19, and her brothers Stefan, 18, and Felix, five, have been alone in the cellar for so long that they developed their own type of communication via growls, grunts and animal like sounds. Elizabeth Fritzel had tried to teach them and let them have a normal life in the cellar.

3.

David Pelzer is the author and subject of the gut-wrenching true story "A Child Called It." He spent his childhood enduring unimaginable abuse at the hands of his mother, while his father and siblings simply watched. David's mother was apparently relatively loving and caring to his siblings, but had a deep, unfathomable hatred for David that led her to put him through increasingly creative and shocking punishments. Concerned school officials eventually rescued him.

4.

Genie was a girl born in California in 1957 who spent nearly all of the first 13 years of her life locked in her room. Born to mentally unstable parents, at a very young age Genie was diagnosed as developmentally delayed and her father took that diagnosis and decided on his own treatment for Genie. Genie spent the next 12 years of her life locked in her bedroom. During the day, she was tied to a child's potty-chair in diapers; at night, she was bound in a sleeping bag and placed in an enclosed crib with a cover made of metal screening. Her father beat her every time she vocalized, and he barked and growled at her like a dog in order to keep her quiet. He also rarely allowed his wife and son to leave the house or even to speak, and he expressly forbade them to speak to Genie. By the age of 13, Genie was almost entirely mute, commanding a vocabulary of about 20 words and a few short phrases (nearly all negative), such as "stop it" and "no more". Genie was discovered at the age of 13, when her mother ran away from her husband and took her daughter with her.

5.

Steven Stayner was an American child who became famous after he was kidnapped as a seven-year-old and held captive by his abductor, to be reunited with his family seven years later. The kidnapper, Kenneth Parnell, sexually abused Steven, but also enrolled him in school and convinced Steven he had legal custody of him. It wasn't until Parnell kidnapped another, younger boy that Steven escaped, taking the boy with him. A television movie was made about Steven Stayner's ordeal called [I Know My First Name is Steven](#). Ironically, Steven's brother Cary Stayner felt neglected as his parents grieved over the loss of Steven and later went on to become the Yosemite serial killer.

6.

Colleen Stan is a woman who was kidnapped and sexually assaulted by Cameron Hooker in Red Bluff, California in 1977. On May 19, 1977 Hooker kidnapped Colleen Stan a.k.a. "Carol Smith." Cameron's wife, Janice Hooker, assisted in the kidnapping. Stan was held in captivity for the next seven years. During her imprisonment, Colleen was tortured, sexually assaulted, and led to believe that she was being watched by a large organization called "The Company". Hooker had her sign a "slavery contract" supposedly from "The Company". He assigned her a new slave name, "K", causing comparisons to [the Story of O](#). She was also led to believe that members of her family would be harmed if she attempted to escape. She may have experienced Stockholm syndrome. Hooker kept Stan locked in wooden boxes that he had made. One of the boxes was located under the bed that he shared with his wife. Hooker was sentenced to consecutive terms for the sexual assaults, which totalled 60 years. He also received 1 to 25 years for the kidnapping, plus a 5 to 10 year sentence for using a knife in the process.

7.

Natascha Kampusch is an Austrian woman who was abducted at the age of 10 on 2 March 1998, and remained in custody of her kidnapper, Wolfgang Priklopil, for more than eight years, until she escaped on 23 August 2006. During the eight years of her captivity, Kampusch was held in a small cellar underneath Priklopil's garage. For the first six months of her captivity, Kampusch was not allowed to leave the chamber at any time, and for several years after her kidnapping she was not allowed to leave the tiny space at night. According to Kampusch's official statement after her escape, she and Priklopil would get up early each morning to have breakfast together. Priklopil gave her books, so she educated herself, and according to a colleague of his, she appeared happy. The 18-year old Kampusch reappeared on 23 August 2006. She was cleaning and vacuuming her kidnapper's BMW 850i in the garden. At 12:53pm, someone

called Priklopil on his mobile phone, and he walked away to take the call because of the vacuuming noise. Kampusch left the vacuum cleaner running and ran to the police. Priklopil, having found that the police were after him, killed himself by jumping in front of a suburban train near the Wien Nord station in Vienna. He had apparently planned to commit suicide rather than be caught, having told Kampusch that “they would not catch him alive.”

8.

Michael John Devlin is a convicted American child molester currently serving 74 life sentences. He is known for his confessed kidnapping of two boys, Shawn Hornbeck and Ben Ownby. On January 12, 2007, Devlin was taken into custody and charged with the abduction four days earlier of 13-year-old William “Ben” Ownby, whom police found that day. Upon his discovery, law enforcement officials found another missing teenage boy, Shawn Hornbeck, who disappeared on October 6, 2002, at age 11 while riding his bike to a friend’s house in Richwoods, Missouri. The 2002 abductee lived with Devlin, masquerading as father and son. He was separated from his family for a total of four years and three months. Devlin was charged in federal court with four counts of producing child pornography and with two counts of transporting a minor across state lines to engage in sexual activity in both Arizona and Illinois. He was sentenced to 170 years (in addition to the sentences for kidnapping and rape) for making pornography of one of the boys while in captivity. Hornbeck is pictured above.

9.

Fusako Sano is a Japanese woman who was kidnapped at age ten by Nobuyuki Sato (a 28-year-old mentally disturbed unemployed Japanese man), and held in captivity for nine years and two months from November 13, 1990 to January 28, 2000. In Japan, the case is also known as the Niigata girl confinement incident. The house in which he kept her for the entire time is only 200 meters from a koban (police box), and 55 kilometers from the location where she was kidnapped. While Sano was initially scared, she eventually just gave up and accepted her fate. Allegedly, the kidnapper kept her tied up for several months, and used a stun gun for punishments if she did not videotape the horse racing on TV. Sano was also threatened with a knife and beaten. Upon her rescue Sano was found to be healthy, although extremely thin and weak due to lack of exercise: she could barely walk. She was also dehydrated. Due to the lack of exposure to sunlight, she also had a very light skin tone and suffered from jaundice. While her body was that of a 19-year-old woman, mentally she acted like a child.

10.

Jamelsek is an American serial rapist-kidnapper who, from 1988 to his apprehension in 2003, kidnapped a series of women and held them captive in a concrete bunker beneath the yard of his home in DeWitt, a suburb of Syracuse, New York. His story was the basis of the character Jamie Gumm in *Silence of the Lambs*. Jamelsek raped each of his victims and inflicted cigarette burns on them. After the discovery of the dungeon, police also found several video recorded entries with at least one woman on the tape. In the tapes, the viewer can see Jamelske dancing, singing, and also exercising with the woman. He prefaced each rape with a Bible study, in which after a review of a certain passage and discussion he would then begin to rape the victim.

Task: Read the excerpt from another true story.

Full story/article on this link:

[http://news.bbc.co.uk/2/hi/scotland/glasgow\\_and\\_west/10317586.stm](http://news.bbc.co.uk/2/hi/scotland/glasgow_and_west/10317586.stm)

## **2. READING THE COLLECTOR**

### **A. Focus: THE TITLE**

Task: The title of the play you are going to read is called “The Collector”. Look up the concept of the word in a dictionary. Note down all the words and expressions you associate with the word (creative writing 2 min). From the title what do you think the play is all about?

Task: Draw a mind-map, starting with: What is a “collector?”

Task: Brainstorming in pairs: What sort of things do people collect? Do men and women collect different things? What sort of things do the students in your class collect? Do these collections reflect the personality of the collector?

Task: Frederick Clegg collects butterflies. Beautiful but they soon die. What is the correct definition of a butterfly collector?

### **B. FOCUS: SETTING**

Task: Describe and comment on the time and setting of the play “The Collector”. The definition of the literary term may help you: Setting is the time and place of the story. More precisely, it may be the geographical place, the environment in which the characters live, the historical period, the season of the year or the social conditions of the character. Dramas are generally confined to more limited settings than other forms of literature, like novels, which play out in readers’ imaginations.

Task: The setting in a play is very central to the plot. Explain the difference between the literary terms “plot” and “setting”.

Task: The term “setting” is often used as a mirror to reflect the psychological state of characters. How does the setting in “the Collector” mirror Miranda’s state of mind? State page references.

Task: Write a paragraph in which a character finds himself/herself in a setting that reflects his/her state of mind. For example: “A gale wind swept through the coastal town of Alton. Pieces of paper, plastic bags were swept up to the great heights in the air. People leant forward ... Lawrence looked at the troubled grey horizon. His confusion was becoming desperation...”. In pairs read aloud your paragraph to each other, compare and contrast.

### **C. FOCUS: READING COMPREHENSION/ UNDERSTANDING THE PLAY**

- Explain how Clegg sees himself as a victim? State references to the text.
- Read the way Clegg reacts to the attempted seduction on page 45.
- What kind of influence does Miranda try to have on Clegg? State references to the text.
- What and who has influenced Frederick Clegg? Substantiate your answer by referring to “the Collector”
- How does Miranda threaten Clegg’s control? State references to the text.
- How, in Jungian psychology, is Clegg not successful in meeting and understanding “The Other”?
- Trace and explain how Miranda’s isolation leads to alienation, first from Clegg (her captor), then from God and eventually even from herself.
- Comment on the episode where Miranda strips for Clegg and in a final attempt tries to seduce him. Why is it that Clegg loses all respect for Miranda when she attempts to seduce him?
- Comment on the quote: “Clegg can only understand females as idealized figures, as characters from fairy tales, or as fallen therefore disgusting creatures.” Apply the quote to the story.
- Why does the drawing of a nude affect Miranda so much? (p.30)
- Where is it suggested in the text that Clegg derives sadistic pleasure from tormenting Miranda?
- What realizations does Miranda have about her own violent urges? State references to the text

- Comment on Miranda's escape attempts
- Clegg seems to be torn between fantasy and reality. Find evidence of both of these aspects of his personality in the text.
- Does the break with life seem traumatic for Miranda? How is this conveyed?

#### **D. FOCUS: COMPOSITIONAL ANALYSIS – PLOT - ACTION**

Task: Comment on the plot/action of the play. What is "The Collector" all about? Try and summarize the action in a few lines

Task: Comment on the narrative line in "The Collector". Does the story for instance jump back and forth in time?

Task: Students are often confused between the term "plot" and the term "theme", but themes explore ideas, and can be defined as the main point of a work of literature. Plots simply relate what happens in a very obvious pattern of events and provide means to explore primary themes. Comment on the plot of "the Collector", i.e. relate what happens in the story. Next, explain how the plot in "the Collector" can be said to provide means to explore themes.

Task: Apply the following definition of the literary term "conflict" to "the Collector".

*Definition of literary term: "The conflict in a work of fiction is the issue to be resolved in the story. It usually occurs between two characters, the protagonist and the antagonist, or between the protagonist and society – or the protagonist and himself or herself. Conflict in for instance Theodore Dreiser's novel Carrie comes as a result of urban society, while Jack London's short story, To Build a Fire, concerns the protagonist's battle against the cold and himself"*

Task: Comment on and describe the kind of conflict that Miranda faces in "The Collector". Remember to state references to the text.

*"Conflict" is the driving force behind many plots. It may come from:*

- Outside: the main character may be in conflict with external forces such as for instance his family, society, physical hardship or nature.*

- b) *Within: The character may be forced to make a difficult choice, or he may have to question his/hers values or beliefs.*

Task: For each scene in the synopsis decide on: What conflict(s) are Miranda and Clegg acting out, who has high status and who has low status?

Task: For each scene in the synopsis decide on: How does Miranda deal with her problems?

Task: Imagine that the author, Mark Healy, had wished to portray Miranda as a more submissive woman. At what point in the plot do you think a weaker character may have given in to Clegg? In your answer state references to the synopsis of the plot.

**Synopsis of the scenes in Mark Healy’s play, “the Collector”:**

|  |            |
|--|------------|
| ACT I                                      |            |
| Prologue                                   | p. 1 – 4   |
| First conversation                         | p. 4 – 5   |
| The best thing I’ve ever done (Clegg)      | p. 5       |
| Miranda Grey (Day 1)                       | p. 5 – 9   |
| The papers (Clegg alone)                   | p. 10      |
| 1st escape attempt (Day 3)                 | p. 10 – 14 |
| The bath (day 5)                           | p. 14 – 21 |
| Just like a woman (Clegg alone)            | p. 21 – 22 |
| How can he love me (Miranda alone)         | p. 22      |
| She soon stopped sulking (Clegg)           | p. 22      |
| 1 <sup>st</sup> mention of George (Day 15) | p. 23 – 26 |
| Back from London (Day 18)                  | p. 26 – 30 |
| ACT II                                     |            |
| Appendicitis (Day 22)                      | p. 31 – 34 |
| Brilliant Miranda                          | p. 35      |
| The letter (Day 22 continues)              | p. 35 – 38 |
| The Fatal Day                              | p. 38 – 39 |
| The dinner & seduction (Day 27)            | p. 39 – 45 |
| Another bargain (Day 28)                   | p. 45 – 47 |
| I was paying her back (Clegg alone)        | p. 47      |
| All those empty lives (Miranda)            | p. 47 - 48 |
| You’re not a human being (Day 29)          | p. 48 – 50 |

|                              |            |
|------------------------------|------------|
| I don't want to die (Day 30) | p. 50 – 51 |
| I was beaten (Clegg alone)   | p. 52 – 53 |
| Epilogue: On my own again    | p. 53      |

Task: Often a dramatic play can be divided into: An exposition, a conflict, a turning point, a climax, and a resolution. Please consider: if we find any exposition in *The Collector*? If so, how does this show? Is there is a conflict? If yes, do you consider the main conflict to be of a political or psychological nature or maybe something else? Please explain

Is there is a turning point, a point of no return? If, yes, when does it take place?

Task: It can often be discussed when a climax or a turning point occur in a text. Take your point of departure in the synopsis of the scenes, and find out when do you think the climax of “the Collector” occurs? Discuss, state reference and account for your choice.

The literary term “climax” may be defined as: *“The turning point in a narrative, or the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax, followed by falling action, in which tension lessens as the story moves to its conclusion. The climax in for instance James Fenimore Cooper’s The Last of the Mohicans occurs when Magua and his captive Cora are pursued to the edge of a cliff by Uncas. Magua kills Uncas but is subsequently killed by Hawkeye”.*

Task: Rearrange the following so that it follows the development of the story:

|  |
|--|
| 1. The illness and subsequent death of Miranda.                    |
| 2. The seduction scene.  |
| 3. Escape attempt(s.)  |
| 4. The planning of the kidnap.                                     |
| 5. Decision to kidnap another woman.                               |
| 6. Miranda’s story so far.   |
| 7. The murder attempt by Miranda.                                  |
| 8. How does a prisoner escape without escaping? (E.g. By dreaming) |
| 9. Who and what does Miranda “dream” about?                        |
| 10. Clegg’s jealousy of George. Miranda’s “mentor” at Art School.  |
| 11. The re-education of Clegg.                                     |

|   |
|---|
| 12. Miranda's realization that she is judgmental. |
| 14. Clegg's story so far                          |
| 15. Loneliness.                                   |

Task: Turn the plot of *The Collector* into a storyboard with chapters for each twist and turn.

Task: Miranda does not give in. Try to think of examples of people, or groups of people, who fight or have fought against adverse circumstances when it might have been easier to give up. The following areas where people can become heroes in the face of adversity should help you get some idea: sport – family life – politics – social work – study – career development – natural disasters – war – illness.

Task: What is your immediate response to the ending of the play? The following words may help you: awful, sad, disgusting, predictable, shocking, frightening.

### **E. FOCUS: CHARACTER ANALYSIS**

Task: Dynamic characters change as a result of the experiences they have. Static characters remain untouched by the events of the story. They do not learn from their experiences and consequently they remain unchanged. Is Miranda a dynamic or static character? And what about Clegg can he be characterized as a dynamic or static character – why/why not?

Task: What is understood by a “**round**” or “**flat**” character? Are the characters in the play “The Collector” “round” or “flat” characters? State references to substantiate your point of view.

Task: Trace the individual development of Miranda. How is she left at the end of the play? Does she grow as a person in the course of the play? Or do significant changes in her personality take place? Why/why not account for your analysis.

Task: Trace the individual development of Clegg. Does he change or develop throughout the play. How would you characterize his mental state of being at the beginning/middle/end of the play?

Task: Comment on and characterize the relationship between Miranda and Clegg. Remember to state references to the text.

Task: Trace the development of the relationship between Miranda and Clegg. Any change in the development (a turning point)? Any progression? What does Miranda think of Clegg at the beginning/middle/end of the play? And vice versa what does Clegg think of Miranda at the beginning/middle/end of the play?

Task. Discuss: Are the characters to be trusted? Why/why not? State references in support of your argumentation.

Task: Trace the development of Miranda’s mental state of mind. Next, trace the development of Clegg’s mental state of mind.

Task: Compare and contrast the characters of Miranda and Clegg. Are they similar or are they direct opposites? Please, refer to the text in your answer.

Task: Clegg seems to live in a fictitious world of his own. Discuss when does Clegg cross the line between imagination and grim reality?

Task: Explain how their relationship is an example of role-playing? Find examples in the text when they go in and out of their roles. What is the effect?

Task: Trace the development in the relationship between Miranda and Clegg. Comment on the turning point. Remember to state references

Task: Consider the character of Miranda. What is your first hand impression of her? And what is your first hand impression of Clegg?

Task: Comment on Clegg's background. Remember to state reference to the text.

Task: Comment on Miranda's background, among other things her relationship to her parents.

Task: What associations (if any) do you make with the name of Clegg and the name of Miranda?

Task: Write a character sketch of Miranda. The following words may be of help to you: highly intelligent, educated, snobbish, sane, mature, artistic, creative, virginal, imaginative, attractive, enthusiastic, determined, thoughtful. Next, present your sketch in class.

Task: Write a character sketch of Frederick Clegg. The following words may be of help to you: savage, monster, psychopath, insecure, lower education, lack of self-esteem, mad, immature, lack of personal charm, inhibited, passive, denying, inarticulate, inept, passive kidnapper, a victim, insecure, neuroses, sexual difficulties, hatred of women, the gallant prince, selfish, rapacious, suspicious, obsessed with control, sexually driven. Next, present and read aloud your sketch in class.

Task: How would you characterize the relationship between Miranda and Clegg? Comment on and account for your choice.

*In my opinion the relationship can be characterized as:*

- *a partnership of equals?*
- *a father- daughter relationship?*
- *a mother-son relationship?*
- *a father/child relationship?*
- *a master/servant relationship?*

Task: When talking about game- playing in “The Collector” we may refer to that of master/servant relationship. Discuss why is that the case?

Task: What is/becomes Clegg’s motivation for the game he plays with Miranda? What do his games and the power he holds in these games become a substitute for? Next, find evidence in the text that Clegg takes a sick interest in game -playing.

Task: Find textual references where Miranda actually notices Clegg’s unhealthy obsession with game- playing. How does the game playing according to Miranda, reflect the true state of Clegg’s life?

Task: What becomes Miranda’s motivation for participating in Clegg’s game - playing? How does she “play” with Clegg? State references to the text.

Task: State references where the tension in the relationship between Miranda and Clegg seems to come out.

Task: Compare and contrast the two main characters. Write down dual opposites. The following may help you to get started:

| <b>Frederick Clegg</b>   | <b>Miranda Grey</b>  |
|--|--|
| Lower-middle-class member<br>has hardly anything but his money<br>characterized by self-delusion,<br>madness and schizophrenia<br>using many clichés<br>stagnation, inability to learn<br>interested in science, classification and<br>destruction: collecting implies killing, jealous<br><b>Add more here...</b> | Born into the middle-class<br>has everything but her freedom<br>characterized by self-awareness,<br>common sense and many talents<br>possesses a high degree of original thinking<br>growth, interested in beauty, art and creation:<br>learning how to draw and to paint.<br><b>Add more here....</b> |

Task: Comment on and describe the development of the main characters. Do they e.g. learn anything about themselves? Do they undergo any dramatic changes? For example, does Clegg understand that he can no longer do what he likes and continue to be a selfish collector of human beings? Or does he try to rationalize his behaviour? Does Miranda e.g. discover aspects of her own character that she would change once she is free?

Task: Comment on the ending of the play. Do you think Clegg has learned anything at the end of the play?

Task: “The Collector” traces Miranda’s internal turmoil through a series of feelings and emotions. Fill in the table below with line references for each feeling or emotion. Next, try to explain the cause of each feeling.

| <i>Miranda and her turmoil</i>           | <i>Page?</i> | <i>Lines?</i> |
|--|--------------|---------------|
| <i>A feeling of peace &amp; strength</i> |              |               |
| <i>Dread</i>                             |              |               |
| <i>A heavy-hearted feeling</i>           |              |               |
| <i>Passionate grief</i>                  |              |               |
| <i>A wave of hot love</i>                |              |               |
| <i>Fear and pain</i>                     |              |               |
| <i>Shame</i>                             |              |               |
| <i>Anxiety</i>                           |              |               |
|  |              |               |

Task: Use the following box of words to trace and define Miranda’s state of mind throughout the story.

*Frustration, anger, rebellion, sulkiness, loneliness, solitude, desire for human contact and communication, fear of being raped, fear of being a prisoner/fear of being caught for good, feeling trapped, suffering from a lack of privacy, despair/hopelessness, humiliation, moments of hope, desire for hygiene; wishful thinking, calm, hysterical, rational, confused, unbalanced, detached, the wish to get free and to survive, on the verge of a nervous breakdown, feverish, delirious.*

Task: Develop a grid (a mood graph), where you try and classify Miranda's feelings. Stating whether you agree, rather disagree or most disagree.

| <b>Comparatively</b> agreeable | <b>Rather</b> disagreeable | <b>Most</b> disagreeable |
|--------------------------------|----------------------------|--------------------------|
| Bath                           | Poor food                  | Imprisonment             |
| Fresh air                      |                            | Solitude                 |
| Diary                          |                            | Fear                     |
|                                |                            |                          |

Task: Discuss: Which is more dominant, the practical or the emotional side of Miranda's nature?

Task. In the course of her captivity Miranda experiences various states of mind. Compare and contrast Miranda's state of mind at the beginning with how she feels at the end. What are the main differences? Are there any similarities? Is there any evidence in the text to suggest that?

Task: Find evidence in the text that Miranda has the presence of mind to hide her true feelings. Why is that a wise thing to do in her situation?

## **FOCUS: CLOSE READING MIRANDA AND HER RELATIONSHIP TO GEORGE**

In a 2001 interview with Fowles, Lidia Vianu asks the author to state his greatest wish. Part of his answer is "to sell the ethical aspect of my work" ([http://lidiavianu.scriptmania.com/john\\_fowles](http://lidiavianu.scriptmania.com/john_fowles)).

Many critics pass over this aspect in his first novel, *The Collector* (NY: Back Bay Books, 1963), in favor of its generic qualities of erotic obsession and horror. It is indeed worthwhile asking why an author would choose to take a bright young heroine and inflict upon her multitudinous tortures unto death. But it is equally necessary, and perhaps more toward his overall purpose, to contend with the several important ethical questions Fowles presents the reader.

Beyond exploring the differences between a maker and a collector, the novel also asks: What sorts of work and life responsibilities should a free artist have?

The best way to address this question is not through Miranda's relationship with her captor Frederick Clegg, but instead through her developing and prematurely severed connection with the painter and mentor, George Paston.

The first section, related by Clegg, suggests the story will explore the two opposing characters' attributes, point-to-point: Miranda versus Frederick (Ferdinand/Caliban), vitality versus fish-eyed dullness, creativity versus observation, etc.

But the second section, as it covers roughly the same period of time but through Miranda's perspective, the reader finds that the character we have already come to admire has been in the most essential way already formed by George Paston, or G.P.

To understand Miranda's ethics, then, one must understand G.P.'s. He is an artistic mentor, a friend, someone capable of arousing her jealousy without being her lover, moderately successful and twenty years her senior. G.P. helps Miranda to articulate to herself what it means to be a maker ("you give your whole being to your art"), that one must always do, never talk about doing, and one must "live seriously," which to G.P. means shunning all forms of popular culture that degrade interest to retain the good opinion of all mankind, when he is a witness, he cannot be compelled to disclose the mind (Book.p.152-53). Referring to these principles, Miranda says, "If he's made me believe them, that means he's made a large part of the new me" (Book.p.153). "He makes me question myself". (Play. P.25).

The principles G.P. establishes for himself are all clearly connected with his work. His views on painting show a consistent disliking for most twentieth-century art, most evident in the following distinction he makes about a Mondrian: (A Dutch painter, pioneer of abstract art) "it isn't whether you like it, but whether you ought to like it" (Book.p.183). His judgments, Miranda perceives, disregard the feeling some works evoke apart from intellectual standards. He is particularly critical of abstract art proposing to illuminate the artist's "personality." The problem with abstract art is that it encourages merely technically clever artists to show their personality, and approach which typically fails in two ways: either the artist's personality is not interesting enough for anything aesthetically significant to come of it, or the artist ends up endlessly collaging others' works, others' personalities on canvas. Both types of failures might temporarily be masked by the critical discourse of "isms" buttressing them.

The second he accuses Miranda of in a candid and painful review session of her work. Elsewhere, she admits her own doubts about the "sham" of contemporary art yet also indicates her assimilation of what good art looks like: "The things Piero says in a hand. In a fold in a sleeve." (p.138). Instead of great smears of personality, she admires most "simplicity," "light," "essences" of things (Book.p.138). Miranda also happens to dislike promiscuity. Somewhat perversely, George Paston (G.P.) finds a place for life principles to remain discrete from work principles. For G.P. principle is distinct from virtue. In an attempt to justify himself, he falls back on the truism of youthful idealism opposed to the I-know-better-than-you-do wisdom of his greater age: "You think that because I can sometimes see what's trivial and what's important in art that I ought to be more virtuous. But I don't want to be virtuous. My charm (if there is any) for you is simply frankness. And experience. Not goodness. I'm not a good man. Perhaps morally I'm younger even than you are" (Book.p.191).

Task: Read the text above and answer the following questions:

- What is John Fowles' greatest wish?
- Comment on the kind of influence that G.P has on Miranda. State references to the play

and/or the novel.

- Comment on and try to explain the quote: “To understand Miranda’s ethics one must understand G.P’s”.
- Why can G.P be said to be Miranda’s “artistic mentor”?
- Does creativity go hand in hand with “correct” moral behaviour?
- Does G.P. agree that pandering to the lowest common denominator and providing people with what they seem to want is the way forward for any creative artist?

Task: Discuss in pairs which of the following, do you think, are factors in attracting one person to another? Sense of humour – physical strength – sensitivity – vulnerability – wealth – social class – intelligence ... add more. Why is Miranda so infatuated by G.P?

Task: People may have different ways of letting someone know they like them. Sometimes a smile or a wink is a way of saying you would like to know a person better. How does Miranda attract Clegg? How does G.P attract Miranda?

Task: Try to think of different strategies that people use to attract the attention of someone they like. Make a list of all the strategies on the board and vote to see which one most students in the class think is most effective

Task: Read aloud pages 24, 25 of the play. This is where Frederick Clegg discovers the importance of George Paston in Miranda’s life. Next, answer the following questions: Who is G.P.? What do we get to know about Miranda’s relationship to him? Try and characterize Miranda’s relationship to G.P (her mentor).

**Focus: Pages 24, 25**

*(Looking at Miranda’s painting)*

**Clegg** Who is it? Anyone special?

**Miranda** Not really.

**Clegg** You don't know him then?

**Miranda** No, he doesn't exist. *(Tapping her head)* Only in here.

**Clegg** I know him.

**Miranda** *(laughing)* You can't.

**Clegg** I saw you go to his house once.

It's a good likeness. It is him, isn't it? Who is he? Your uncle or someone?

**Miranda** He's one of my teachers.

**Clegg** An art teacher?

**Miranda** Yes.

**Clegg** I've never seen him at your college.

**Miranda** No, he wouldn't go there.

**Clegg** So your parents pay all that money for that college with all those Professors and you still need to go to another one after that. That doesn't

make sense, Miranda.

**Miranda** (*trying to avoid the subject*) I got a scholarship, remember?

Clegg What?

**Miranda** (*thrown*) My parents don't pay any money for me to go to college. He's a good friend, he's taught me a lot. I miss him, that's all. There are things you don't know about me. Things you've taken away from me, things you've taken me away from - unfinished things.

**Clegg** Between you and him?

**Miranda** Not just him.

**Clegg** That's disgusting. He must be over fifty.

**Miranda** It's not like that.

**Clegg** Then what is it like? Tell me.

**Miranda** He's ... I've learnt a lot from him. We have a very special friendship. He's had an incredible life. '

**Clegg** Oh, yes, I know what sort of friendship he'd like to have with you. So, what does he teach you then? Why's he so special?

**Miranda** I can't sum it up just like that.

**Clegg** Try. That's what you're good at - words.

(*Another pause as Clegg considers this*)

What's the point in that? ... Well?

**Miranda** I can't explain - he's had so much experience - he's seen so much, knows so much - and he says exactly what he thinks. I've never met anyone like him before.

**Clegg** I love you more than anyone else could, Miranda.

**Miranda** I know. Look, this is ridiculous; we're both going mad caged up in here. Couldn't we go for a quick walk?

**Clegg** It's wet outside.

**Miranda** (*struck by the thought of rain*) Is it? Come on - it'll do us both. Just once round the garden, there'll be nobody about at this time of night. Please, Frederick?

(*She goes up to him and holds out her wrists. He gives in and ties her hands. Clegg leads Miranda out through the cellar door*)

Task: Miranda says herself about her relationship to G.P: "He makes me question myself", p.25. What does she mean by that?

## **F. FOCUS: THEMES**

Task: A simple work may contain several themes (multiple themes) and readers may identify different, some times even opposing themes in the same work. The theme of a literary work should not be confused with the subject or the story. To say that a work is about "love" is not identifying the theme, it is merely stating the subject matter. Saying what happens in a story is also not a way of identifying the theme; it is simply summarising the plot. The theme is the abstract, generalised comment or statement the author makes about the subject of the story. It is the answer to what does the story mean? In pairs try and identify the theme(s), the plot and the subject matter in "The Collector" In class compare and discuss and if possible reach agreement.

Task: Which of the following controversial statements best summarises the theme of the play “The Collector”

*Statements:*

- 1. The protagonist of the Collector is a very ill pervert – one of a kind!*
- 2. The Collector makes you want to kill people like Clegg.*
- 3. The Collector turns all decent women into whores.*
- 4. The Collector makes you want to throw up!*
- 5. The Collector is the beginning of what will become an obsession.*
- 6. The Collector ultimately wants to be caught.*

Task: How can the theme of love and romance be applied to “The Collector”? The themes of love and romance have been dealt with in every art form in every era. Today romantic films, fiction and music are as popular as ever. Try to remember a love story you have seen or read and try to complete the following notes:

*Plot:*

*Main characters and their development:*

*An important event in the story*

*Setting:*

*Climax:*

*Ending:*

Task: Theme is the central idea that directs and shapes the subject matter of a story, play or poem. It is the view of life or the insights into human experiences that the author wishes to communicate to his readers. If the theme of a work is clearly stated in the text, we may refer to it as an overt theme. When the theme is hidden in the action, characters, setting and language of a story, we may refer to it as one implied in the text. Discuss: What is the main theme(s) in “The Collector”? And the more implied theme(s)?

Task: Divide the below-mentioned themes into major and minor themes (if possible). Reflect on and account for your choice (give references to the text). Discuss, and if possible, reach agreement. The play, “The Collector” deals with the theme of: *E.g. Moral codes of social behaviour, art, freedom, standards, rights and wrongs, principles, virtues, goodness, class, money, religion, love, isolation, evil, lawful, just, clean, honourable, reputable, respectable, noble, praiseworthy, commendable, admirable, laudable, saintly, squeaky clean, ideals, the Few versus the Many, etc..*

Task: Find at least one line reference for the themes that you find of most importance

Task: The theme of marriage/love: What different attitudes (contrasting views) to life are represented by Clegg and Miranda?

Task: The theme of religion. What attitude does Miranda represent? Remember to state references.

Task: The theme of freedom. What attitude does Miranda represent? Remember to state references.

Task: Explain how the theme and the title of the play are related. Give and state references to the text.

Task: Discuss what do you think Fowles is trying to shed light on in “The Collector”? (E.g.: Loneliness; power; love; desire; passions; freedom; class distinctions; artistic creativity?). State references to the text.

### **FOCUS CLOSE READING/ THEME: A QUESTION OF CLASS AND EDUCATION**

Task: Frederick Clegg in “the Collector” is from a “lower-middle-class” background. Miranda is from an “upper-middle class background”. How does this show in the play?

Task: Examine the term “class-distinction”. What does this mean?

Useful links: <http://www.123helpme.com/view.asp?id=22885>  
<http://www.metafilter.com/71287/Class-distinctions-in-the-US-and-UK>

Task: Britain is obsessed with class, but what is this judged on? When discussing the following box of words may help you:

|                  |                 |                  |           |
|------------------|-----------------|------------------|-----------|
| Standard English | Queen's English | Regional accents | Yorkshire |
| Cockney          | Irish           | Clothes          | Wealth    |
| Car              | House           | Education        | Shoes     |

Task: Discuss, why is Denmark not that obsessed with class? Is this an advantage or disadvantage what do you think?

Task: In Britain most schools insist that students wear **uniforms**, at least up till the age of 16. This makes everyone look the same, to make him or her look "uniform". Discuss what you think about uniforms? Write down positive and negative thoughts. Are there any schools in Denmark that have this tradition?

Task: Relate the discussion about class and education to "the Collector". Who is obsessed with class in the novel, and why? State page references.

Task: Can you name any other stories that use the difference in class as one of its main themes?

## **G. FOCUS: MESSAGE**

Task: Define the literary term “message”. Next, comment on the message of the play (2 min creative writing).

Task: Translate the following into Danish: *“So the message of the novel may be that you cannot buy neither love nor happiness. Frederick Clegg has got nothing but money whereas Miranda Grey has got everything but her freedom, and therefore she does not come to love her captor. The presents he buys for her may be a means of bribery, even some kind of emotional pressure, however, she does not yield to this temptation as nothing can compensate the loss of her personal freedom. Therefore she cannot be called ungrateful”*. Do you agree/disagree with the statement – why/why not?

Task: Are there any places in the text where the message of the play shines through either directly or indirectly? State reference.

### **3. POST-READING:**

#### **A. FOCUS: FOR ORAL DISCUSSION AND PRESENTATION**

Task: A lot of critics have said that Miranda deserved everything she got; she was such a young prig. Do you agree? Discuss in pairs.

Task: Imagine what kind of life Miranda would have had if she had managed to get out? Present your personal prediction in class. Starting with the following lines: *“I believe that Miranda would have had a good life if she had managed to .....*”

Task: Fowles has said *“one of the greatest arts of the novel is omission – leaving it to the reader’s imagination to finish it”*. Apply this quote to “The Collector”

Task: If you were living in a basement like Miranda, what do you think you would miss? Fill in at least one entry in each of the sections of the table below:

*Sights:*

*Smells:*

*Sounds:*

*Tastes:*

Next, what does Miranda miss?

Task: Prediction: *“If Miranda gets out of her prison she”*:

*Might.....*

*Will.....*

*Will not.....*

*In the future I think she...*

Task: “The Collector” has often been compared to the later film “The Silence of the Lambs” See link: ([http://en.wikipedia.org/wiki/The\\_Silence\\_of\\_the\\_Lambs\\_\(film\)](http://en.wikipedia.org/wiki/The_Silence_of_the_Lambs_(film))) Why is that? Can you think of any psychopathic characters in films you have seen or books you have read? Why are people fascinated by these characters, in your opinion?

Task: In “The Collector” John Fowles explores the mind of a psychopathic murderer. Although there is no direct reference to the narrator’s state of mind in the text, numerous clues warn the perceptive reader of the narrator’s mental instability. Find these clues. Next, discuss with your classmates the elements in the story that help the reader realize that the narrator is insane.

Task: What is a psychopath? The Oxford English dictionary defines a psychopath as:  
*1. A person suffering from chronic mental disorder, esp. with abnormal or violent social behaviour. 2. A mentally or emotionally unstable person.* Try to create your own pen picture of a psychopath using the headings below. Next, read aloud your characterization in class.

*My personal psychopath*

*Gender/Sex:*

*Physical appearance:*

*Way of talking:*

*Way of walking:*

*Reaction to people:*

*Age:*

*Other things:*

Task: Argue for your point of view

- a) Find three interesting sentences in the play “the Collector”
- b) Next, write your immediate response to each sentence and argue for your choice
- c) In pairs: Compare, and if possible, reach agreement

Task: Pointing out essential quotations. Point out/choose two quotations from those below which to you would seem to be the play’s most important ones? Next, compare and if possible reach agreement.

Quotations:

1. "Well, I can tell you there'd be a lot more of this kind of thing if more people had the money and the time to do it", (p.37)

2. "I hate people who collect things, and classify things. And give them names, and then forget all about them. That's what people are always doing in art. They call artists Post Modernists or Impressionists or whatever and then they put them in a drawer and don't see them as living artists any more. It's against life, against everything", (p.18).

3.: "You don't think I feel things like you – deep down. I do, it's just I can't use words like you can. Just because you can't express your feelings it doesn't mean they're not deep." (p.25).

Task: Questions to the characters. If you had the chance of talking to Miranda or Clegg, whom would you most like to meet? And why?

b) Write down three questions to the person.

c) Any line(s) in the play that you would ask him/her to explain to you?

Task: Statements for discussion in class. Complete, the following table indicating which controversial statements you think are true, which are false, or if you are not certain, tick the column headed (?) Next, in pairs, compare your answers, and if possible, reach agreement

*True    False    (?)*

*Miranda is an intellectual snob*

*Clegg is a pervert*

*Miranda is in love with G.P*

*Clegg is a collector of women*

*Miranda could have escaped*

*Clegg is in love with Miranda*

*Miranda is not in love with Clegg*

*Miranda falls ill because of Clegg*

*Clegg is a very ill person*

Task: Miranda comes across as being extremely snobbish. A snob is someone who thinks that he/she is better than other people and does not want anything to do with them. Which of the following sorts of snobbery do you think are the most prevalent? Choose one and explain why you choose it:

a) *People who feel superior because they are rich?*

b) *People who feel superior because of their family background?*

c) *People who feel superior because they have a higher education?*

d) *People who feel superior because they are regarded as more beautiful?*

Task: Some people say that “The Collector” is a story of uncontrollable, almost demonic love and passion. If someone is desperately in love, does it justify criminal behaviour? Say whether you think the following situations are to be condoned or condemned:

- 1) *A woman is passionately in love with a man. She knows that he has committed a horrible, senseless murder but says nothing to the police.*
- 2) *A man who has been abandoned by the woman he was desperately in love with kills her new lover in fit of anger.*
- 3) *A man is passionately in love with a woman. He knows that he cannot meet and socialize with her so he kidnaps her instead.*

Task: Link each sentence to a person in the play and with one of them as your starting point prepare a short talk.

- a. *I tried very hard to understand why she wanted to seduce me...*
- b. *I am in love with her ...*
- c. *I collect butterflies because I ...*

Task: Prediction:

Discuss: What if Miranda had not died, changing the ending of the play?

Discuss: What if Clegg and Miranda had got married?

Task: In “The Collector” the tragic heroine, Miranda, goes through a lot of changes. Can you think of any experience you have had that has affected you deeply and made you change as a person? Try to think of an experience that you believe was particularly significant and explain the impact it had on you as a person.

### **FOR FURTHER DISCUSSION: SCRIPT VERSUS FILM VERSUS NOVEL**

“The Collector” appeared in 1963 and was an immediate critical and commercial success. In 1965 it was adapted into a well-received Hollywood film directed by William Wyler, with Terence Stamp and Samantha Eggar in the starring roles.

Task: Search You Tube to find the film.

Task: Discuss the differences between a play and a film of the same story.

Task: What other differences can you think of?

Task: How does the stage version (the play) differ from the novel?  
(For example, is it by necessity more inter-active? Do the characters have to have more dialogue or address the audience? Are the scenes shorter?)

*The novel versus the stage version:*

- *The book is in 4 chapters and are essentially the thoughts of Frederick Clegg and then Miranda as they keep their respective diaries to record the passing days.*
- *The stage version spends less time with the characters on their own talking to themselves.*
- *Some of the descriptive passages cannot be transformed to the stage. The kidnapping of Miranda outside the cinema on the streets of London for example?*
- *Add more yourself ...*

Task: Relate this to the choices that Mark Healy has made. What has he left out of the play and why?

## **B. INTERVIEW WITH BRAGG:**

The following is a transcript of a **BBC** interview Melvyn Bragg made with John Fowles:  
<http://www.fowlesbooks.com/BBC%20interview.htm>

### **First short excerpt from the interview:**

Task: Read the following in pairs out loud in class. While reading consider what is Fowles trying to say about what it might take to be a good writer?

*FOWLES:*

*For many years I have felt in exile from English society, perhaps particularly English middle class society. I've never felt an exile from England itself, from its climate, its countryside, its cities, its past, its art, but yes, yes, I do feel in exile. I think this is a good thing for a novelist. If a novelist isn't in exile I suspect he'd be in trouble.*

*BRAGG:*

*Why?*

*FOWLES:*

*Because I think if you're fully identified with society then you probably would be in another career. You would be active in society and I don't think you would get that essential distance, the ability to judge and to criticize society, because another important function of the novel as we all know is to correct society, to criticize it.*

*BRAGG:*

*And you think that the novel still has the power to do that even today?*

*FOWLES: Yes.*

### **2<sup>nd</sup> excerpt from Bragg's interview:**

*BRAGG:*

*Why are you so keen to promote the idea that there should be a cultivation of the notion of mystery?*

FOWLES:

*Oddly enough, I don't think certainty makes for happiness in a human being. I think one piece of strong evidence that people do lack mystery is the enormous success of one literary genre, that's the mystery story, detective story, and the spy thriller. As we all know, commercially they have been the most successful type of literature of this century. I think that has come about largely because of the illusion that science has solved all our problems, when most people are in their ordinary life, they consciously or unconsciously know that a lot that happens just isn't explained. And I think all art also is really bound up with (1), the idea of the unknown and (2), the idea of the unknowable, the impossible.*

BRAGG:

*How do you?*

FOWLES:

*Mystery for me has energy, you know absolutely fixed answers destroy something; they're a kind of prison, although obviously there are areas where you have to know the answer.*

Task: Take it in turns in pairs to read aloud the parts of Bragg and Fowles.  
(Look up any words you don't understand)

Task: Comment on what Fowles says about the issue of "mystery"

### **3<sup>rd</sup> Excerpt from Bragg's interview: Teacher or preacher?**

BRAGG:

*You've said that the writer was somewhere between a preacher and a teacher. That statement does sound rather...*

FOWLES:

*Of course I cannot deny that I have things I'd like to teach people. It may be only about feeling, but I am an opinionated writer, yes.*

BRAGG:

*What things would you say you wanted to teach people?*

FOWLES:

*For lack of a better word, humanism, yes, I think more humanist, more intelligence.*

BRAGG:

*Humanist meaning what?*

FOWLES:

*Well, it's a difficult word to define, but I suppose I mean something simple, like respect for other human beings. I suppose largely the liberal tradition, or, to use an 18<sup>th</sup> century word, the enlightened tradition in European life. I'm fond of the literature of the enlightenment, the European enlightenment. You know, whatever continues from that into our own age.*

**BRAGG:**

*Do you believe that it's important for people to...both people and the characters in your books...to understand as much as possible?*

**FOWLES:**

*I always like one character in my book in that situation, because I find that gives the book a kind of onward ness. A sort of archetypal image I have which I associate with the novel is that of the voyage. This, the learning novel where the central character or a main character has to learn something, does give a kind of energy to narrative, and it does catch out the reader because most readers also want to learn something. So it's a kind of engine. I think it's an engine in the book.*

**Task:** Read aloud the excerpt from the interview in pairs. Next, discuss whether it's a positive thing to want to “educate” an audience as well as purely to “entertain” them?

**Task:** How does Fowles define the concept “humanism”?

### **C. FOCUS: TRANSLATION, WORDS AND GRAMMAR**

**Task:** Read the excerpt. Next, look up any words or phrases you are not familiar within the following text in the Oxford English dictionary.

***The Collector** tells the story of Frederick Clegg, a repressed and socially- marginal bank clerk whose hobby is collecting butterflies. Clegg wins a fortune in the lottery and buys a remote estate in the country, then kidnaps a beautiful and strong-willed young art student, Miranda, whom he has been watching from afar. What has since become a common theme in many lurid tales is handled with taste and sensitivity by Fowles. Clegg is not primarily interested in sex with Miranda; rather, he simply wants to possess her like one of his specimens. Their physical and intellectual battle of wills—and the underlying subtext of class struggle—is made more interesting by Fowles' technique of having Clegg tell the story first, followed by Miranda's point of view via her diary.*

Task: Explain the meaning of the following words: “Repressed”, “socially-marginal”, “strong-willed”, “lurid”, “battle of wills”, “subtext”.

Task: Find the adjectives in the above text and comment on their function.

Task: What seems to be the connection between the title of the story and one of the main characters in the story?

### **About 'THE COLLECTOR' by Claus Bue –director:**

*Den historie John Fowles / Mark Healy fortæller med 'THE COLLECTOR' er for mig overvejende en historie om ensomhed. Den unge pige, Miranda, som er offeret, oplever ensomheden ved pludselig at blive revet ud af sine trygge omgivelser med familie og venner, studier og alt det, som vi forbinder med en tilværelse vi kan identificere os med. Hendes ensomhed består i, at hun bliver frataget det liv hun hidtil har levet med en stor omgangskreds og stærke relationer i sit sociale netværk. Hendes ensomhed ville forsvinde, hvis hun kunne undslippe sit fangenskab og komme tilbage til sin egen tilværelse igen. Hendes sociale kompetencer kommer til kort over for den mand, Frederick Clegg, der holder hende fanget. Hans ensomhed er derimod en permanent tilstand, som gør at han er ude af stand til at etablere et normalt forhold til andre mennesker. Vi forstår, at hans intentioner er at etablere et 'normalt' liv med en kvinde han er sikker på han elsker. Han forstår bare ikke, at den 'kærlighed' han udviser aldrig kan blive gengældt. Hans følelsesliv er forkvaklet. Men hans handlinger skal ikke nødvendigvis opleves som 'onde' - mere som et resultat af en opvækst, der har frataget ham evnen til at nære empati for såvel sommerfugle som mennesker. Gjort ham til en betragter. Alle hans forgæves bestræbelser på at gøre sin 'fangst' tilpas, bunder således i den åndelige egoisme han er fanget i, og som han ikke kan undslippe. 'THE COLLECTOR' er ikke kun et stykke velskrevet dramatik. Det har desværre også en tragisk relevans i forbindelse med den senere tids alt for mange tilfælde af, at kvinder, der er blevet holdt indespærret af mennesker, der har kunnet bilde sig selv ind, at de kun har haft gode hensigter. Med Frederick Clegg kommer vi uhyggeligt tæt på det tankesæt, der styrer disse menneskers handlinger.*

Task: Read the article by Claus Bue. Divide the article into paragraphs and try to find out what the main topic in each section/paragraph is. Next, identify the topic sentence and describe how the rest of the paragraph relates to the topic sentence. Finally, give each paragraph a headline.

Task: Translate Claus Bue's analysis of the play into English.

Task: Imagine you are a teacher. Your job is to formulate questions to your students. Your questions must take their point of departure in the article written by Claus Bue. To be more precise your task is to formulate a question for each of the paragraphs you have divided the article into (cif see first task). Remember the paragraphs should provide the answers to your questions.

#### **D. FOCUS: CREATIVE WRITING**

Task: Write a poem about what it must be like to be kidnapped: The first 2 lines have been given:

*Deprived of light and frightened of dying.  
Never giving up hope, never giving up trying*

Task: Write a continuation of the play. Your first line takes place after the final stage direction has been given: "I then set about the meticulous planning of how to kidnap Mary, to observe her and to get to know as much as possible that I can about her".

Task: Write about what kind of life Miranda would have had if she had managed to get out? Would she have married G.P? Would she have really tried to introduce him to her circle of friends? Would she have had him arrested? Would she have killed him or have him killed? Would she have tried to put it behind her and try to get on with her life? Would the experience have helped to make her a "better" person?

Task: Imagine the scenario where Clegg gets caught. Miranda has to give evidence against him in court. Write and play out the scene of the cross-examination.

Task: Throughout the story Miranda faces different emotional states. How do you pull yourself out of a state of depression or unhappiness? Write a list of the things you do that help you to cheer you up.

Task: Write your immediate response to the ending of the play. While writing do not think of grammar or punctuation.

Task: Miranda's refusal to submit to Clegg's wishes suggests that she is a strong, independent - minded and self-respecting woman. Rewrite the section of the dialogue portraying Miranda as less determined

Task: Imagine Clegg's fantasy actually becomes reality and Miranda decides to live with him despite her lack of freedom. What would they write to each other in their cards celebrating their 5<sup>th</sup> anniversary together?

## **FURTHER READING**

### **USEFUL LINKS:**

The Oxford Companion to English Literature or any reliable history of English literature; and of course, useful information may also be found on the Internet.

Another fascinating link for criticism of Fowles' work is:

<http://www.fowlesbooks.com/>

Useful links: <http://www.123helpme.com/view.asp?id=22885>

<http://www.youtube.com/watch?v=zZM11G7kMuY&feature=related>

*Suggestions for Classroom Strategies. Follow this link:*

<http://www.heliweb.de/telic/fowles2.htm>

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Sillitoe, Alan, Saturday Night and Sunday Morning (1958). London: W.H. Allen, 1975.

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Next production will be **OLEANNA** by **David Mamet**.

The power struggle between a female student and a University Professor.

Sexual harassment or political correctness?

Pick a side. Whatever side you choose you're wrong.

*"A tough, unflinching play"* Harold Pinter

28<sup>th</sup> feb – 26<sup>th</sup> March 2011