

## ○○○ Reading Activity 2-1: The Five-Step Adaptation Process ○○○

**Directions:** Read the information below, then be prepared to discuss each step in class.

### Step 1: Read the story that is to be adapted.

Most screenwriters read the story a number of times. First, they read to understand the story *content*. That includes who the characters are, what the conflicts are, and how the conflicts are resolved. Next, they read to understand what the story *means*. This includes identifying key ideas and themes. Finally, screenwriters may read the story a third, fourth, or even a fifth time in order to fully understand the characters and their world, and to capture the story's "spirit."

### Step 2: List, then summarize each event in the story.

Some screenwriters use index cards to complete this step. On each card they identify a main event. For example, the judge asks Atticus to defend Tom Robinson. Then the screenwriter provides a one- or two-sentence summary of that event. The summary states only the plot action and does not explain why, for example, the judge asked Atticus to do this.

### Step 3: Analyze how each scene helps develop the story.

The screenwriter determines the purpose of each scene. For example, the purpose of one scene might be to reveal a special quality of a character or a strength or weakness of the character. The purpose of another scene might be to foreshadow an event to come. Other purposes might include revealing background information about the character, building suspense, or advancing the plot.

### Step 4: Rearrange the scenes to fit the film's narrative structure.

The writer focuses on arranging the scenes into a new order, often one that better fits the three-act narrative structure of a film. For example, the writer decides which scenes will be included in act 1 to provide exposition, and which scene is the inciting incident. Next, the writer chooses which scenes will go into act 2 to create rising action and the story's climax. Last, the writer decides which scenes will go into act 3 to solve the conflicts. The index cards are especially helpful here, because the writer may tack them on a wall or bulletin board, then arrange and rearrange them until satisfied that the order is just right.

### Step 5: Decide what to include, what to exclude, and what to reinvent.

A short story may only run 20 or 30 pages long. To adapt it into a feature film, therefore, requires the writer to add additional scenes. On the other hand, a novel may run many hundreds of pages long. To adapt it into a feature film, the writer must delete scenes. The decision of what to include or exclude will depend in part on the narrative structure established in step 4. In some instances, the writer will compress two or three scenes from the novel into one single scene in the film. In doing so, the writer is reinventing a scene while maintaining the original story's spirit and themes.

#### Word Builder

*adaptation* - a change, or the act of making something fit a new format

*screenwriter* - the person who writes the script for a film

*story's "spirit"* - the overall tone and meaning of the film

*foreshadow* - predict, suggest what may occur

*narrative structure* - the way the story unfolds, specifically what happens in act 1, act 2, and act 3 (See chapter 1.)

*exposition* - details or background information necessary for the audience to understand the characters or the action that occurs (See chapter 1.)

*inciting incident* - an event in act 1 that changes the life of the main character and triggers the action that occurs in act 2 (See chapter 1.)

*compress* - abbreviate or shorten the amount of time

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

## ○○○ Classifying Activity 2-2: The Trial ○○○

**Directions:** Listed below are 10 events that occur during the novel's trial scene. Classify the scenes by placing each one in the appropriate box on the chart below. Some items may go in more than one box.

1. Scout, Jem, and Dill sit in the balcony with Reverend Sykes.
2. Sheriff Heck Tate testifies about Mayella's physical injuries.
3. Robert E. Lee Ewell testifies that he saw Tom Robinson assaulting his daughter.
4. Mayella Ewell testifies that Tom Robinson attacked her.
5. Tom Robinson testifies that Miss Mayella hugged and kissed him against his will.
6. Dill begins to cry during Mr. Gilmer's cross-examination of Tom Robinson and must leave the courtroom.
7. Atticus makes his closing argument.
8. Calpurnia enters the courtroom in concern and tells Atticus that the children have been missing all afternoon.
9. The children return to the courtroom and hear the jury's verdict.
10. Atticus leaves the courtroom.

### Word Builder

*classify* - to group according to a characteristic or principle

*testifies* - makes a statement in court under oath to tell the truth

*assaulting* - attacking

*cross-examination* - questioning of a witness by an attorney during a trial

*closing argument* - a final statement to the jury by an attorney

*verdict* - judgment, decision

<b>Scenes That Reveal Character</b>	
<b>Scenes That Establish Setting</b>	
<b>Scenes That Show Conflict</b>	
<b>Scenes That Advance the Plot</b>	

## ○○○ Reading Activity 2-3: Reinventing a Scene ○○○

### **ENRICHMENT**

**Directions:** Read both passages, then answer the questions that follow on a separate sheet of paper.

#### **Passage from the Novel**

“I wish Bob Ewell wouldn’t chew tobacco,” was all Atticus said about it.

According to Miss Stephanie Crawford, however, Atticus was leaving the post office when Mr. Ewell approached him, cursed him, spat on him, and threatened to kill him. Miss Stephanie (who, by the time she had told it twice was there and had seen it all — passing by from the Jitney Jungle, she was) — Miss Stephanie said Atticus didn’t bat an eye, just took out his handkerchief and wiped his face and stood there and let Mr. Ewell call him names wild horses could not bring her to repeat.

#### **Passage from the Screenplay**

Bob Ewell comes into the road in front of the Robinson yard. He calls to a Negro man at the edge of the yard.

EWELL  
Boy.

The Negro man turns and sees who is calling.

EWELL  
Go tell Atticus Finch I said  
to come out here.

The man doesn’t answer, but quickly goes into the house. Atticus comes out of the house. He starts down the steps as Ewell comes toward him. They meet in the center of the yard. Ewell walks directly up to Atticus and spits in his face. Atticus stares at him for a beat, then wipes his face and starts for the car.

#### **Identifying Details**

1. *Characters:* What characters did Horton Foote omit in adapting this scene from the novel to the screen?
2. *Setting:* From what you remember in viewing the film, where and when does this action take place?
3. *Action:* What did Foote change about the action, and what did he not change?

#### **Think More About It**

1. Why is this confrontation between Bob Ewell and Atticus Finch necessary to include?
2. Why did Horton Foote reinvent the scene for the film instead of running it the way it was in the novel?

## ○○○ Reading Activity 2-4: The Actor's Toolbox ○○○

**Directions:** Read the information below. Then answer the questions that follow.

### The Tools

**Voice:** Tone of voice reveals attitudes and emotions. An actor controls not only the tone or inflection of the voice but also the volume and the rhythm of spoken words and sounds.

**Facial expression:** Actors suggest thoughts and emotions through facial expressions, especially using the eyes and the mouth. Facial expression is often subtle and need not be exaggerated or overly dramatic to communicate to the audience.

**Body language:** Like facial expressions, body language is a nonverbal way of communicating. Some obvious body-language movements that reveal character may include a limp, a twitch, or fingers drumming a tabletop. Like facial expressions, body language can also be subtle — the way a person holds a cup, walks, or sits in a chair, for example, can reveal both attitude and motivation.

**Costumes, makeup, and hairstyles:** Using clothing, makeup, and hairstyles are other ways of revealing character through physical appearance. For some actors, these techniques help them to “become” the character.

**Mannerisms:** Some actors study how someone looks and behaves in a given situation, then imitates that behavior to bring a character to life.

**Emotions:** Some actors tap inner feelings, including past memories and experiences, in order to project a character's personality — and conflicts — on the screen.

### Word Builder

*inflection* - emphasis placed on a syllable in a word, or how a word or phrase is spoken

*nonverbal* - without speaking

*subtle* - not obvious, indirect

*mannerisms* - gestures and movement

*passel* - group

*defendant* - a person who is accused of a crime and must defend himself or herself in court

*plaintiff* - a person who accuses another person of a crime

### Words from the Actors

**Gregory Peck** (Atticus Finch)

*When the picture began, Harper's father had passed away, and she gave me his watch. I had noticed when I was in Monroeville that he wore it in an old-fashioned way, hooked through a buttonhole in his vest . . . and he had a way of playing with it. And I stole that mannerism and used it in the courtroom.*

**Collin Wilcox** (Mayella Ewell)

*In wardrobe, at first, they suggested high heels. And I said no. She wouldn't have any high heels, and if I do have to wear high heels, then y where I'm from." Then it was really important to me that my hair not be clean, because Mayella's hair wouldn't be that clean. There wouldn't be time for doing for yourself. She was taking care of a whole passel of kids.*

**Brock Peters** (Tom Robinson)

*The first week of shooting that courtroom scene took place with no audience in the courtroom, just the principals — the jury box, the defendant, the plaintiffs, and officers of the court — and we shot that entire sequence from every possible angle. From day one I had to arrive at a point where I burst into tears, could not contain them, had to try to stifle them, and that's not easy to do, but in Mulligan's hands, it became very possible. Once we were on track, I needed to only go to the places of pain, remembered pain, experienced pain, and the tears would come, really at will. I don't say this is the process for every individual as an actor or actress, but it worked.*

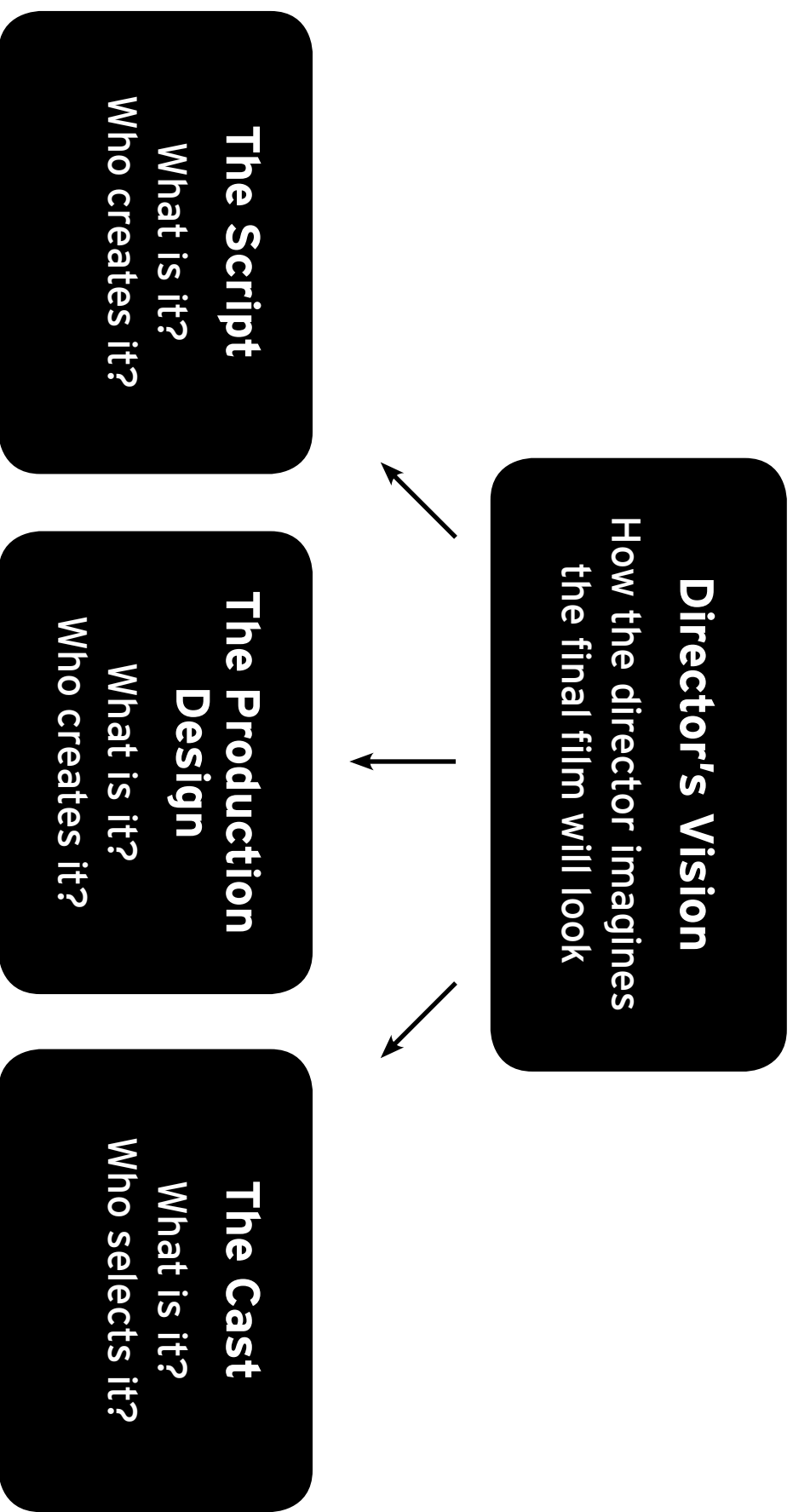
*I thought at the end of that week, when they completed the shooting, that I was done with that — hooray — and didn't know what we were scheduling for Monday morning. When Monday morning arrived, I looked up and saw all these people, and I thought Oh, what are they going to do? Someone told me they were going to do the whole thing over again! Part of what I was fearful of was that I was dry — that I couldn't possibly summon another tear, but when they filled the courtroom, it all came back instantly, and for another week, every moment that it was needed, they came to the surface, and I am ever grateful to Bob Mulligan for reaching deep inside and finding those key places, helping me be able to pull them up at will. Fine director, fine human being. We spent two weeks that I call two weeks of tears — my vale of tears.*





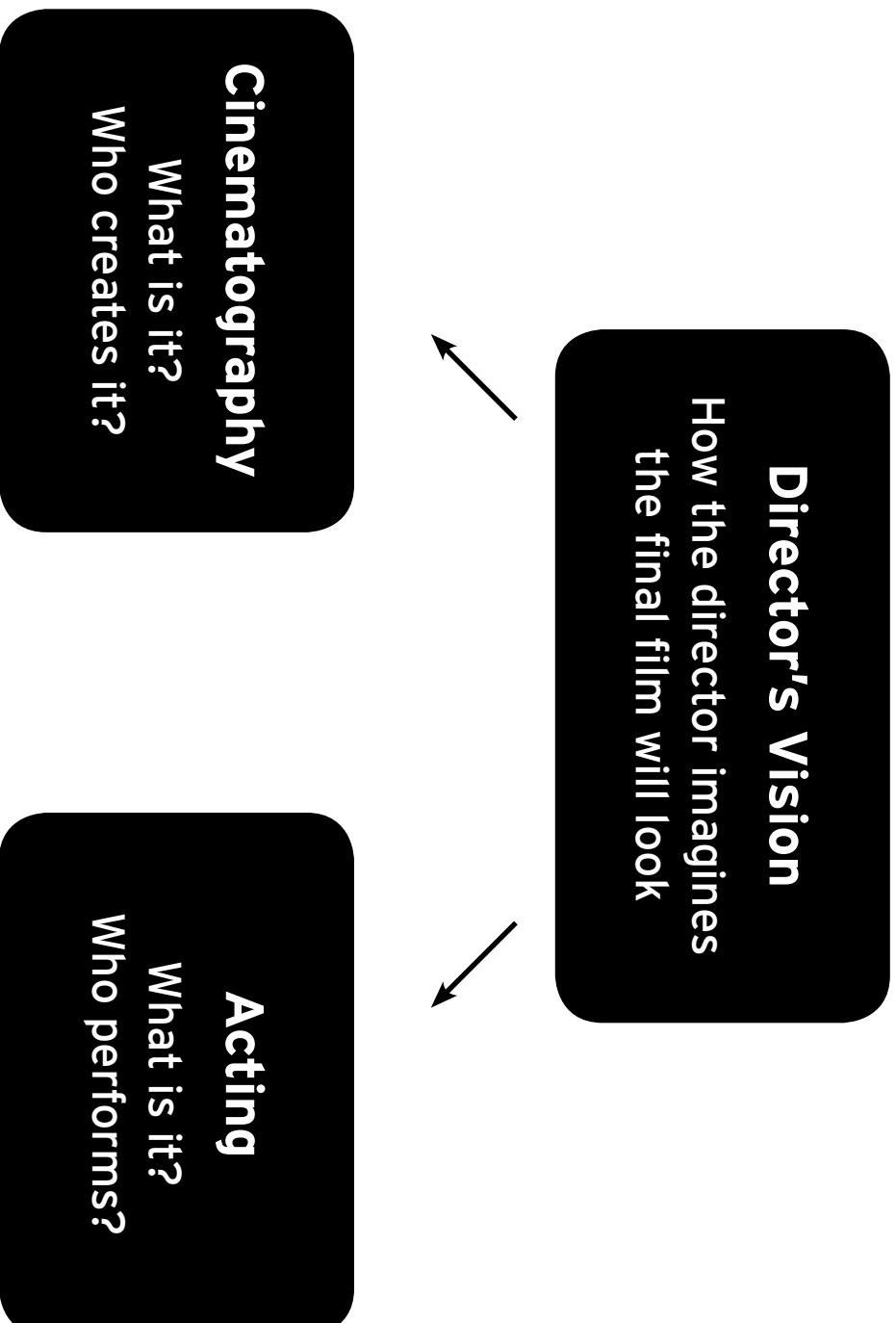
# What Happens During Pre-Production?

The director plans the film's narrative structure and overall look.



# What Happens During Production?

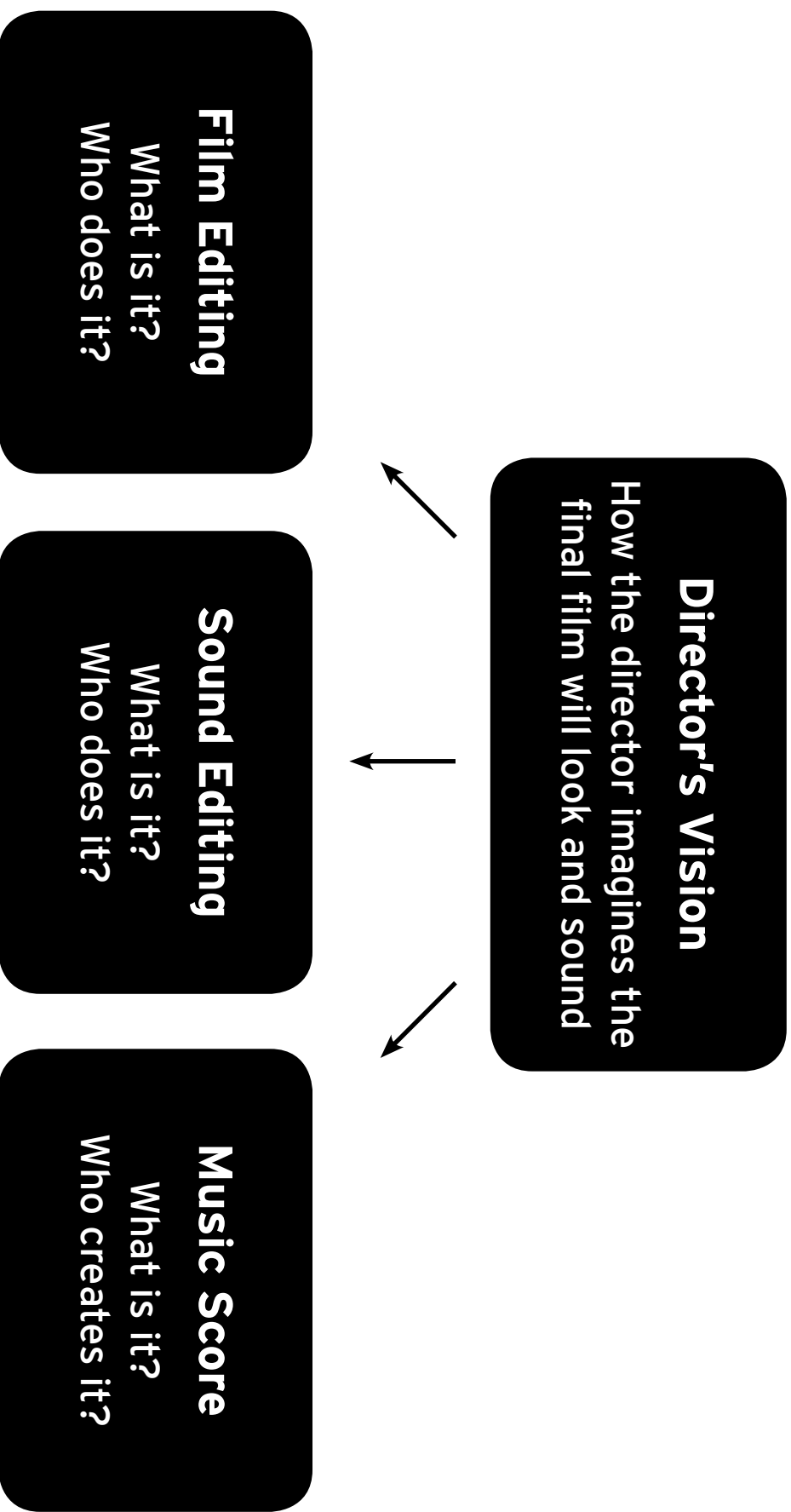
The director works with the cinematographer and the actors on the set to photograph the story.



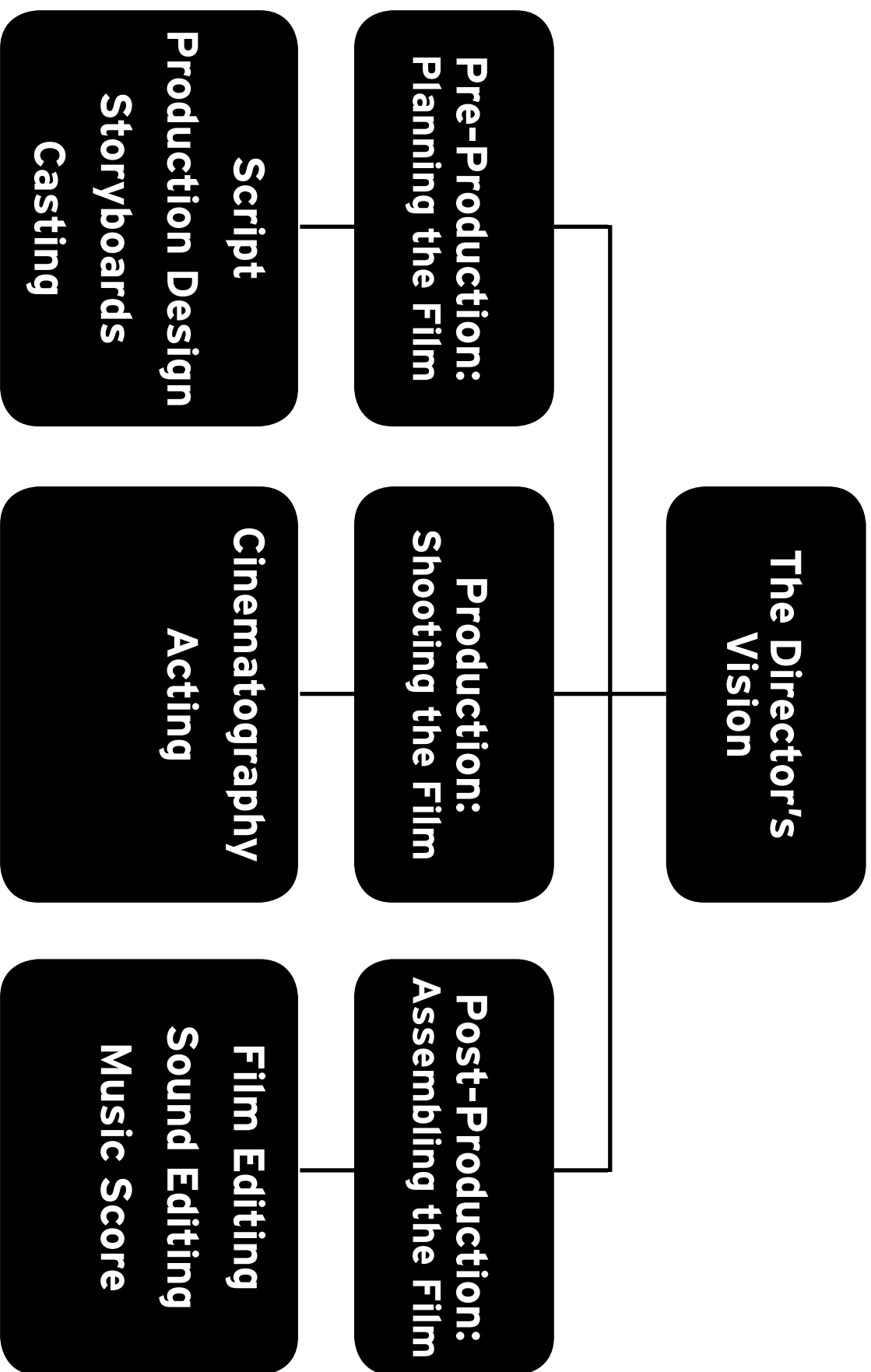


# What Happens During Post-Production?

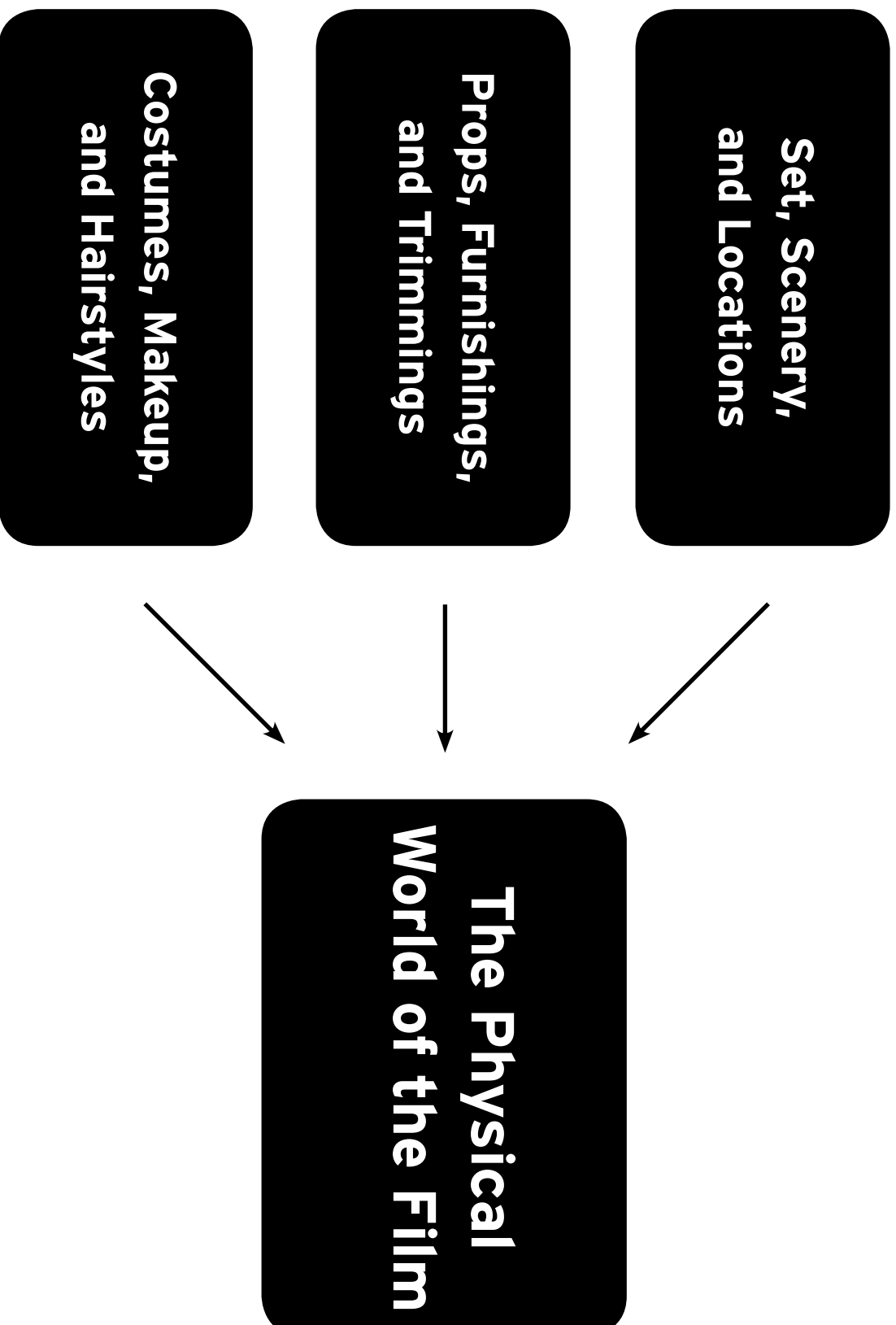
The director works with the film editor to assemble the raw footage into a final film, and with the sound editor and music composer to create the soundtrack.



# Putting It All Together—Three Stages of Production



# What Is Production Design?



# What Does the Production Designer Do?

## Director's Vision

How the director imagines the final film will look



## Production Designer's Tasks

- Creates the physical world of the film
- Works with the director to plan and design all sets
- Finds exterior locations when they are needed
- Sketches set designs; builds models of sets
- Makes a list of props for all scenes
- Oversees set construction
- Works with the costume designer and makeup artists

# What Is Cinematography?

**Use of Light  
and Shadow**

**Use of Color Palette**

**Use of Movement**

**A visual language  
that tells the audience**

- **where to look**
- **what to pay close attention to**
- **how to respond**

# What Does the Cinematographer Do?

## Director's Vision

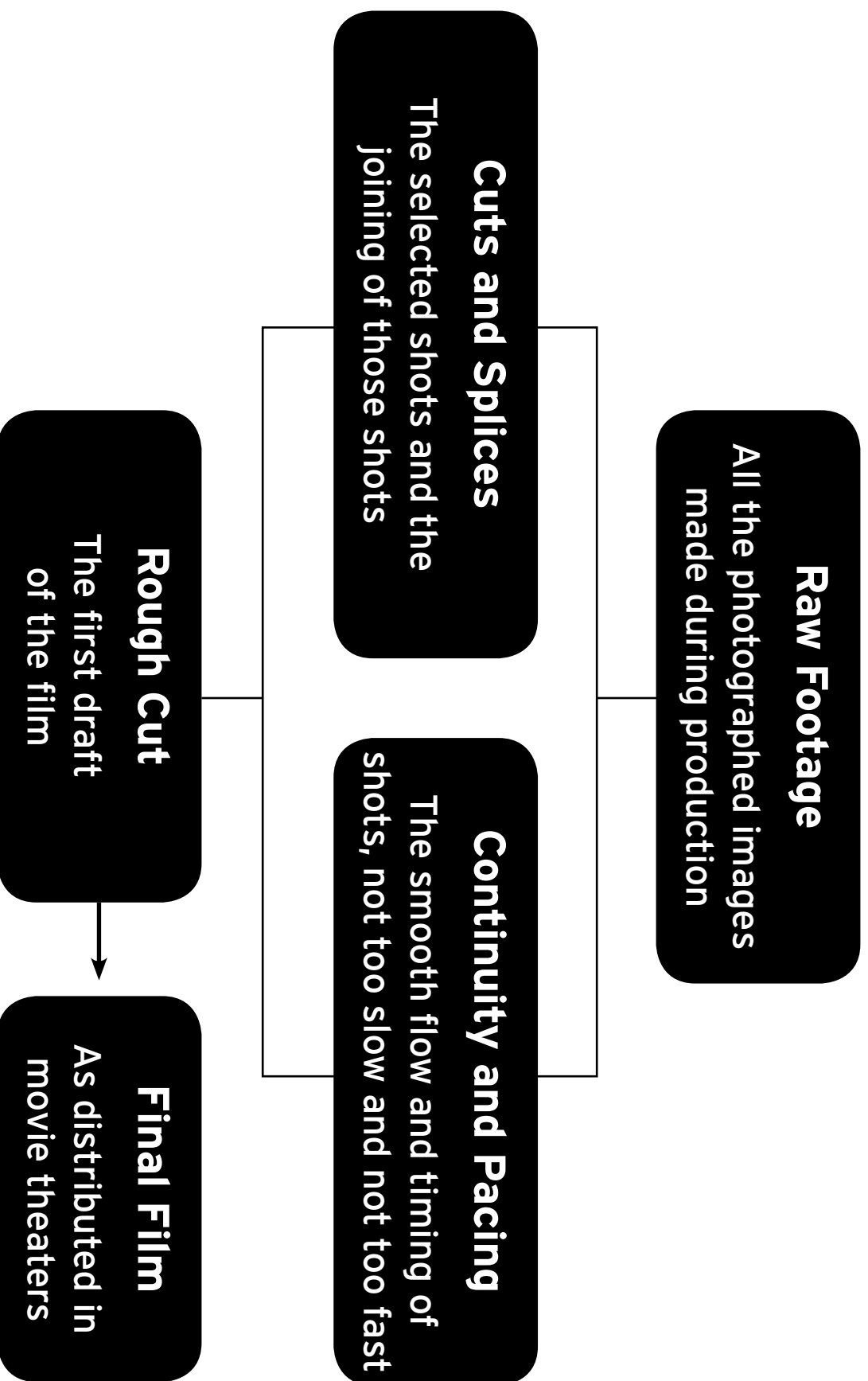
How the director imagines the final film will look



## Cinematographer's Tasks

- Works with the director to plan how to photograph the scenes
- Decides where to place the camera for each shot
- Decides how to light each shot and scene. The use of light depends on the story and the director's vision of how the film should look.
- Often, though not always, operates the camera

# What Is Film Editing?



# What Does the Film Editor Do?

## Director's Vision

How the director imagines the story will unfold



## Film Editor's Tasks

- Decides which shots to keep and which to cut
- Determines where shots should begin and end so that the story flows smoothly and the pacing, or timing, is neither too slow nor too fast
- Determines the best order in which to arrange the shots according to the film's three-act structure
- Determines the type of transition between shots or scenes so that the shots and scenes flow smoothly one to the other



# What Does the Music Composer Do?

## Director's Vision

How the director imagines the final film will sound



## Music Composer's Tasks

- Reads the script or views the edited film
- Researches music that would best fit the characters and conflicts in the story
- When necessary, writes original music for the soundtrack
- Writes the score, noting when each piece of music will begin and end
- Usually conducts the musicians

# ○○○ Screening Sheet 2-1: The Director's Vision ○○○

## Part 1 – Pre-Screening Discussion

**Directions:** Before you view the film clip in part 2, read the four quotes below. For each quote, circle the words or phrases that are unfamiliar to you. Discuss these as a class. Next, paraphrase, or state in your own words, what you think the quote means.

### Word Builder

*cultural heritage* - traditions and values, including the arts, passed from one generation to the next

*conception* - idea

*inevitable* - unavoidable, bound to happen

Quotation	What You Think the Director Means
<p>Miloš Forman:                      “You have to be a little bit of a writer, a little bit of an actor, a little bit of a cameraman, a little bit of a dictator, a little bit of a shrink.”</p>	
<p>Rouben Mamoulian:                      “The eye of the camera must be the eye of the director. It is absolutely inevitable because you are telling a story in images.”</p>	
<p>Martin Scorsese:                      “Film has its own language, its own grammar — camera shots. . . movement . . . the editing of scenes . . . the <i>mise-en-scène</i>, the actual placing people in the frame and moving them around.”</p>	
<p>George Lucas:                      “Technology is used to tell a story, and that’s the whole point. It is really the filmmaker and the storyteller and how well they are able to tell a story that counts in the end. The techniques they use are really a by-product of that process.”</p>	



## ○○○ Screening Sheet 2-2: Creating Worlds ○○○

**Directions:** This Screening Sheet has two parts. Your teacher will present each segment one at a time. After viewing each segment, answer, then discuss, the questions below.

### Part 1 – Forrest Gump’s House

**What You Will See:** Production designer Rick Carter talks about creating a house for *Forrest Gump* and the various stages necessary in designing the house. The film takes place in the southern United States over five decades in the mid to late 20th century. The house had to suggest that place and time. The director of the movie is Robert Zemeckis, whom Rick refers to in this film segment as “Bob.”

#### Word Builder

*icon* - symbol

*Photoshop* - a computer program that allows artists to change a photograph to meet their needs

*façade* - a false front, a flat wall built and placed on location

*art director* - the person who plans the design for a movie’s set

1. Rick Carter says that a film begins as a “blank canvas.” What does he mean?
2. Rick Carter says that the production designer’s role is to create a “visual filmscape.” You probably know what a landscape is, but what is a “filmscape”?
3. Identify three stages involved in designing the Gump house, as shown in this film clip.

#### Think More About It

Why did the designer create so many different versions of the house? Why not just build it?

(Screening Sheet 2-2, continued)

## Part 2 - Creating Middle-earth

**What You Will See:** Director Peter Jackson, costume supervisor Ngila Dickson, and makeup supervisor Richard Taylor talk about the challenges of creating not just a set but also the creatures for the *Lord of the Rings* films. You will see sketches of designs and clay models of creatures, masks, body suits, weapons, and a very, very large wardrobe warehouse. You will see artists applying the fantastic makeup and foam latex costumes on actors, transforming them from humans to creatures from J. R. R. Tolkien's fantasy novels.

### Word Builder

*body double* - actor who stands in for the star during certain shots

*stunt double* - actor who performs dangerous physical action for a star during certain shots

*frocks* - articles of clothing

*facial appliances* - masks

*foam latex* - a type of rubber

1. Director Peter Jackson says, "The way we tried to hint at the depth, which is all a film can do, was partly through the design process." What does he mean by "hint at the depth"?
2. Costume supervisor Ngila Dickson says that as an actor puts on a costume, layer by layer, he or she is really putting on the character and that is why costume design is important in filmmaking. Explain in your own words what she means.
3. Costume design involves more than sewing one costume for each actor. What other actors on the set also required costumes identical to the lead actors' wardrobe?
4. Aside from costumes and sets, what other aspects of film design are illustrated in this film segment?
5. What did you learn about production design that you didn't know before seeing this film clip?

### Think More About It

If you had to make a budget for production design, what are some of the items you'd have to add to your purchasing list?

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

## ○○○ Screening Sheet 2-3: From Storyboard to Screen ○○○

**What You Will See:** This short clip shows a storyboard, then uses a split screen to show how storyboards help the director plan shots in a film. On the top of the screen will be the storyboard images. On the bottom of the screen, playing simultaneously, will be the same filmed shots of that scene.

**Directions:** As you view the segment, record your observations on the chart below.

### Word Builder

*storyboard* - a drawing or sketch of a shot in a film

*blueprint* - a drawing or plan

*split screen* - a divided screen (either top and bottom, or side to side) showing different information at the same time

<p><b>Comparisons</b></p> <p>How are the storyboard drawings and the final film's shots <i>similar</i>? Provide specific details.</p>	<p><b>Contrasts</b></p> <p>How are the storyboard drawings and the final film's shots <i>different</i>? Provide specific details.</p>

### Think More About It

1. How can storyboards help the director communicate his vision to the other filmmakers?
2. Why is the final film different from the storyboards?

## ○○○ Screening Sheet 2-4: *Visions of Light* ○○○

**What You Will See:** In this film clip, cinematographers explain what cinematography is and how developments in technology have changed cinematography over the past 100 years. You will see cinematographers at work, operating camera equipment. The clip also features shots from many different films, including silent movies and more contemporary films. Look for the dramatic opening shots from David Lean's 1948 film *Oliver Twist*.

### Part 1 – Pre-Screening Discussion

**Directions:** The four cinematographers quoted below appear in the film clip. Read each statement and circle any unfamiliar words or phrases. Then, in column 2, write what you think each cinematographer means.

Quotation	What You Think the Cinematographer Means
<p>Michael Chapman: “The cinematographer’s job is to tell people where to look.”</p>	
<p>Caleb Deschanel: “The great cinematographers are able to understand the stories they are trying to tell and find those elusive visual images that help to tell that story.”</p>	
<p>Conrad Hall: “I think visually. I think of how, if you turned off the soundtrack, anybody would stick around and figure out what was going on.”</p>	
<p>John Bailey: “The twenties was really a golden age for cinema, because the camera was unencumbered by sound . . . It really was a visual medium.”</p>	

(Screening Sheet 2-4, continued)

## Part 2 – The Screening Activity

**Directions:** After viewing the film clip, record your observations below.

1. Describe the lighting in the shots from the opening scene from *Oliver Twist*. What is illuminated? What is in shadow? How does this use of light help to create suspense?

### Word Builder

*Illuminated* - lit so as to be seen

*DP* - director of photography, or cinematographer

*elusive* - hard to pin down, vague

*striking the first light* - turning on the lights

2. Conrad Hall says that cinematography is “a language far more complex than words.” What does he mean?
3. The first movies were made using black-and-white film. Color technology developed in the 1930s. Allen Daviau admires the early cinematographers because, he says, “having to learn to see in black-and-white” was difficult. What does he mean by “learning to see in black-and-white”?
4. What did you learn about cinematography that you did not know before you saw this film?

### Think More About It

When the cinematographer does his or her job well, says Allen Daviau, the audience will “carry away images as well as the words.” What movie images do you recall carrying away with you? Think of current movies you have seen as well as movies you remember seeing as a younger child. Discuss how these images affected not only what you thought but also what you felt while watching the movie.



## ○○○ Screening Sheet 2-5: Actors' Choices ○○○

**What You Will See:** This screening activity has three parts. Each segment presents two kinds of images — shots from the film and interviews with the filmmakers and actors talking about the movie.

**Directions:** You will view one film segment at a time. Before each segment, review the questions under the corresponding section so you know what information to look for and what to record. Write your observations in the spaces provided.

### Part 1 – Brock Peters as Tom Robinson

1. What does producer Alan Pakula mean when he says Peters “has... a nobility about him”?
2. In the shots of Brock Peters playing Tom Robinson, what actor's tools does he use?
3. Years later, Brock Peters talks about his performance as Tom Robinson. What information does he share about himself?
4. Gregory Peck says “Brock gave me a problem.” What was the problem?

#### Word Builder

*reinforced* - strengthened, supported

*brink* - edge, boundary

*colors* - in music, the mood or tone suggested by the instrument

*isolation* - aloneness, separation

(Screening Sheet 2-5, continued)

## Part 2 – Gregory Peck as Atticus Finch

1. During the interview, Gregory Peck shares a story about a letter he received from a schoolchild. What pleased him about this letter?
2. What explanation does Gregory Peck give for not striking Bob Ewell during the scene outside Tom Robinson's house?

### Word Builder

*hermetic* - like a hermit

*recluse* - someone who doesn't go into public places; a loner

*sandpiper prints* - the light, easily-washed-away footprints of a small shorebird

*fantasizing* - dreaming about, imagining

*titillate* - excite

## Part 3 – Robert Duvall as Boo Radley

1. When director Robert Mulligan first saw actor Robert Duvall in costume as Boo Radley, what was his reaction?
2. Gregory Peck says watching Duvall portray Boo Radley is “a lesson in screen acting.” Duvall is on screen only a few minutes and has no lines at all. In what way is his performance outstanding?
3. Even before he saw himself on screen, Duvall knew his performance was good. What suggested this to him?

### Think More About It

The three segments provide a number of different shots from the film. Describe one that is an example of a reaction shot.



