

Five British Writers

Day 12



Paper Feedback

- Note: The comment sheet has the important information; only on-the-spot technical corrections are marked on the essay itself.
- Increase close attention to the text—quote from the text in order to make a specific point about language, not to support a paraphrase or to summarize plot points.
- Review grammar and citation.
- Proofread.
- Let the checklist help you.
- Let me help you—please see me or email me with questions about feedback.

"I wept, I resisted, I tampered"

Trevor Nunn's *Twelfth Night*

Produced 1996

Set in 19th c. Cornwall

“one of the more straightforward translations of a Shakespeare script to film”

—Herb Coursen, 1999

a “shaded and subtle” film

—Samuel Crawl, 1997

Reading a Performance

1. What is the overall mood or tone of the scene?

What effects (lighting, sound, dialogue, etc.) create this mood?

2. What objects or props are present? How are they arranged?

How is lighting used? Are certain colors significant?

3. What kind of focus is given to individual characters? How are they identified? How do they share space in performing? How do they move through their environment? What are they wearing? How does the casting of characters shape the drama (i.e., the race, gender, age, and physical features of the actors selected)?

4. What is the relationship between the sound and the images? Is one ever more important than the other? Is sound used to link images in different shots? How is silence used? When are voices, music, or silence heard? Are any events conveyed through voice-over? Which events are conveyed through direct action and which through conversation? Are certain words or phrases in the dialogue emphasized? If so, how? Do voices correspond to character image?

5. Does the plot development follow the chronology of the text? If it deviates from this, using flashbacks, how and to what effect? How and when are “real” events differentiated from past or imagined sequences? How are transitions created between events/scenes?

Questions specific to a film production:

6. What is the rhythm of the editing (“cutting” from shot to shot), fast or slow? How does this contribute to the audience’s perception? Are actions cut in the middle or is the editing done between actions? What images are juxtaposed by editing? Does the style of editing ever shift?

7. How and when does the camera create a particular point of view? Is the camera used to create a *subjective* or *objective* point of view? In other words, does the camera show what a particular character is seeing, or does it show scenes which are beyond the perspective of any one character? Does the point of view shift?

8. What is the focus of the scene (*shallow*, if the characters in the foreground are in focus; *deep*, if the characters in the background are in focus; *rack*, if the focus shifts abruptly from one object to another in the same shot)? When are particular angles, or close-up/long shots employed?

New Lines

Once, upon Twelfth Night, or What You Will...
Aboard a ship bound home for Messaline
The festive company dressed for masquerade and songs
Each other to amuse, delight above the rest
In two young twins...

The storm has forced their vessel from its course
And now they strike upon submerged rocks...

Uncertain what to leave and what to save
Brother and sister, orphaned since their father's death
Have but themselves, alone in all the world...

Deep currents and the sinking barque above
Divide what naught hath ever kept apart...

The poor survivors reach an alien shore
For Messaline with this country is at war.

Twelfth Night On Film



Don't forget to post your last set of discussion questions on Twelfth Night by noon on Monday—we'll use these in Thursday's discussion.

Watch Nunn's film again for Tuesday and complete the take-home film exercise.