

Five British Writers

Day 13



To Do Today

- In-class sharing and collection of film exercises.
- Mid-term Preparation.
- Another exercise in reading performances: comparison of a filmed stage version with the film version.
- Reminder: Tomorrow is our day of discussion on *Twelfth Night* !

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?

On Stage, On Film, a stage on film?



Let's consider a short film clip of Nicholas Hytner's stage production of *Twelfth Night* at Lincoln Center in 1999.

How does the film of this stage production compare with the film created by Trevor Nunn?

Thursday:
Our second day of discussion!

We will be wrapping up our look at
Twelfth Night.

Read your classmates' questions
on-line and come in ready
to discuss them.